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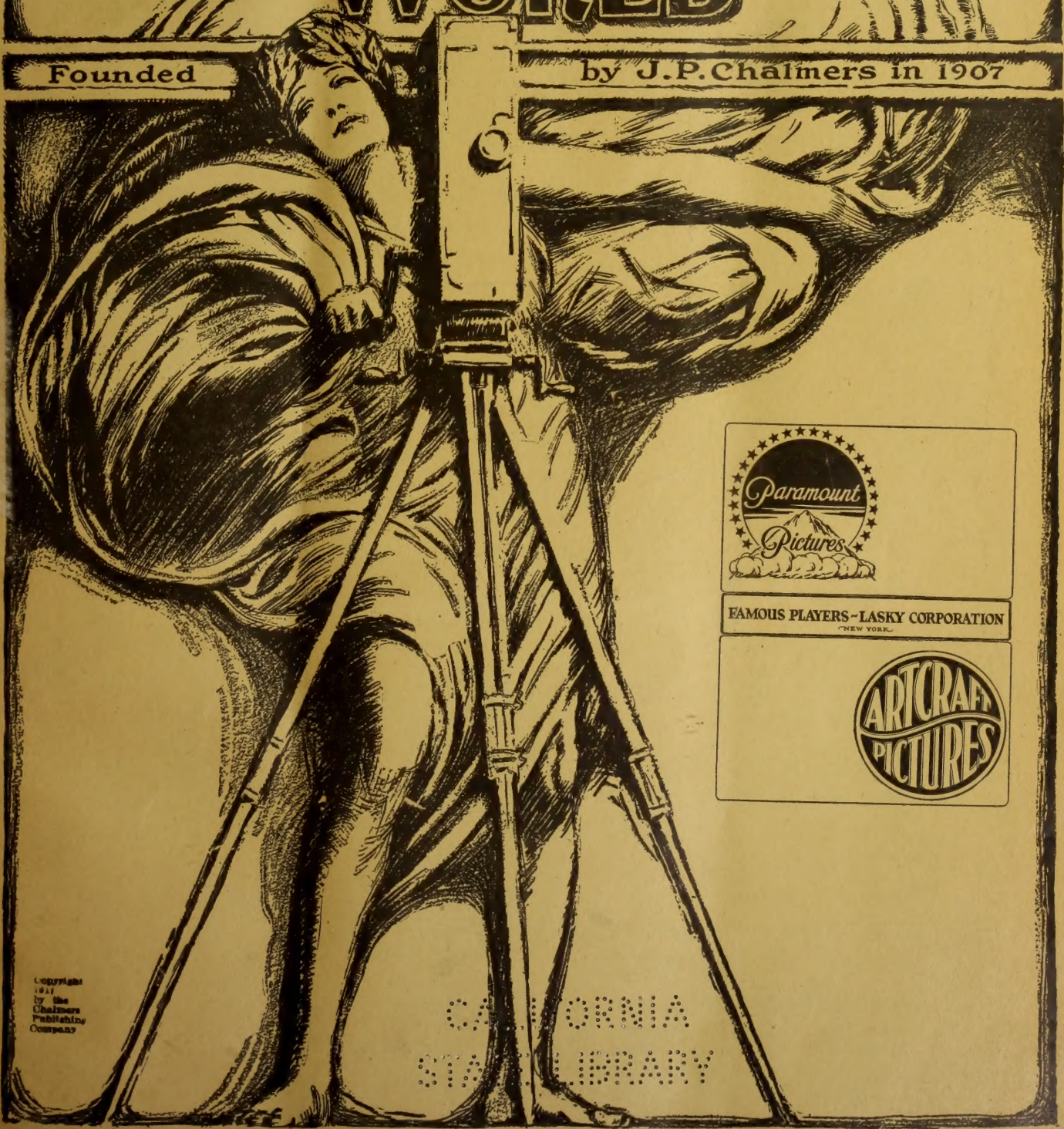
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MOVING PICTURE WORLD

Founded

by J.P. Chalmers in 1907



FAMOUS PLAYERS - LASKY CORPORATION
NEW YORK



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Publishing
Company

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Chalmers Publishing Company 516 Fifth Ave. New York

*"Sail away with the shanghaied
Cowpunchers—and laugh your
fool head off!"*

WILD WOMEN

a
Harry Carey

Production
in 5 Romantic Riots
Rigged up by Jack Ford

**UNIVERSAL
FILM MFG CO.**

Carl Laemmle
President
1600 Broadway N.Y.



STANDARD PICTURES

**BIGGEST ATTRACTIONS ON THE SCREEN NOW OPEN FOR BOOKING
AT RENTAL PRICES WITHIN THE MEANS OF EVERY EXHIBITOR.**

SUBJECT	STAR	LENGTH IN REELS
WHEN A MAN SEES RED	William Farnum	6
THE ROSE OF BLOOD	Theda Bara	6
JACK AND THE BEANSTALK	{ Virginia Lee Corbin Francis Carpenter	8
THE SPY	Dustin Farnum	6
TROUBLEMAKERS	Jane and Katherine Lee	5
THE HONOR SYSTEM	{ George Walsh Gladys Brockwell Miriam Cooper	8
CAMILLE	Theda Bara	5
ALADDIN AND THE WONDERFUL LAMP	{ Virginia Lee Corbin Francis Carpenter	6
DU BARRY	Theda Bara	6
CHEATING THE PUBLIC	All Star Cast	7
LES MISERABLES	William Farnum	8
TREASURE ISLAND	{ Virginia Lee Corbin Francis Carpenter	5
THE FORBIDDEN PATH	Theda Bara	6
A DAUGHTER OF THE GODS	Annette Kellermann	8
THE HEART OF A LION	William Farnum	6

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One a week
52 a year



WILLIAM FOX offers
*The greatest month
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accumulated in one
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PEGGY HYLAND
in *The* DEBT
of HONOR

Peggy's debut as a Fox Star
Directed by O.A.C. Lund
"Here's a dash of paprika"

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WOMAN and the LAW

JEWEL CARMEN in
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CHAMPAGNE EYES

VIRGINIA PEARSON
in
A DAUGHTER of FRANCE

Contract now at nearest Fox Branch

FOX FILM CORPORATION

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.



It makes no difference whether the ground hog saw his shadow or not ~ The sun is always shining for exhibitors who play

William Fox's ~ Henry Lehrman

SUNSHINE COMEDIES

CONTRACT NOW

"Hungry Lions in a Hospital"

"The Son of a Gun"  "Damaged-No Goods"

"Are Married Policemen Safe"

"A Milk-Fed Vamp"  "His Smashing Career"

"Roaring Lions and Wedding Bells"

"Shadows of Her Pest"



FOX FILM CORPORATION

TRIANGLE

Here's the Proof

You have read our recent advertisements describing the new Triangle policy towards exhibitors? We have told you of the box office value of Triangle pictures, of the fair and square business methods of Triangle, and of the fact that **Triangle prices enable any exhibitor to make money.**

We have also told you that exhibitors appreciate the policy of Triangle and as a result are flocking to the Triangle standard.

Here is a letter from Mr. H. R. Mason, who operates the Acme, Crystal and Rex Theatres at Goldsboro, N. C., which will give you the experience of an exhibitor who is using Triangle service.

"Regarding using Triangle Service, will say that ever since the majority of the manufacturers adopted the plan of shifting the Film Footage Tax to the exhibitors, we have been using from one to three Triangle dramas and comedies every week, besides the two-reel Keystone Comedy every Saturday for the past year or more. It gives me much pleasure to say that both the dramas and the comedies have been entirely satisfactory to me and my patrons, and business I am glad to say has not fallen off and if anything increased as a result of the change. On the days that we run pictures only, we get just as good if not better results from the Triangle Service as the Taxed Service, and what's most interesting to us is that we are getting the service for almost half of what we have paid for the Taxed Service."

I am indeed glad that you, together with a few of the other recognized manufacturers, decided to align yourselves on the side of the exhibitor, for to defeat the exhibitor, you have defeated the whole business, and you are to be commended by the exhibitors for the stand you took and are now taking in their behalf.

TRIANGLE

If the service we are now getting from your company continues to hold up as it has since we began with you the last time, it would not surprise me a bit if your Atlanta exchange will not receive shortly an order for their entire output.

While attending the convention of the North Carolina League held in Raleigh last week, I came in contact with a number of the real North Carolina exhibitors, and those that are using and have been using Triangle service for the same reason and beginning at the same time I did, had everything to say in its praise, and naturally with the endorsements Triangle received from these influential men, your Atlanta office should be taking on a bunch of new business.

I sincerely trust that exhibitors all over the country will rally around the TRIANGLE banner and accord you the support you so much deserve, and in doing so they will not only help you but help themselves by getting a consistent and well balanced service at a price they can afford to pay, and no WAR TAX.

Assuring you of my appreciation for the stand you have taken, and for the excellent service I am getting from your company, and that should the occasion arise that I can be of any assistance to you, I am yours to command.

Yours sincerely,

H. R. MASON, (Signed).'

Do not Mr. Mason's statements inspire you? Are you satisfied with the service that you are now securing for your theatre? Let us suggest that you get in touch with the Triangle Exchange nearest you so as to know exactly what Triangle has to offer you.

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH
President

R. W. LYNCH
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Gen. Mgr.



MARY PICKFORD

in

"STELLA MARIS"

BY WILLIAM J. LOCKE, SCENARIO BY FRANCES MARION
DIRECTED BY MARSHALL NEILAN

An ARTCRAFT Picture

"STELLA MARIS" already has taken its place as Mary Pickford's masterpiece. It is the picture the fans will use as a basis for judging all pictures for years to come.

"Almost as good as 'Stella Maris'" will mean a photoplay "almost" perfect. Here's what the New York City newspapers told their readers about "Stella Maris" when it was presented by Harold Edel at the Strand Theatre:

The Sun—"Such artful mimicry in the simultaneous delineation of two sharply contrasted characters is rarely to be seen as Mary Pickford is doing it this week on the screen at the Strand Theatre. . . . The picture, with its many novel incidents, extraordinary photography and its interesting story undoubtedly lifts the actress as high as she has ever gone in her art."

The Tribune—"Mary Pickford did wonderful character work as the little waif who bore slight resemblance to her beautiful Stella Maris. If any there be who think that Mary Pickford is not a great actress let him go to see 'Stella Maris' and be converted."

The Evening Telegram—"When worshippers at the shrine of Mary Pickford have seen 'Stella Maris' which is at the Strand this week, they will probably be more devoted than ever."



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, PRES. JESSE L. LASKY, VICE PRES. CHAS. D. BENTLEY, TREASURER
NEW YORK



Paramount-Mack Sennett Comedies

"An International Sneak"

—*is well named !!!*

Everybody in your town will take the tip when you advertise it,

—the people who saw the other PARAMOUNT-MACK SENNETT COMEDIES will be there and so will all the others they talked to about them.

Father will sneak out of the lodge meeting;

—and brother, will be the only one that doesn't sneak out;

—he and the whole gang *will be there* and they don't care who knows it,

Of course, nobody is so undignified as to yell—

—but what other word describes the reception given PARAMOUNT-MACK SENNETT COMEDIES?



FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY 1st Vice. CECIL B. DE MILLE 2nd Vice General
NEW YORK





Goldwyn Pictures

4,000 Exhibitors now have "That Goldwyn Feeling"

EXHIBITORS everywhere are making a profit by presenting Goldwyn Pictures in their theatres—and *today profits come ahead of everything else.*

Goldwyn productions are stronger and the Goldwyn stars have gained tremendously in popular favor. Next to profits these points are second in importance to exhibitors.

Only a letter like this one from Ned Burns, manager of the New Theatre, Staunton, Va., can describe the enthusiasm and confidence of the 4,000 Goldwyn Pictures exhibitors of North America:

"Goldwyn has established a record for consistency in high-grade production. A feeling of pride goes with the presentation of Goldwyn Pictures. This feeling makes a manager want to stand in his lobby and say to his people: 'Come in and see what I've got. Nobody in the world has anything finer.'"

"We are pleased with the service you give us. We are a small town customer and we value the fair and kindly consideration we receive."

Goldwyn invites the many exhibitors who have not yet booked Goldwyn productions to test the strength of our stars and productions on the basis of *box-office profits.*



GOLDWYN PICTURES CORPORATION



SAMUEL GOLDFISH
President

16 East 42d Street

EDGAR SELWYN
Vice President

New York City

PARALTA PLAYS

PICK OF THE PICTURES

Bessie Barriscale *in*

Directed by
REGINALD BARKER

"Madam Who?"

Written by
HAROLD MacGRATH

ROBERT BRUNTON, Manager of Productions



Now in its **second** edition of 48 prints.
Making **big money** wherever playing.
Bound to make money for You.
Book it at once.

PARALTA PLAYS, Inc. 729 SEVENTH AVENUE
NEW YORK CITY

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W.W. HODKINSON CORPORATION

WINS BIG SUCCESS

with

Taylor Holmes

in the George K. Spoor feature

"Uneasy Money"



E. C. Bostick, of the Merrill Theatre, Milwaukee, says:

"We did exceptionally big business with 'Uneasy Money,' and it is gratifying to say that Taylor Holmes is becoming more and more popular in this house every time he appears."



PICTURE HITS OF THE YEAR!

Look over this list and if you have missed any you and your patrons have something in store:

"SADIE GOES TO HEAVEN"

presenting Mary McAlister

"THE SMALL TOWN GUY"

presenting Taylor Holmes

"TWO BIT SEATS"

presenting Taylor Holmes

"THE FIBBERS"

presenting Bryant Washburn.

"MEN OF THE DESERT"

presenting Jack Gardner

"EFFICIENCY EDGAR'S COURTSHIP"

presenting Taylor Holmes

"SKINNER'S BABY"

presenting Bryant Washburn.

"THE RANGE BOSS"

presenting Jack Gardner

"THE DREAM DOLL"

Written and directed by Howard S. Moss

"GIFT O' GAB"

presenting Jack Gardner

"YOUNG MOTHER HUBBARD"

presenting Mary McAlister

"FOOLS FOR LUCK"

presenting Taylor Holmes

"PANTS"

presenting Mary McAlister

"OPEN PLACES"

presenting Jack Gardner

"THE GOLDEN IDIOT"

presenting Bryant Washburn.

"THE MAN WHO WAS AFRAID"

presenting Bryant Washburn.

Essanay
LIONEL & STONE DISTRICT

Distributed by
George Kleine System
throughout the United States





The star, the director and the writers who have been associated with the greatest money-making successes the business has ever seen, have collaborated to make

*The*HOUSE of HATE

the New Pathe serial, the most phenomenal box-office attraction that has ever been presented to the exhibitor.

"The Perils of Pauline," "The Exploits of Elaine," "The Iron Claw," "Pearl of the Army" and "The Fatal Ring," all

Pearl White

serials, have built new and better theatres, paid off mortgages, proved that no season is a dull season if you give your audiences the show, and made many exhibitors rich. And the proof of these facts lies in every town in the land!

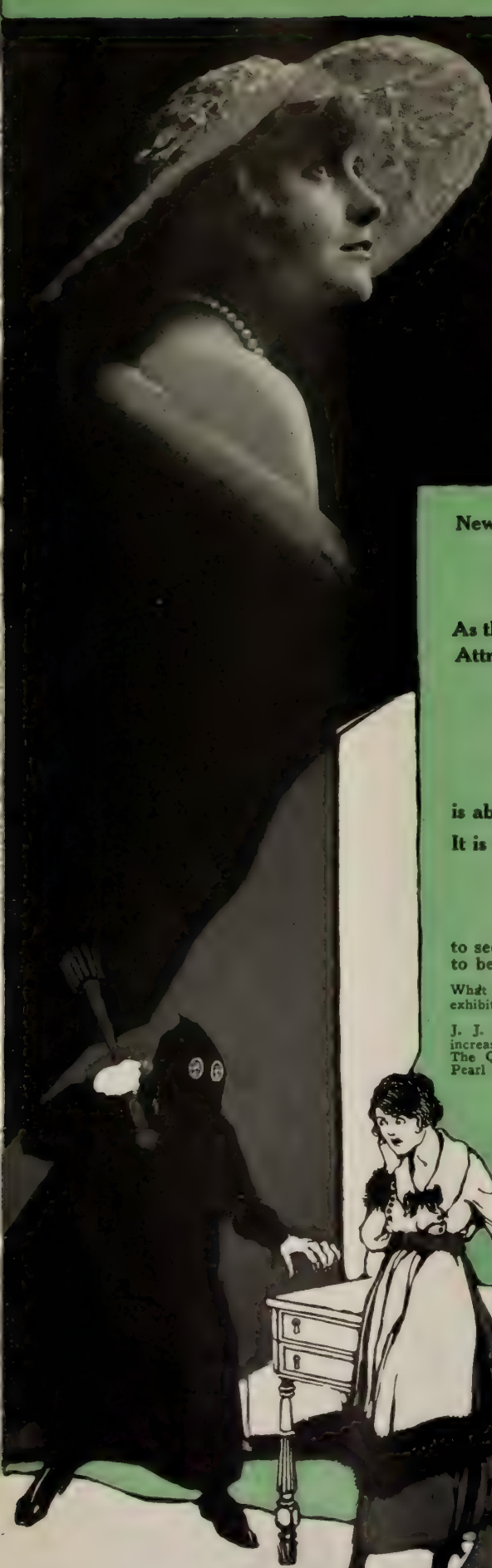
Now Pathe presents this greatest of box office stars in the most interesting, thrilling and expensive serial she has ever been in, with the most popular leading man she ever had—

Antonio Moreno

There can be no question but what it should be the triumph of Miss White's career

Released
Mar. 3rd





Newspapers, Public and Exhibitors Acclaim

PEARL WHITE

As the Greatest Motion Picture Box-Office
Attraction in the World.

The HOUSE of HATE

is absolutely certain to increase that reputation.

It is estimated that the public paid over

\$5,000,000.00

to see "The Iron Claw" alone, Pathe considers "The House of Hate" to be far superior to "The Iron Claw."

What just a few of the exhibitors say (Pathe received over a thousand letters from exhibitors on "The Fatal Ring" only):

J. J. Cluxton, manager of the Pantages, San Francisco, reported that he had increased their matinees over \$50.00 per day with a Pearl White serial. The Queen Theatre, Omaha, reported that they could not handle the crowds on Pearl White in "Pearl of the Army."

M. S. Marks, president of the Marshfield Amusement Co., of Chicago, owning four big houses, wrote: "In view of the tremendous drawing power of Pearl White, don't you think it would be advisable to increase 'The Fatal Ring' to twenty-five episodes? She is a sure money getter."

H. C. Cooley of the Bijou Theatre, Wilmington, N. C., wired: "Audience cheered Pearl White in 'Fatal Ring' so loud today could be heard a block away."

*Rain or snow, melt or
freeze, past perform-
ances prove that
Pearl White in "The
House of Hate" will
fill your house for
fifteen successive
weeks* **TTTTTTTTTT**

Pathe has given to Pearl White for

The HOUSE of HATE

the most popular leading man she has ever had

ANTONIO MORENO

a real box-office star, whose name alone in a production means good houses.

Miss White and Mr. Moreno together form an unbeatable combination.

The newspapers of a nation have recognized the box office value of Pathe's famous serial star. Here are the statements of just a few of them:

The Montreal Herald: "Pearl White is Montreal's favorite star."

The New Orleans Item: "It is doubtful if any star in the world has so great box office pulling power."

The Baltimore News: "Pearl White is the most popular photoplay star in Baltimore."

The Providence, R. I., News Democrat: "Pearl White is the most popular serial star in the world."

*No matter what
the size of your
house or the loca-
tion of your town
"The House of Hate"
means fifteen
weeks of Smash-
ing business.*



BURTON RICE

The Director and Writers of
**The HOUSE
of HATE**

*Have proven by past successes their
mastery of serial art* ~~~~~

George B. Seitz, the director, wrote the scenarios of "The Perils of Pauline," "The Exploits of Elaine," and "The Iron Claw," all phenomenally successful. He directed "The Fatal Ring," another clean up. No director in the business has been associated with so many or so popular serials. The sets, photography, and direction of "The House of Hate" are perfect.

Arthur B. Reeve is the author of the famous "Craig Kennedy" stories in the Cosmopolitan. He was also the author of "The Exploits of Elaine" serial. With Chas. A. Logue, another successful author, he wrote "The House of Hate."

Bertram Millhauser, the author of the scenario, also wrote the scenarios for "Mystery of the Double Cross," and "The Fatal Ring."

Louis J. Gasnier, president of the Astra Co., which produced "The House of Hate," directed "The Perils of Pauline," the first of the long line of successful serials put out by Pathe. As president of the Astra he supervised the production of "The Iron Claw," "Mystery of the Double Cross" and "The Fatal Ring."

*Pathe has released seven-
teen successful serials. No
other house can anywhere
near approach that record.
Pathe goes on record as
saying that "The House of
Hate" is the greatest ser-
ial of them all!!* ~~~~~

Booking Now
Released March 3rd





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& PUBLICITY
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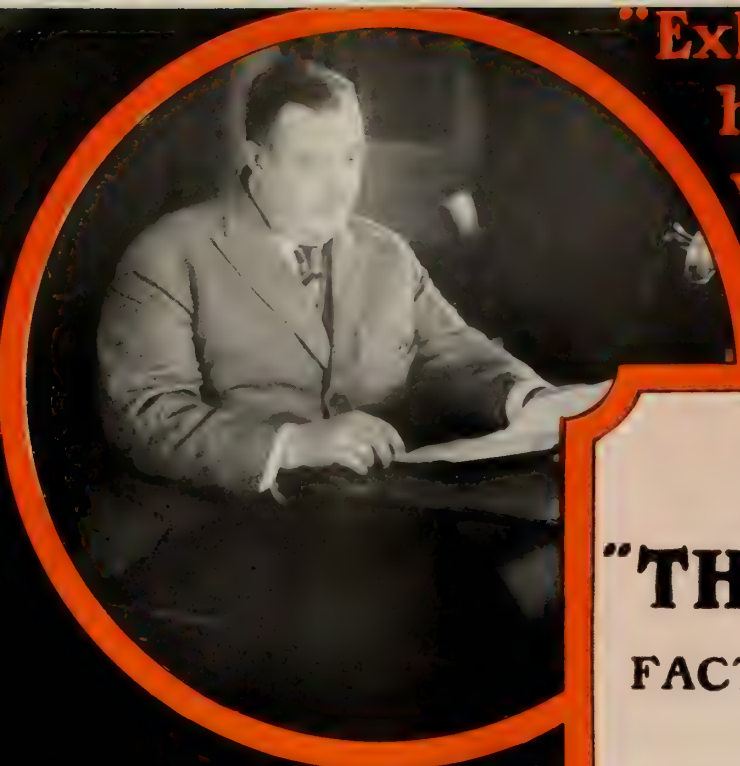
AMERICA'S
SERIAL
SUPREME

THE EAGLE'S EYE

by WILLIAM J. FLYNN

RECENTLY RETIRED

CHIEF OF THE U.S. SECRET SERVICE



CHIEF FLYNN

"Exhibitors in any theater have not room enough who will want to see serial"

Dramatic Mirror

F A C T S **Mirrored in** **"THE EAGLE'S EYE"**

FACTS about Imperial Germany's spies and plots in America are the foundation of the marvelous story in each of the twenty episodes of "The Eagle's Eye"—

FACTS obtained by William J. Flynn, recently retired Chief of the Secret Service, when he was combating the enemy plotters against American lives and American industries—

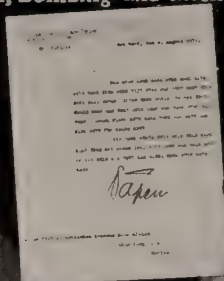
FACTS in the first episode—"The Hidden Death"—show how Imperial German agents in America made plans for torpedoing the Lusitania.

FACTS about how Imperial German Secret agents conspired to blow up the Hotel Ansonia in New York City the night of the Naval Ball, are pictured with powerful dramatic tensivity in the second episode—"The Naval Ball Conspiracy."

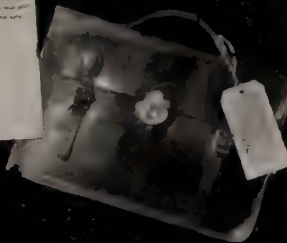
FACTS of how the Kaiser's arch-conspirators schemed to destroy a part of the Atlantic Fleet with electrically controlled torpedoes, while it steamed down the Hudson river on Presidential Review, are pictured with exciting suspense in the third episode, "The Plot Against the Fleet."



Dr. HEINRICH ALBERT, custodian of Imperial German funds for crimes of arson, bombing and incendiarism.



A German code message

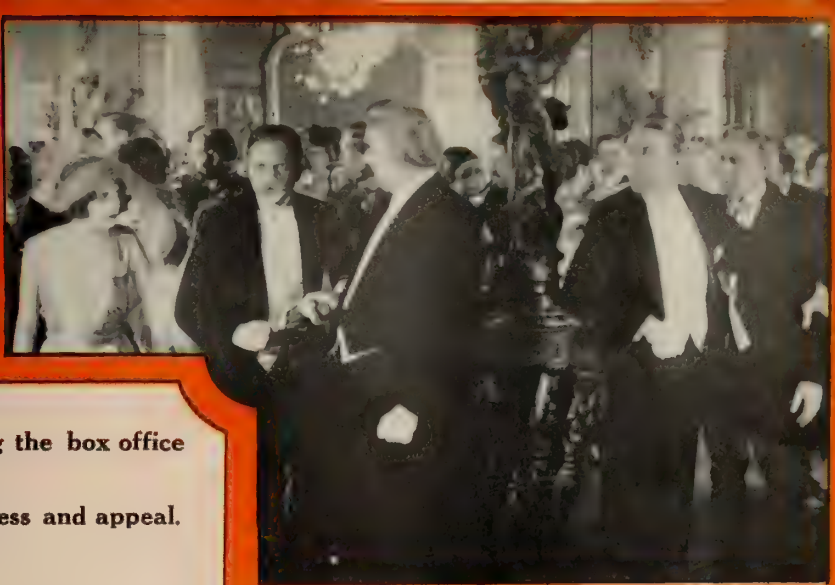


Portfolio taken from Dr. Albert



MARGUERITE SNOW as Dixie Mason

will find that they
to hold the people
and follow this



FACTS for you to consider in figuring the box office value of "The Eagle's Eye."

A serial unequalled in timeliness and appeal.

Sponsored by Chief Flynn.

That the revelations in "The Eagle's Eye" are the greatest topic of interest in every newspaper in the country — excepting only the world war itself.

That you are booking the picturization of a great national drama, touching intimately the welfare and interest of every one of your patrons.

That its leading characters,

KING BAGGOT AND MARGUERITE SNOW

are box office values.

That you can be assured of splendid dramatic action, thrills, and perfect photography because it is produced by

THE WHARTONS

Distributed by
FOURSQUARE EXCHANGES
BOOKING OFFICES IN PRINCIPAL CITIES

Frustrating the Imperial German spy plot to murder
800 American Naval officers blowing up the Hotel
Ansonia, N.Y.



LUSITANIA medal issued
in Berlin 2 DAYS BEFORE
the ship was sunk



Ready to torpedo the LUSITANIA



KING BAGGOT
as Harrison Grant

Count von BERNSTORFF



Robert Foy's
forged passport



ITHACA, N.Y.

THE WHARTONS PRESENT

THE EAGLE'S EYE

with KING BAGGOT &
MARGUERITE SNOW.



**A SERIAL IN TWENTY EPISODES
DISTRIBUTED THROUGH
FOUR-SQUARE EXCHANGES**

T O A L L E X H I B I T O R S

Two of the most prominent
Exhibitors in the country
(Shackman's 81st Street
Theatre, New York)
(Poli's Grand Theatre,
Worcester, Mass.)

have booked for One Solid
Week Wm. S. Hart as "THE
TWO-GUN MAN" in "THE
BARGAIN."

ALL THIS WEEK

BECAUSE
They Are Convinced
That Its Exceptional
Merit Will Bring **BIG**
PROFITS TO THEIR
BOX OFFICES!

To be released soon. The sec-
ond and third WM. S. HART
Super-Features, "The BANDIT
and the PREACHER" and "The
HELL-HOUND of ALASKA."
Also the series of 28 selected
MACK SENNETT-
KEYSTONE COMEDIES

W. H. PRODUCTIONS CO.

71 West 23rd Street

Phone, Gramercy 3027

NEW YORK



MABEL NORMAND



"MR. SENNETT
IS A GREAT
DIRECTOR~HE
REALIZED THAT
I~PERSONALLY
COULD DO MY
BEST WORK
IN 'MICKEY'
IF I WAS NOT
TIED DOWN
TO SET RULES
AND THUS I
WAS ENABLED
TO ACT NAT-
URALLY~JUST
LIKE ~

Mabel Normand"

World Rights Controlled by

W E S T E R N

in "MICKY" 7reels

In the MACK SENNETT
\$300,000 Production

"MICKY"

Every Phase of
human nature is
touched upon.
It will make a
UNIVERSAL APPEAL
and is the last word
in Motion Pictures.

"The little
Girl you
Will never
Forget"
O



To
Be
Released
Soon

IMPORT CO.

1010 BROKAW BLDG. NEW YORK



New York Herald
SAY FILM EXPOSE OF
BERNSTORFF IS HAMPERED

Are there enough Prussian sympathizers in New York to make it unprofitable to show a motion picture serial laying bare the activities of Count Johannes von Bernstorff, Captain Boy-Ed and other plotters in this country?

The Whartons, producers of "The Eagle's Eye," founded on cases described by William J. Flynn, formerly Chief of the United States Secret Service, yesterday said Marcus Loew and Joseph M. Schenck, managers of the New York Theatre, had said and other motion picture houses, had declined to book the picture on the ground that it would offend their German patrons.

Mr. Loew last night denied the statement. "I have seen the photoplay and say part of it is good," he said, "but I have never thought to do it until it is exhibited here and before government officials and pronounced all right. The first installment was exhibited before the Committee of Public Information there to-day. I am told, I haven't heard the result. If the federal authorities say it is not pro-German, I will look at it and I will rent it if I think it good enough."

Moving Picture World
LOEW HOUSES REJECT "THE EAGLE'S EYE."

Marcus Loew and Joseph M. Schenck, managers of the New York theatre and other leading moving picture houses here and in other cities, have refused to book the new serial photoplay, "The Eagle's Eye," founded on a story by William J. Flynn, who recently retired as Chief of the U. S. Secret Service, exposing the machinations of the Imperial German Government's spy army in this country, on the ground that it would prove detrimental to their business, because it would be too great a contrast to the thoughts and opinions of their German patrons.

In Washington, recently, the first three episodes of "The Eagle's Eye," as shown at the Strand theatre, were reviewed by Chairman George Creel of the Committee of Public Information, and were approved by that committee. The films were shown at the Washington Press Club, and viewed by many prominent officials and journalists.

New York Times
BARS GERMAN SPY FILM.

Ex-Chief Flynn Says Theatre Owner Fears It Will Offend Teutons.

A prominent moving picture theatre proprietor of New York City, according to a statement made last night by William J. Flynn, ex-Chief of the Secret Service, has refused to exhibit in his theatre a new moving picture serial dealing with the activities in this country of von Bernstorff, Boy-Ed and other German plotters, and agents for approval of its German patrons. The story of the picture is based on information given to the producers by Chief Flynn, who supplied the data to them when he was at the head of the Secret Service. The Chief imparted the information with the consent of his official superiors.

The picture was shown at a private exhibition in this city a few days ago. It is known as "The Eagle's Eye," and in it such well-known plotters as Baroness von Papen, Dr. Albert, and other prominent members of the German spy organization, are impersonated. The striking of the Lusitania and others acts which the Germans have committed, or threatened to commit, in the present war are featured.

The picture will be exhibited before the Committee on Public Information in Washington today.

The New York theatre owner who refused to exhibit the picture gave as his reason, Chief Flynn stated last night, that he did not care to hurt the feelings of his German patrons, of whom he said he had a great many. He was afraid, according to Chief Flynn, that it would be too great a contrast to the thoughts and opinions of his German patrons.

WOULD
CHIEF FLYNN
SPONSOR A PRO-GERMAN PICTURE?
WOULD THE COMMITTEE FOR PUBLIC
INFORMATION IN WASHINGTON PASS
A PRO-GERMAN PICTURE WITHOUT A
SINGLE CHANGE OR ELIMINATION?

What Official U. S. Government Censorship Thinks of
"THE EAGLE'S EYE"

The Committee on Public Information, composed of George Creel, Chairman; the Secretary of State, the Secretary of War, the Secretary of the Navy, officially passed and endorsed the first three episodes of this patriotic serial.

Is the Kaiser's censorship and approval also necessary to permit American propaganda pictures to be shown to American audiences?

Everyone knows that the sinking of the Lusitania was planned in the United States by Imperial German agents. They do not know that it was also planned to blow up the Hotel Ansonia, New York, and kill 800 American naval officers attending the Naval Ball. Nor do they know that an attempt was made to torpedo the Atlantic Fleet while in review before

President Wilson in New York Harbor. These, and many other facts generally unknown, are revealed by Chief Flynn in "The Eagle's Eye." Every American should know of the Imperial German Government's deliberate crimes of murder, arson and sabotage against America and its people—all the while posing as a friendly nation.

"ONE PICTURE IS WORTH MORE THAN A MILLION WORDS"

—Arthur Brisbane!

Exhibitors should give their patrons the opportunity to witness these revelations because the purpose of this serial is to inspire patriotism and foster loyalty.

Pro-Germans may thus be led to change their allegiance and disloyal Americans influenced to alter their unpatriotic views.

DOES THE KAISER RUN YOUR THEATRE?

If you are a luke-warm American, a partisan of the Kaiser, or subsidized by the Imperial German Government, don't book "The Eagle's Eye."

If your screen is one hundred per cent. for America fill in this coupon IMMEDIATELY and MAIL IT!



(After filling in this coupon, enclose it in an envelope, addressed to Foursquare Pictures, 729 Seventh Avenue, New York, or your nearest Foursquare Exchange, AND MAIL IT.) M.P.W. 223.8

City State Population.....
 Theatre Name..... Seating Capacity.....
 Admission Prices..... No. Weekly Changes.....
 No. Theatres in Town..... Would like to start in showing
 "The Eagle's Eye" about.....
 Signed
 Address

FOURSQUARE PICTURES

Announcement Extraordinary!

After weeks of unceasing effort to find a truly unusual feature, FOURSQUARE PICTURES has discovered it. It is the great

THOMAS H. INCE PRODUCTION
THE CAST-OFF
WITH
BESSIE BARRISCALE
SUPPORTED BY
HOWARD HICKMAN

It is in six reels. The story—by C. Gardner Sullivan—is a bit of clean, human drama that will send the spectator from your theatre with his heart warming toward all mankind.

Big because it is real. With an occasional laugh—and a novel twist at the end that brings you up standing.

A perfect feature, played by a smashing cast. The sort of picture you are constantly looking for; that will send patrons home boasting you to every friend they meet.

HOME OFFICE
729 SEVENTH AVE.
NEW YORK CITY

BOOK NOW
AT YOUR NEAREST
FOURSQUARE EXCHANGE

BOOKING OFFICES
IN ALL
PRINCIPAL CITIES



NOT
A WAR FILM

Ambassador
JAMES W. GERARD'S
MY FOUR YEARS in GERMANY
For state right distribution

The whole inside
story of Germany's
diplomatic plots
against America
and the world

A tremendous
production based
on authentic facts,
lavishly produced

Adapted for the screen by Chas. A. Logue
Directed by WILLIAM NICH

MY FOUR YEARS IN GERMANY INC. 601 CANDLER BLDG N.Y.

Alice Howell

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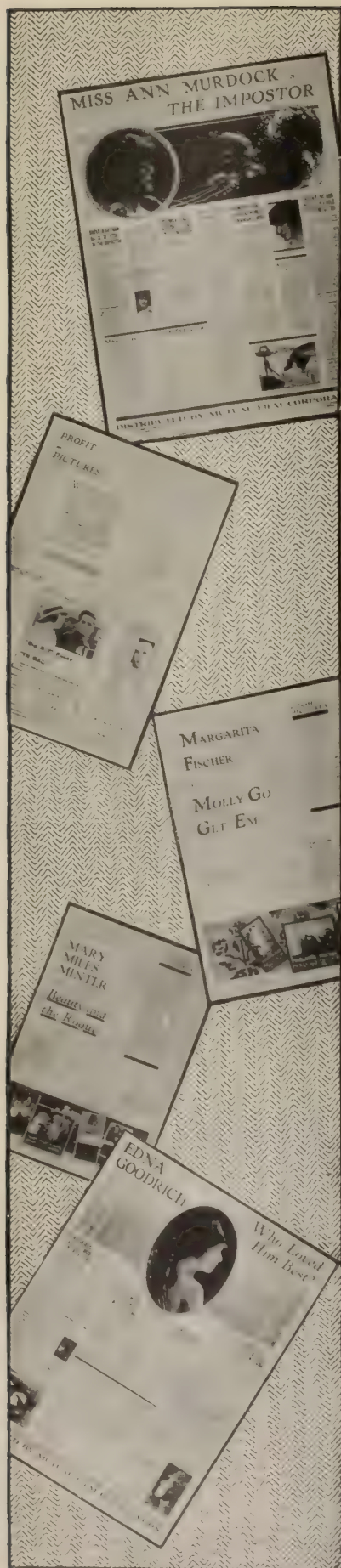
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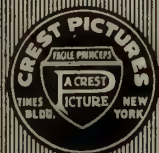
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INDEX TO CONTENTS and ADVERTISERS

TO CONTENTS

Advertising for Exhibitors.....	1086	House of Schoenstadt, The Rise of the	1071	Picture Theaters Projected.....	1122
Advertising Aids for Busy Managers.....	1140	How It Is Done at the Strand.....	1085	Pittsburgh, Tri-State Circuit Formed In.....	1134
At Leading Picture Theaters.....	1075	"Inner Voice, The" (Pathe).....	1135	Portland, Ore., Operators Have Auxiliary.....	1132
Australian Notes.....	1102	Injunction Holds Off Kansas City Censors.....	1128	Projection Department.....	1090
Baker, George, Promoted by Metro.....	1075	"Jack Spurlock, Prodigal" (Fox).....	1137	Quarantines Hit Southern Exhibitors.....	1076
Bay State League Petitions Exchanges.....	1078	"Jilted Janet" (American).....	1135	Rambles Round Filmtown.....	1100
Berkeley Mothers' Clubs to Censor Films.....	1131	Kalem Chief Writes of Spain as a Market.....	1070	Realism Carried too Far.....	1068
Billy, The Exhibitor.....	1075	Kaufman, What He Did With Hoquiam's Liberty.....	1080	St. Louis Street-Carless—Theaters Suffer.....	1130
Boston News Letter.....	1124	"Keith of the Border" (Triangle).....	1136	Screen and Press.....	1067
"Bright Lights Dimmed" (Drew).....	1135	"Keys of the Righteous, The" (Paramount).....	1137	Shift Attitude on Censor.....	1097
British Notes.....	1082	"Knife, The" (World).....	1138	"Song of Songs, The" (Paramount).....	1135
"Carmine of the Klondike" (Selexart).....	1137	Knocking Elbows with Drama.....	1066	Spokes from the Hub.....	1081
"Castoff, The" (Foursquare Pictures).....	1136	Larkin, George.....	1096	State Rights Department.....	1109
Chicago News Letter.....	1105	Looks Like Censorship Repeal in Maryland.....	1076	Sunday Opening in Kentucky, Would Legalize.....	1078
Cincinnati Universal Exchanges Combine.....	1126	McLaughlin Select Manager in Kansas City.....	1104	"Tarzan" Putting Over.....	1108
Closing Order Revoked for South.....	1095	Manufacturers' Advance Notes.....	1113	"The Thing's the Play" (Broadway Star Feature).....	1137
"Compliments of the Season" (Broadway Star Feature).....	1137	Mayer Returns to Old Position.....	1103	This Week's Digest.....	1068
Conditions Basically Are Good, Says.....	1103	Michigan, Big Features Make Money In.....	1127	Tourneur, Maurice.....	1104
Critical Reviews and Comments.....	1135	Monday Closing for Eastern Canada Houses.....	1077	Trinity of the Screen, The Comic.....	1067
Dallas News Letter.....	1120	Morocco Sounds Optimistic Note.....	1108	"Turn of a Card, The" (Paralta).....	1138
Dayton's Warm Sunday Brings Crowds.....	1126	Motion Picture Educator.....	1083	Tuscania Had Been in Pictures.....	1069
Drews, The, "On Vacation" in Florida.....	1103	"Morgan's Raiders" (Bluebird).....	1138	Twin City Filmdom News.....	1129
Exhibitor Tries to Burn Theater.....	1097	Motion Picture Exhibitor, The.....	1076	"Under Suspicion" (Metro).....	1138
Facts and Comments.....	1165	Music for the Picture.....	1093	Uniform Picture Laws Needed.....	1074
Famous Players Administrative Bureau.....	1073	Newark Theaters Hit by Tuesday Closing.....	1125	"Vengeance—and the Woman" (Vitagraph).....	1138
Foreign Trade News.....	1098	News of Los Angeles and Vicinity.....	1106	Victory Films Begin Releasing.....	1133
"From Two to Six" (Triangle).....	1137	Parsons Making Comedies for Goldwyn.....	1096	"Whims of Society" (World Pictures).....	1136
Gerard Lauds Pictures.....	1078	Perret, Leonce.....	1097	"Woman Between Friends, The" (Vitagraph).....	1136
Goodwin Film \$118,348 Damages.....	1104	Photoplaywright, The.....	1089		
"Guilty Man, The" (Paramount).....	1135				
"Heart of Romance, The" (Fox).....	1137				

TO ADVERTISERS

CARBON & CARBON ACCESSORIES.

Speer Carbon Co.....1151

CHAIR & SEATING MFRS.

Steel Furniture Co.....1143

ELECTRICAL & MECH. EQUIPMENT.

Amusement Supply Co.....1157

Exhibitors' Supply Co.....1144

Fidelity Electric Co.....1143

Moving Picture Mch. Co.....1143

Porter, B. F.....1147

Swaab, Lewis M.....1143

Typhoon Fan Co.....1143

United Theatre Equip. Corp.....1159

FILM EXCHANGES.

Caplon, M.....1144

Film Exchange, The.....1144

LENS MANUFACTURERS.

Bausch & Lomb Optical Co.....1155

LOBBY DISPLAYS.

Kraus Mfg. Co.....1144

MFRS. OF INDUSTRIAL PICTURES.

Cromlow Studios.....1156

Duhem M. P. Co.....1157

Erbograph Co.....1147

Evans Film Mfg. Co.....1156

Gunby Bros.....1144

Rothacker Film Mfg. Co.....1143

Sanborn Laboratories, Inc.....1149

MFRS. OF MOVING PICTURES.

Clune Producing Co.....1143

Crest Pictures Corp.....1063

Essanay Film Mfg. Co.....1031, 1046

Fox Film Corp.....1033-34-35

Gaumont Co.....1061

Goldwyn Pictures Corp.....1040-41

Hiller & Wilk.....1060

Hodkinson, W. W., Corp.....1044

Hoffman, M. H., Inc.....1052

Jester Comedy Co.....1153

Jewel Productions, Inc.....1030

Keeney, Frank.....1056

Longacre Distrib. Co.....1054

Mutual Film Corp.....Colored Insert

My Four Years in Germany.....1033

National Film Corp.....1042-43

Paralta Plays, Inc.....1045

Paramount Pictures Corp.....Insert, 1038-39

Pathe Exchange, Inc.....Insert

Renowned Pictures Corp.....1057

Select Picturer Corp.....1055

Technicolor Motion Picture Corp.....1059

Triangle Distrib. Corp.....1036-37

U. S. Exhibitors' Booking Corp.....1058

Universal Film Mfg. Co.....1032

Western Import Co.....1048-49

Wharton Releasing Corp.....Insert, 1050-51

W. H. Productions.....1047

MISCELLANEOUS.

Anti-Censorship Slides.....1146

Automatic T. S. & C. R. Co.....1149

Bioscope, The.....1144

Brookins Co., The.....1155

Cine-Mundial.....1153

Cinema, The.....1157

Classified Advertisements.....1147

Eastman Kodak Co.....1155

Franklin Import & Export Co.....1155

Hamilton Mfg. Co.....1156

Holcomb & Hoke Mfg. Co.....1151

La Cinematographa Italiana.....1155

Moore, Wm. N.....1144

M. P. Directory Co.....1157

M. P. World.....1062

M. P. World Circulation Coupon.....1156

National Ticket Co.....1142

Our-Boys-in-France Tobacco Fund.....1142

Richardson's M. P. Handbook.....1157

Rojas Randall & Co., Inc.....1155

Screencraft.....1157

MOVING PICTURE CAMERAS.

Bass Camera Co.....1143

Burke & James, Inc.....1156

MUSIC & MUSICAL INSTRUMENTS.

American Photoplayer Co.....1158

Marquette Piano Co.....1153

Sinn, Clarence E.....1142

PROJECTION MACHINE MFRS.

Enterprise Optical Mfg. Co.....1142

Power, Nicholas, Co.....1160

Precision Mch. Co.....1145

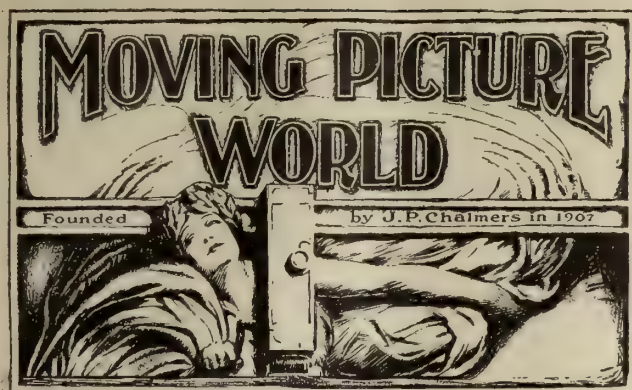
PROJECTION SCREEN MFRS.

Gold King Screen Co.....1123

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(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

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J. F. Chalmers. Vice-President
E. J. Chalmers. Secretary and Treasurer
James L. Hoff. Managing Editor
A. MacArthur, Jr. Advertising Manager

The office of the company is the address of the officers.

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CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, \$1.50. Advertising rates on application.

Saturday, February 23, 1918

Facts and Comments

IS Marcus Loew slipping? We have always considered him a good showman, but his recent decision not to run the Chief Flynn Secret Service series known as "The Eagle's Eye" in his houses because they might offend his German patrons has us guessing. Mr. Loew's solicitude for his German patrons is pathetic. It would indeed be heartless to harrow their tender sensibilities with pictured interpretations of such incidents as the sinking of the Lusitania and the murder of hundreds of its passengers and of the cold-blooded machinations leading up to that catastrophe, framed and executed by other tender-hearted Germans. But it shall not be so. Marcus has decreed it. Therefore, if red-blooded Americans want to see "The Eagle's Eye" they will have to go to some other theaters than those controlled by the amiable Marcus.

*

It was rather impolitic of Marcus to express himself thus openly on a subject so delicate at this particular time. These tender-hearted Germans have just sunk another ship which was laden with American soldiers on

their way to fight the battles of democracy. Would Marcus have us believe that it would not be good for his German patrons to know how atrocious and how indefensible were the acts, by Germans, that compelled this Nation to take up the cudgels in behalf of humanity? We have every sympathy for the man of German extraction or birth, now living in this country, who has to contemplate the terrible deeds of his Fatherland, but we do not understand where he comes in for any consideration in a matter of this kind.

*

The picture in question has been shown in Administration circles at Washington and received the official O. K. It may, therefore, be justly considered as a good picture for everyone, including our German motion picture fans, to see. When we are pouring out our treasure and giving our lives to preserve the institutions of this nation against the assaults of a merciless power it is no time to prate of the feelings of anyone. In the meantime many other patriotic theater managers will book "The Eagle's Eye," so that all good and loyal Americans, no matter what their origin may be, will have an opportunity to see to what depth German diplomacy has descended.

* * *

SPEAKING of "The Eagle's Eye," Courtney Ryley Cooper, publicity man for the Whartons, who are making the picture, dropped into the MOVING PICTURE WORLD office the other day with a regular whale of a pike which he had caught through the ice near the Wharton studio at Ithaca, N. Y. It was a beautiful specimen of its kind and was fully three feet long. No, we didn't weigh it—we ate it and can assure you that it was a prime pike. Cooper was very modest about it; said it was really a very ordinary catch and calmly told of hooking one a few days before as long as himself and which later engaged the attentions of nine hungry persons. Once Cooper was a circus press agent.

* * *

SPECIAL Moving Picture Ambassador to Spain and Italy, Frank J. Marion, contributes an article on conditions in Spain which appears in this issue of the MOVING PICTURE WORLD and in which there is much food for thought and stimulus for action. According to Mr. Marion the picture in Spain is about where it was in America ten or twelve years ago, which condition should suggest something interesting to enterprising American promoters looking for new fields to conquer.

* * *

DOESN'T look as though this business of exhibition of motion pictures was going to be scrapped just yet. From everywhere comes news of new theaters opening or projected. Los Angeles is now "pointing with pride" to a brand new million-dollar picture house. We also print an interesting story of the remarkable development of the Schoenstadts' enterprise in Chicago and of the fine new picture house they are now building. Is it reasonable to suppose that the man on the ground—the exhibitor—would be able to put over these great projects if he and his friends didn't have faith in the permanence of pictures? Buck up, all you weak sisters; become optimists.

* * *

THINGS have taken a turn for the better in the Virginia censorship situation. Last week, when the news first broke, we were all ready to take a hack at Jake Wells for what seemed to be a surrender to the reactionary forces in that state. According to the reports received it looked as though a Virginia censor law was but a matter of a few hours. We now learn that Mr. Wells has made such a hot fight against the proposed law that the committee in charge of the bill has been compelled to change its plans materially.

Knocking Elbows With Drama By Louis Reeves Harrison

THE foundation of a successful play is usually made of plain, hard facts. The ornate superstructure which rises from the rude unseen part may appeal powerfully to the imagination, yet the very security it enjoys results from a solid and unadorned groundwork of actuality. Real events may constitute so many piles of dirt and stone by the roadside, so much loose material only partially related, but the right stuff is there. When the skilled workman comes along he knows at a glance the value of what others have passed by with indifference. He can shape that stuff into the substructure of an intense story, and just such material is lying all around us, within easy reach.

There is not space enough on this page, nor on many others to follow, for me to give even a summary of the infinite variety of dramatic material, near at hand, yet almost wholly unsuspected. To the keenly observant eyes of the instinctive dramatist there is enough at hand to keep a thousand like him busy all their lives. But the business man, occupied with a multitude of claims on his attention, may regard some of the finest of this material as commonplace, if he notices it at all, because it is so abundant.

"By way of illustration," as the orator says when he wants to tell a funny story which has no bearing on the subject matter of his speech, I went to a well known producer, once the editor of a big daily paper, to see if he would not send some of his best pictures to the boys in camp. He responded generously, and we fell into a general conversation. He was seated at a flat top desk signing letters. It was very late in the afternoon. Lights were blinking in neighboring office buildings. His typists were preparing to join the crowd rushing homeward through slush and mud. I felt a little stupid and hungry.

Suddenly, in illustration of a point he wished to make, he related an incident of newspaper life. It was a simple recital of fact, brief and to the point, but I grew interested and pressed him for details. He pushed aside his work and gave the causes which led to results he had barely mentioned. Without affectation, almost unconsciously, he told a better story than I have read in many a day, on the screen or in print. I became so fascinated I forgot the humdrum office, the threatening weather and the weary commonplaces of monotonous workaday existence.

There sat a producer of motion picture plays most innocently engaged in telling what could be shaped by the skilled hands of a dramatist into the substructure of a deeply sympathetic screen story. In his own hands were some of the finest kinds of material, only half recognized as such, if at all. No eternal principle applied to what he was telling, no dogma, no arbitrary ideal, nothing based on works of art already known and admired. There was involved simply the tenacious concrete of a tense and absolutely true human experience.

Is that not strange? Really great dramatists refuse to do what theorists want them to do, just as really great writers refuse to put forth what others wish them to write. Stories were told long before any rules and regulations for telling them were propounded, because they were imaginative creations only on that part of them to be shown, while deep down beneath them were the cold and hard facts of life in its infinite variety. They may be beautiful creations above ground, but they stand strongly and firmly when they are resting on the bed-rock of actuality, the sound basis of what has really occurred.

You are at table in a hotel with a dramatist, telling him that the one essential demand of the drama is action. You get an example of it at the next table. A handsome man and a beautiful woman are entertaining some friends. A plain man comes up, says a few words to the handsome man, and not only causes him to disappear but takes his place and soon has the company in a roar of laughter, all save the beautiful woman, who sits pale and terrified. There is your action. The material incident is there without the motive and the spiritual action. There is some revelation of character, but the underlying passions, impulses and disclosures of soul are visible only to the man of observation and imagination who has been listening to your theories.

He watches and listens, his temperamental sensibilities on edge, and gets at an unveiling of the inner life of those people at table. The handsome man was about to elope with the beautiful woman when they ran across some of the husband's friends in the restaurant and attempted to disarm suspicion by entertaining them at dinner, but one of them managed to send word to the husband, the plain man, and he proceeded to make the handsome man ridiculous in the eyes of all.

The actual fact is there and the action, but they spring from deep-lying motives. The cleverness of the handsome man in disarming suspicion pales before the cleverness of the husband who turns the menace of tragedy into a comedy, in his unrolling the scroll of his magnanimous character and that of his contemptible rival at the same time. You believe in action because you are accustomed to regard only the outside of human conduct and do not make a business of probing the depths of human consciousness. Action is simply the means to ends more profound.

In the crossing of designs at that table it was not necessary for the husband and lover to come to blows, the easily conceived result of their meeting, the regulation and theatric idea. In actual life we are given these surprises instead of the generally accepted deeds of violence. The husband's grief may have been just as poignant, particularly if it was largely his own fault, but he was the modern man, clear-headed and resourceful in an emergency. We get at a finer idea of what drama means, "the illumination of life," when we go to actual life for our materials and found our story on modern facts.

We get these facts from knocking elbows with the drama going on all around us, and when we have material which is *true*, which is *vital*, we enter a conspiracy with the audience which leads to an acceptance of treatment, no matter how imaginary and romantic. We engage the sympathies of people in front, appeal to their emotions by natural means, evoke their conviction that what they see is really happening, not being told, and get them into vibratory response with a definite purpose.

Such is drama of today, not a preachment to arouse a spirit of resistance, not a theatric exaggeration of the conventional, not the projection of a picture which holds us at a distance, obviously the vehicle for some complacent actor, the assertion of the ego, but a story which appeals to our common elemental emotions in accord with our common interests and beliefs. It is far from being an easy matter to define all this in a few words but drama may be educative, humanitarian, social, spiritual, what it will, or what creative genius may wisely select, but it is best when it inspires and when it is what Shaw calls "an illumination of life."

The Comic Trinity of the Screen By Edward Weitzel

HAVING been instructed to jot down a few impressions of the art of the three leading comedians of the screen, I am apprehensive that, like the character in one of Bulwer-Lytton's plays, "Mine office is one of danger." The question is: which one to name first? Each is a leader in his own particular field. The entire world of moving picture supporters are agreed on this point; but that does not settle the matter of precedence. All screen fans know their names, but each has his or her favorite, and the merits of all three actors are so pronounced that the matter is difficult to decide. For my part, I am not going to attempt it and, that I may not be accused of prejudice, I shall permit neither age, weight nor manly beauty to have any voice in the decision, but will follow the safe and sane course of naming them according to the letters of the alphabet. This puts Roscoe Arbuckle first, Charles Spencer Chaplin second and Douglas Fairbanks third. It also puts the lightweight of the trio between the heavy and the middle weight; but brains and not brawn is the chief stock-in-trade of all three, so the chances are even.

Arbuckle, Chaplin and Fairbanks! It would be almost impossible to name three comedians whose methods are so dissimilar, but all three achieve the same result—unrestrained mirth that acts as a tonic to the overwrought nerves of humanity and lightens the burden of life. Serious business it is, and one that can only be followed successfully by giving it the careful thought and arduous physical effort that have marked the careers of the leaders in every profession. There is no royal road to eminence in making people laugh. Whatever of special fitness any of the trio may possess has been developed and kept in good working order by constant labor and striving after greater perfection. Here is the ground upon which they all meet and it accounts for the deftness shared in common by the three comedians.

Without intending any reference to his size, the comedy method of Roscoe Arbuckle may be set down as being broad only in its intent, not in its execution. This actor's claim that he depends upon his skill as a comedian and not upon his bulk to beguile his admirers of their smiles and laughter is founded on fact. The exaggerated costume generally worn by him is merely a minor aid to the effect he wishes to create and loses most of its force after the first few minutes. He must then depend upon the amount of speed and comic suggestion he can give to situations that would cease to be funny if the spectator were permitted to realize how slight the reason for his mirth. Comedy of the Arbuckle brand never plays itself, and must be treated with the delicacy of touch acquired by long practice and strict attention to the matter in hand. The gifted and dexterous gentleman from Japan who keeps a dozen plates spinning in the air at the same time is not compelled to be any more intent upon his task.

The points of attack in the Chaplin comedy method have been clearly defined for hundreds of years and have been handed down, from generation to generation, as the proper places at which to launch a comic assault. This actor is a master of the slapstick, knows every trick of this branch of the art and fully realizes that all comedy is born of the misery of others. The mental or physical suffering suggested by one of his comedies would drench the screen in tears, if there were the slightest indication that the pain was real. Knowing that there are never any serious consequences in reality to the pokes, jabs,

falls and slaps to which the actor is constantly subjecting his victims, we roar with laughter at the mishaps and applaud the skill with which they are brought about. Charles Chaplin's comedy method is that of the clown—one of the greatest clowns that ever lived. His fertility of invention and sureness of execution is rivaled only by that other great clown—Fred Stone.

In one regard the comedy method of Douglas Fairbanks is unique. He is probably the first comedian to rely upon his own personality and the frequency with which he risks that personality's neck to win the laughter and applause that put the Fairbanks films in such good demand. His smile is a large asset, also his manner of sudden and determined love making; but no actor before him ever created anywhere near the amount of delighted amazement. To most of his spectators the wonder is not that he performs this feat or that, but that he performs it at all. He combines positive apprehension with comic surprise as his chief aid to favor and finds it comparatively easy to turn the sigh of relief into a gale of laughter, as he emerges safely from one dare-devil stunt after another. As the inventor of the acrobatic-stop-another school of comedy, Douglas Fairbanks deserves the thanks of a public only too willing to welcome a novel method of exciting its mirth.

Screen and Press

By ROBERT C. McELRAVY.

MOVING pictures have been fortunate in these times of stress and general upheaval in being able to render definite and world-wide service, in addition to the usual entertainment. In this they have not differed from the stage or literature in willingness or generous desire, but they have demonstrated a speedier adaptability and accessibility to public needs. The older arts are cumbersome and slow to respond to sudden changes; they suffer in nothing so much as their own sluggishness and glacier-like movement. Moving pictures, on the other hand, are still in the first impetuous rush of a young pugilist just learning his powers; they are striking out in so many directions that their performance is as varied as it is fascinating.

The films invade many fields of interest. There is scarcely a department of human activity in which they do not play some active part today—theatrical, literary, educational, scientific, civil, military, industrial—any form of endeavor you please. The camera is indeed swift in its work of delighting and informing the masses.

In timeliness the screen has certain functions which hitherto belonged almost exclusively to the daily press. These functions are happily more complementary than competitive. In certain respects these two great publicity mediums supplement each other with wonderful clarity. The news of today is the screen topic of tomorrow, or the succeeding day, and between the printed and pictorial treatment of an event the public gets an excellent idea of what is going on in the world.

The public in attending a moving picture show is not entirely in search of amusement. It goes for instruction as well. It is impelled by a genuine thirst for information at first hand, and the wiser portion of this public has long since learned that if it stays away it is more than apt to miss something of importance.

The screen today is unfolding manifold wonders be-

fore its patrons. In times like these it is idle to speculate on "what the public wants." This was perhaps a live and burning issue prior to August, 1914. But the public of today is not so much concerned with mere wants as it is with actual needs, and the thing it needs above all else is a better understanding of some of the things it is already getting. Hence the popularity of the screen as a purveyor of war activities on land and sea, of new inventions and discoveries, of scientific data, of travel and description and the innumerable things uppermost in the minds of an awakened people.

Both the screen and press thrive upon concurrent happenings with a news interest, and in times like the present almost everything has a news end. While the other arts are executing a great turning movement, in a bewildered and somewhat reluctant, but entirely perceptible way, these mediums are putting before the people the daily history of things as they occur. They are broadening and deepening the general intelligence in an amazing manner. We are learning new things about geography and government and the rights of the common people to "life, liberty and the pursuit of happiness" every hour.

That the public is thinking over present events very seriously is not to be doubted for a moment. If there was ever any truth in that old obsession that the tired business man did not care to think, it can scarcely be held true at this time. He thinks when he reads his newspaper and he thinks when he goes to see moving pictures. There is something about the films that brings out thought at first hand, for they have the desirable faculty of leaving much to the imagination. Even in the course of an ordinary screen narrative, the observer is encouraged to build out the situations depicted in his own way. His eye follows the movements of the characters and his mind elaborates and fills in certain things of its own account. Each observer draws heavy drafts upon his own philosophy of life and he literally tells the story to himself in his own way.

In other ways than in the proffering of news events have the screen and press become good allies. They have collaborated repeatedly with success in the simultaneous publication and presentation of serial stories. The reading of serial instalments and subsequent watching of their production upon the screen appeals to many people, one form of the story thus advertising the other to advantage.

Realism Carried Too Far

By SAM SPEDON.

HERE is an extract from a letter we received from a moving picture patron. The points are well taken and worthy of the attention and consideration of every producer and exhibitor:

The writer is an ardent "movie" patron, but wishes to register a protest directed to the general character of the film stories now prevalent. A rehash of the same old material, ending with the principals kissing as the picture fades out. No moral to that class of picture. Nothing of originality. Then the war (?) films showing, with too accurate presentation, all the brutality of conflict, which while a tribute to the producer's genius, is a shock to those whose sons and brothers are now awaiting the over-seas journey.

Nothing constructive is gained, but much damage is done and the attendance seriously effected.

There is only a certain average quota of capacity for horror and it seems this has been reached. I welcomed a film as did the rest of the house that brought out a lesson. The story was a vision and was so ingenious that its impression was wholesome.

Can you not suggest that producers swing into themes that emphasize the need of purer home relations, bring people back to a realization of the benefit of home service and love.

What More Can Be Said.

Coming from a layman this plea so far outdistances anything we might dictate editorially or a critic might write analytically, we feel our inability to add to it.

Touching upon war subjects, we will venture to say, that it does seem that they have been carried a bit too far. We often thought it quite unnecessary to display "close-ups" of mutilated bodies and other detailed horrors to show what should be left to the imagination and forgotten without disturbing our slumbers in the least.

We can tell about them, we can read about them, but when we depict them through the camera and on the screen, we might as well actually see them. A case in point was the premier showing in New York recently of some scenes of the Russian revolution, where the military shot into the populace from armored automobiles, blowing men and women into pieces. The sight was so sickening many of the audience, exhibitors and exchange-men, hurriedly left the theatre unnerved.

So Far and No Farther.

Realism is often carried too far in dramas and comedies. This leaves nothing to the imagination and the titles and substitutes still further rob the imagination of its exercise. Such realism comes dangerously near the lewd and obscene. It requires a mighty hardened sinner with a blindness for virtue, to condone it. It is no wonder we have these appeals for clean comedies and pictures. The virtues of motion pictures take care of themselves, but the evils and defects are the concern of all of us. Therefore, we should take heed to the dangers of too much realism, that may sully the fair escutcheon of the industry and bring the just and unjust wrath of the censors upon us.

This Week's Digest

By SAM SPEDON.

Heatless Monday and Tuesday.

WE HAVE all been looking forward to a cessation of the heatless Mondays and thought last Monday would be the last, but a heatless Tuesday, with the thermometer way down below zero, freezing up transportation of coal and freight, made it necessary to continue the heatless Mondays a spell longer. Well, better luck next time. Days are getting longer and pretty soon they will be getting warmer. That's another story.

Cannons to the Right of Us, Cannons to the Left of Us.

We had Dr. Canon Chase in New York State who fired some hot shots into the "movies" in favor of a state board of censors and now we have Dr. James Cannon of Virginia doing the same thing. If this roar of cannons keeps up, the industry will have to draw up its heavy artillery and silence it. It requires some bravery to face the cannons' mouths, but with a united allied force in a clean and open fight is bound to win in the long run. Publish and expel the defilers and pro-sensationalists of the industry; go to it and the victory is won.

Always Give the Benefit of the Doubt.

Many persons from outside the State, so called "fly-by-night" exhibitors, by showing objectionable pictures in Virginia have brought disfavor upon the legitimate exhibitors. This was probably the motive which prompted Jake Wells to declare himself in favor of censorship, particularly by the National Board of Review and police department, similar to the system in New York City. Those who are familiar with his views emphatically state that Mr. Wells is unalterably opposed to legalized state censorship, and had only the best interests of the industry

at heart by declaring for some sort of censorship to prevent unconscionable persons bringing reproach upon it. It would, therefore, be in our opinion, unfair to Mr. Wells to come to any decided conclusion until we have heard his version of his declaration, thereby giving him the benefit of the doubt.

There is still hope from what we can learn that the legislature and the new Governor will give the question further consideration and greatly modify the bill or accept a substitute for it.

A Good Example.

The relinquishing of a \$100,000 salary by Wm. A. Brady because the organization paying it to him could not afford it under present conditions, is an example which some of the stars to whom he and other producers have paid enormous salaries might well follow. He has always said that he believed moving picture stars were overpaid and their demands were ruinous to the industry. We are glad to know that he practices what he preaches. We wish there were more like him.

Pointers on South America.

In conversation with Arthur Lang of the Nicholas Power Co., who has just returned from a business trip to South America, Cuba and Mexico, we received these bits of information:

All these Latin speaking countries are wide open and anxious for American films. They prefer them to all others. In most parts of South America, the people are pro-allies. In a few sections they are pro-German. In the territory bordering on the Panama Canal they are neutral as far as war sentiment is concerned, but all are partial to American pictures. The prices of admission range from forty to eighty cents. Cuba is strongly pro-American and the American productions are at a premium. Mexico is divided, but largely pro-German among those in power.

The reason America does not do more business with these countries is the fault of the manufacturers. They do not cultivate it as they should. It is almost useless to send English speaking salesmen to that part of the world without a knowledge of Spanish. To do business through an interpreter is a poor substitute and unsatisfactory to both principals. Some of the salesmen representing our manufacturers are not accustomed to the people, lose patience and practice the "take it or leave it" methods in vogue here in the early days of the industry. Others misrepresent and pave the way for distrust of more politic salesmen who may follow them, instead of inspiring confidence and cultivating their trade.

After taking these statements into consideration, it strikes us that it would be well for the manufacturers of America to school and educate young men to prepare for this rich field of endeavor. "For just as sure," said Mr. Lang, "as night follows day this field will be deluged with European films after the war, and it should be our play to leave no stone unturned to cultivate it now." He also told us that a limited number of European films were now received in South America by way of Spain, although American films were in greater demand.

LAURA HOSTETTER MARRIED TO HECTOR ALLEN McLEAN.

Miss Laura Hostetter, who resigned from the reviewing staff of the *Billboard* a few weeks ago, was married on Saturday, February 2, to Hector Allen McLean, of Chicago, at the home of her parents, Mr. and Mrs. Fred M. Hostetter, of Evansville, Ind. Mrs. McLean has many warm friends among the moving picture fraternity and was recognized as a fearless and clear-sighted reviewer who knew how to express her views in well-chosen sentences. Her husband is a Chicago newspaper man. The couple will make their home in that city.

Tuscania Had Been in Pictures

Torpedoed Steamship Served as Background in "Daughter of MacGregor," Featuring Miss Grant.

FEW in the United States were more keenly grieved over the Tuscania disaster than Miss Valentine Grant, the motion picture star. Miss Grant had several friends among the officers of the torpedoed craft and attended a dinner at which they were guests when the British transport was last in this country. Miss Grant first made the acquaintance of the Tuscania officers when she was acting in



Valentine Grant, Star in "The Belgian," and Chief Officers of the S. S. Tuscania. Left to Right, Lieut. Carter, Miss Grant, Lieut. Melvill.

a production called "The Daughter of MacGregor," which was made for the Famous Players by Sidney Olcott. A number of the officers of the vessel also appeared in the picture, many scenes of which were taken aboard the ship while tied to its pier at the foot of West Eighteenth street, New York.

"Never have I met a finer or braver group of men than the officers of the Tuscania" declared Miss Grant. "When last I met them they told me of the numerous attacks made upon their ship by submarines, but all regarded the danger lightly."

"Captain McLane, who stuck to his ship till the last, is a particular fine fellow, a British gentleman through and through, and I am happy indeed to learn that he was among the survivors."

Several of the Tuscania's officers were guests of Miss Grant at the recent showing of "The Belgian," in which she is starred, at the Ritz-Carlton Hotel for the benefit of the Belgian Relief Fund.

UNIVERSAL CITY OPEN TO PRODUCERS.

In a denial of the report published in the current issue of a theatrical trade paper to the effect that Pathe has acquired Universal City, is contained the interesting information that the Universal Film Manufacturing Company has issued an invitation to all film producers to avail themselves of its West Coast producing facilities.

The World's informant is Carl Laemmle himself. The Universal's step is simply a measure of conservation. With Universal City sufficiently large to accommodate many companies, it is felt that producers will be glad of this opportunity to so drastically slash their overhead. "This, according to our idea," said Mr. Laemmle, "is the most practical way for all producing companies to cut down their overhead expense and eliminate the waste which has been discussed so much of late. It does not require much figuring to see what a vast amount of money could be saved to the whole industry if all, or nearly all, the pictures made by the various concerns could be produced at one plant, with one overhead. Fortunately, there is a more friendly feeling among the producing companies than in the old days and this would make it possible for many of them to work in the same plant harmoniously as well as profitably."

Mr. Laemmle concluded his statement with the hope that the invitation so generously extended by his company, would be generally accepted.

Kalem Chief Writes of Spain as a Market By Frank J. Marion

American Cinema Commissioner Says Country Is Fertile Field for the Picture Making Genius of the United States

Madrid, December 20.

MADRID is buried in snow! "Sunny Spain"—like "Sunny California"—has pulled one of those stunts in the winter line which puts a crimp in the moving picture business and sends everyone to the blankets and the hot Scotchies. I came here, as I usually go to the Coast, with light clothing and an expectation of warm weather, but believe me, I have been only too glad to get into woolen unmentionables and a fur coat—everything but the ear-lappers. The only comfort I get out of it is that it all reminds me of little old New York.

In fact, Madrid is much like Manhattan in many ways. The people, especially the men, have a rather metropolitan bearing, and we see very little of the picturesque national costumes shown in the bullfight postcards and other works of art. An audience at the Theatre Real, where Barrientos is singing in grand opera, compares very favorably with the average crowd at the Metropolitan, with the addition of the King and Queen of Spain, and a sprinkling of army officers in the most gorgeous uniforms ever seen outside a Dillingham production. And the folks at the picture shows are about the same sort as at home with about the same tastes—that is, they know a good thing when they see it and are quick to show their appreciation or disapproval.

As I have already cabled, I believe Spain is a fertile field for the moving picture genius of America. A circuit of houses built on the American plan and showing the best American pictures would make big money. The proprietors of the moving picture houses in Spain are dreaming the same nightmare that disturbed the tranquility of the business in the States a few years ago—they think that any old pictures augmented by cheap vaudeville will get the business; and the vaudeville is fierce. The worst we ever dared to show at home is great compared with it. It usually consists of about four different Spanish dancers, each one of whom would get the hook in ten seconds' time at an Eighth avenue amateur night—and a team of knockabout comedians whose stuff is so old that it has long, white whiskers.

Of course, the audience don't stand for it—they hiss the performers most of the time they are on—and the Spaniards are some hissers. Why they persist in forcing this rotten vaudeville down the throats of their patrons is just as mysterious as it was in America. The music is a tinpan piano played by a "professor" who learned the game on a stone pile. Yet the Spaniards are crazy over good music, and pictures put on a la Rothapel would surely get the coin here.

Oh, You William Fox!

But oh, you William Fox! I haven't seen or heard of a Fox production in Spain since I have been here, and yet I know they would sweep the country and crowd the Danish, Italian and French pictures off the boards. They eat up the Fox line of stuff in this country and they have got the money to pay for it. If Spain does not get into the war, and I don't think she will, Spain will be in a better financial position after the war than any of the European countries, and with her big population should be the best field for our pictures on this side of the water.

But the business should not be done through Spanish agents in the regular export fashion. The French have their own people here. Pathe Freres are doing a fine business with their own direct offices, as they have at home, and we ought to have sense enough to take the Pathe cue.

It ought not to be difficult for our big distributing organizations to find Spanish-speaking managers in the States who could be trusted to come over here and open up exchanges directly operated from New York. Shipments can be made regularly and safely from New York and Havana by the Spanish line—and the stock, after it had been run here, could be sent on to the Orient, and another profit taken. Before the war Barcelona was the logical center of the film business in Spain, but war has brought on such a scarcity of coal that the railroads are completely disorganized and some lines are only running two trains a week. Now and during the war, and perhaps afterward, the exchanges should be located at the ports touched by the

Spanish liners sailing from New York. Thus the northwest should be taken care of by an exchange in either Corunna, Vigo or Bilbao. I was told by a prominent exhibitor in Corunna that there are 500 houses in this territory paying from \$25 to \$100 for film service. Does that look good? Then, the southwest territory should be taken care of from Cadiz—which could also handle Portugal in normal times. The southeast territory centers in Malaga or Valencia, and the northeast in Barcelona. Madrid would be merely a distributing center or clearing house for the other branches.

Spaniards Don't Know Douglas Fairbanks.

While the Fox and Ivan lines would undoubtedly be the most popular in Spain, I am sure that all the best known makes in America would find favor here provided there was a careful selection of subjects in America by a man familiar with the Spanish tastes. There is any quantity of Triangle stuff here now, but it is the line of two years ago. In fact there is very little new American stuff here. What I have seen seems to be occasional prints picked up on the bargain counter in New York. And these Spanish agents must be making a big thing of it, for anything with the trademark of an American film is a headliner. All American comedies go big. They are roaring everyday over old Keystone pictures and Fatty Arbuckle gets the big hand. Max Linder reissues are very popular. But I have seen no Chaplins of any age—they may have been and gone), and they don't know Douglas Fairbanks. Think of it! What a killing Fairbanks would make here. I hate to think of it!

I fully realize that I may appear to be in wrong—that is, that many American manufacturers may think their line is being shown in Spain, and that they are doing a satisfactory business, but I am only reporting conditions as I have found them in two weeks in Madrid, and am carrying out my promise to my friends at home to let them have a line on things Spanish.

American Pictures Make Splendid Impression.

Finally, about my work in Spain. Pathe Freres have done everything in the world for me and I am duly grateful, as should be the whole business in America, which I represent. We have finished the Spanish titles on sixty reels and have about twenty more. Messrs. Brulatour, Mooser and Al Kaufman certainly picked out some great subjects, and I have already had many requests for shows from people, high up, and from organizations of influence. The preparedness pictures, showing the training of our new army, have been showing all the week at the Benevente theater, Madrid, and are to continue there indefinitely, playing for a week and then going on to a circuit of theaters about the country, known to be favorable to the Allies. They have made a splendid impression—I can tell that by the murmurs of the audiences, but the press notices are lacking, for all the Spanish papers have been bought up by our friend Fritz, and there is nothing doing in the publicity line unless you pay for it at so much per.

I expect to do my best work in connection with the Minister of Education and the Chambers of Commerce in the various cities. If Mr. Creel decides to have me continue the work in Spain, I shall get up a catalog of my films in Spanish and give it pretty widespread circulation throughout the country, with the idea of getting requests for shows from organizations interested. Everyone tells me I will get all the opportunities I want, for the Spaniard, like ourselves, likes anything in the entertainment line that he can get for nothing. I will furnish the films and operator, and the machine where none is available, and all I ask is a hall in which to project. In many cases I may give open air shows at night, to reach more people. I would like to stay in Spain and think there is a great opportunity for my work here, both as a war and commercial propaganda, but Washington may think differently, and I realize that I am not entitled to an opinion, having been but two weeks in the country. So I may get a cable any minute telling me to proceed to Italy.

TRIANGLE CANCELS WAR HOLIDAY CHARGES.

When the Government issued an order closing the theaters throughout the country on Tuesdays the exhibitor feared for his profits, for he knew the usual expenses would have to be met, in spite of the total loss of a day's receipts each week. Triangle realized this, and immediately arranged to help the exhibitor by not charging for service that was not used on the holiday.

The Rise of the House of Schoenstadt

Romantic Story of the Exhibiting Achievements of Chicago Father and Two Sons in Ten Years

ALASKA and the Klondike never furnished more of the romance of success than is provided in the motion picture business right in this country. An interesting instance illustrating this statement is found in the venture of Herman Schoenstadt and his sons, Henry and Arthur Schoenstadt. In 1908 Herman Schoenstadt was employed as manager in a Chicago installment furniture house; he wanted more money for his services, but the owners could not get his point of view, whereupon Mr. Schoenstadt handed in his resignation and began to look for a better job.

In looking about he met a man named Ferris, who operated a picture theater at Van Buren and State streets, Chicago, who urged him to try the exhibition business. Mr. Schoenstadt had never engaged in the amusement business in any form, but after a few lessons in theater management from his friend Ferris he was induced to try his hand at it.

At that time most of the picture houses in Chicago were in frame buildings, for the most part occupying the first floor of a building erected for business purposes and later transformed into a moving picture palace. One such place was the Palace theater, at Forty-ninth street and Ashland avenue, near the stockyards and in a vicinity populated chiefly by stockyard employees, a curious mixture of a dozen nationalities and a babel of tongues.

The Palace seated from 250 to 300 people and cost Mr. Schoenstadt nearly \$2,000. Its previous owner had not been

too particular either as to the sort of pictures he used or the character and deportment of his patrons, so there was a good chance open for Mr. Schoenstadt to improve his show and to tone up the general atmosphere of the place. He lost no time in doing those things. Tacking up the motto "Biggest Show in the City for 5 Cents," and barring all disorderly persons, he introduced a policy of "first run" pictures and began to acquire a dependable patronage.

Opening on Easter, the venture had a heartbreaking experience during the first month—twenty-one days of rain which cut the receipts considerably below par. Things looked bad, but Mr. Schoenstadt was not discouraged, and then things began to come his way. Only one picture was shown and the audience were rushed in and out thirty-three times daily. An exception to this program occurred when the "Passion Play" in three reels was run on one night. By the time Mr. Schoenstadt had conducted the Palace for two years he became known as "Dad" to everybody in the neighborhood.

Took "Dad" to Put 'Em on Their Feet.

About this time Mr. Schoenstadt bought another house, which was located a few blocks down Ashland avenue at Forty-seventh street and had 220 seats. It had a bad reputation and was losing business, but "Dad" Schoenstadt soon put it on its feet and it became a moneymaker.

From that time on the era of development was rapid. With his sons Henry and Arthur to aid him Mr. Schoenstadt added one house after another to his string. The Archer theater, at Thirty-fifth and Robey streets, was the first large house in the Schoenstadt string. It was built in 1910 at a cost of \$500,000, seated 950 people and intended for vaudeville. The owners ran it for a time, but in 1914 it fell into the hands



Palace Theater.



New Fireproof Motion Picture House Being Built by H. Schoenstadt & Sons at Twenty-Sixth Street and Crawford Avenue, Chicago, Which Will Seat 2,000 and Is to Cost \$250,000.



Herman Schoenstadt.



Henry Schoenstadt.



Arthur Schoenstadt.

of Mr. Schoenstadt, who took it over for pictures. It has been running successfully ever since under the management of Henry Schoenstadt.

In the meantime the Pastime theater at Fifty-first and Ashland was bought. The Atlas, a three hundred-seat house at Fifty-first and Wood streets, was leased in 1913, and in 1914 the Alpha, a house seating 290 persons, came into line. Four or five managers had failed to make this house go, but when "Dad" Schoenstadt put in some "big stuff" it succeeded almost from the start.

Mr. Schoenstadt's first big building venture was the construction of the Boulevard Theater, at Fifty-fifth street and Ashland avenue. It was built at a cost of \$150,000 and seated 1,000 persons. Pictures only were shown at the Boulevard, but it was a pronounced success.

Another house to join the galaxy was the Rex, at Sixty-ninth and Racine, a 600-seat house. Then Mr. Schoenstadt ran a theater at the stockyards during the cattle show in 1912. This was called the Drovers' Theater, and it coined money during its existence. Another experiment was the Lincoln theater, at Thirty-third and State, in a colored neighborhood, but Mr. Schoenstadt ran it for a short time only.

The latest addition to the Schoenstadt string was made in June, 1917, in the Halffield theater at Fifty-fifth and Halstead streets. It cost \$25,000 and seats 1,000 people.

So far all the houses of the Schoenstadt group are paying investments and all are operated under the policy of courtesy to patrons and the best program that can be obtained.

PARALTA IN NEW QUARTERS.

On the twelfth floor of a new building numbered 6 West Forty-eighth Street, New York, Paralta has been establishing new offices while the plasterers competed with the furniture movers for right of way. During the current week, in the estimate of Press Representative Walraven, will come a time for the official "house warming," when all will be in readiness for business to proceed.

There will be no thirteenth floor in the building—but there will be a roof whereon Paralta will erect a projection room and establish its scenario department. For reviewers from the trade, press and exhibitors who would behold the Paralta product there will be heat in winter and cool, fresh air in summer. A roof garden projection room seems to establish a record in filmdom.

PARALTA PHOTOGRAPHERS LECTURE TO AVIATORS.

L. Guy Wilky and Robert Newhard, who are at the head of the photography department of the Paralta studios in Los Angeles, have been called upon to render a patriotic duty by lecturing to sixty men who are enlisted in the aviation and radio service of the United States Government.

Both Mr. Wilky and Mr. Newhard during their career have taken numerous panorama scenes from aeroplanes so they are well qualified to instruct aviators.

popular prices. In addition to good pictures properly projected every comfort was provided for patrons; the houses were kept clean, the attendants were polite, "Dad" and the boys were constantly on the job to see that things were run right and that made the patrons feel at home, for "Dad," by this time, had become a neighborhood benefactor wherever he had a picture theater.

Atlantic the Schoenstadts' Crowning Work.

The Schoenstadts are now at work upon an enterprise that will probably be the crowning effort of their remarkable career. It is the Atlantic Theater, at Twenty-sixth street and Crawford avenue, now under construction. The house will seat 2,000 persons and will cost \$250,000. When this edifice is completed and opened the Schoenstadts will have one of the finest picture theaters in Chicago. A view of the house is reproduced herewith as also is a view of the first theater owned by Mr. Schoenstadt—the difference is noticeable and illustrates better than mere words how wonderful has been the growth of not alone this particular enterprise but the exhibition of motion pictures in general.

In this connection it is not out of place to say that Arthur Schoenstadt has enlisted in the Aviation service and has been in New York for the past few weeks preparatory to taking up the course of instruction prescribed by the Government.

M., R. & W. MAKING LOBBY DISPLAY.

Menger, Ring & Weinstein, Inc., 304 West 42d street, New York, frame manufacturers, have only recently put on the market an attractive carved oak lobby display the entire equipment comprising nine cases, sufficient thoroughly to cover both exterior and interior of a lobby. Only after a careful study of the lobby situation was it thought advisable by Menger, Ring & Weinstein to manufacture low-priced lobby cases and frames in sets, and they have done so now because of the demand existing among the smaller and medium sized theaters. A neat folder, showing lobby diagram and prices, is being mailed by the manufacturers to any one interested in the improvement of the theater lobby.

EDWARD J. COOPER, OF MOTION PICTURE WAR COMMITTEE.

Edward J. Cooper, manager of the Phoenix Amusement Company, of Phoenix, Ariz., has been appointed a member of the War Co-operation Committee of the National Association of Motion Picture Industry by William A. Brady. This is the third patriotic committee upon which Mr. Cooper has been asked to serve. That he should thus be honored is undoubtedly attributable to his well-known efforts to place motion pictures upon the highest plane, a fact that has brought him into favorable notice throughout the Southwest. Let us have more Coopers.

Famous Players Creates Administrative Bureau

Hiram Abrams and B. P. Schulberg Will Devote Energies to Co-ordinating All Trade Factors

THE creation of an executive department new to film organizations, to be known as the Administrative Bureau, was announced this week by the Famous Players-Lasky Corporation, naming Hiram Abrams as managing director and B. P. Schulberg as vice-managing director.

The plans and purposes of the administrative bureau embrace a policy that has never before had a place within the inner construction of film companies as they are at present organized. This policy, in its most concrete form, contemplates a more efficient co-ordination of the three primary elements that constitute the industry, toward the end of effecting a stronger alignment of purpose and method among the producing, distributing and exhibiting factors.

The constructive step expressed by the inauguration of this Bureau of Administration is a reflection of the consistent progressiveness that has actuated the course of the Famous Players-Lasky Corporation from its inception. Their

new identities within their organization also reveal the motive for the recent surrender by Hiram Abrams and B. P. Schulberg of the executive supervision of the Paramount organization.

At the time of the transfer of these duties Mr. Abrams issued a statement explaining that the action was taken in advance of a well developed plan to establish closer co-operation between producer and exhibitor than was ever before possible. The present declaration of the Famous Players-Lasky Corporation indicates the materialization of this plan.

Mr. Abrams, in commenting upon the broad scope of the newly organized administrative bureau as



Hiram Abrams.

an official link between the company and the exhibitors, said:

"When recently I completed the national tour which I undertook, accompanied by Mr. Schulberg, in order more closely to feel the trade currents of the country I realized that a vastly important and necessary realm of our business, the sphere of personal contact, had as yet been unexplored. I became convinced that there should be a specific official channel through which a friendly intercourse and exchange of thought and opinion with the exhibitors could be consistently conducted. I proposed such an avenue of communication to the members of the executive board of the corporation, asking to be relieved of the details of distribution so that I could devote all my time and energy to the development of such a bond between ourselves and the exhibitors. The executive board itself had often expressed the desire for a closer contact with the exhibitor, and for a greater understanding of his problems, and now, in its wisdom, it has organized this administrative bureau for that purpose.

"I feel that my many years of experience as an exhibitor, and my subsequent and equally long experience as a distributor enable me to grasp the aspirations and comprehend the obstacles of the average exhibitor, and I hope to be of personal service to each and every one of them.

"It is our wish to organize the exhibitors of America into a great common council by which we can obtain the value of their collective thoughts and opinions on all important

trade questions. We wish these opinions to extend even to the matter of production itself, for we realize that the exhibitor should have a larger voice not only regarding the manner in which the pictures are delivered to him, but also in the original creation of the subjects which he shows.

"There are many problems within the industry that demand and require solution, but we of the Famous Players-Lasky Corporation realize that no trade problem has ever yet arisen or will in the future arise the solution of which does not rest solely with an exhibitor. It will be our purpose to maintain such close and constant association with the exhibitors as to solve the problems that confront the trade as they collectively wish them to be solved.

"We want the exhibitors firmly to believe that we consider their problems to be our problems, and we want to render, through the new bureau, special and individual service, and to do our utmost to relieve or entirely eradicate the difficulties of the exhibitor. That is what I would like the exhibitor to consider this department—his own service department, a branch office of his own theater, with Mr. Schulberg and myself as his personal agents. I want him to feel that we are always at his service, as in time I am sure we will make him know it."

President Adolph Zukor concurred in Mr. Abrams' statement that the Administrative Bureau had been specially designed for the welfare of the exhibitor, and said that the company hoped to express through the bureau its appreciation of the fact, not as yet completely realized, that the producer and the exhibitor are in the same business, and the interests of one are the interests of the other, adding:

"I believe exhibitors throughout the country will welcome this new sphere of communion between them and us, as it is certain to result in many constructive and progressive policies."

The administrative bureau is to introduce itself to the trade immediately, and much anticipatory interest centers about its first probable activity.



B. P. Schulberg.

BOTTOM—MACKENZIE.

The Hotel Arlington, New York City, at high noon Saturday, February 9, was the scene of a pretty wedding, the contracting parties being William V. Bottom, manager of the Washington (D. C.) branch of the Community Motion Picture Bureau, and Miss Irving MacKenzie of Boston. The ceremony was performed in the apartments of Mr. and Mrs. Horton Foster, vice president of the Community Motion Picture Bureau, by the Rev. Henry Atkinson, secretary of the Social Service Commission of America, with little Elizabeth Foster, daughter of Warren Dunham Foster, president of the Motion Picture Community Bureau, supporting the bride. Mr. and Mrs. Bottom are both natives of Boston and were formerly associated in philanthropic work in that city. They will make their home in Washington, D. C.

ANNOUNCEMENT.

The National X-Ray Reflection Co., of Chicago, announces the appointment of G. F. Evans as supervising engineer in the territory comprising the state of Ohio (except Toledo and Cincinnati), West Virginia and Western Pennsylvania. Mr. Evans is located at 825-826 Columbus Savings and Trust Building, Columbus, Ohio. He was formerly connected with the W. C. Moore Company, Columbus, Ohio.

Uniform Picture Laws Needed By Elijah N. Zoline

The Danger to Investors Under Present Conditions from a Legal Aspect— The Remedy

Author of "Appellate Jurisdiction and Procedure in all Federal Courts and in all Reviewing Courts of the State of New York."

THE growth of the moving picture industry has been phenomenal. Fortunes have been made and lost. Many irresponsible producers have, by the law of economics, been eliminated and the industry now seems to be in the hands of responsible and prudent men. Vast amounts of capital are being invested in moving picture enterprises. The general public looks upon the "movies" as a necessity of life and as an institution which has come to stay. But, while this is so, the law as it now stands, affords little protection to the investor of capital in moving pictures.

The early productions of the so-called "silent drama" were often of a very objectionable kind. They depicted imaginary crime and licentiousness of the "wild life of the West," long extinct; criminals were portrayed as heroes; "white slavery," strikes and intimidations were the daily food supplied the young and inexperienced who patronized the "movies" for pleasure and enlightenment. As a direct consequence of such a condition of affairs, in most of the states statutes and ordinances were passed prohibiting the exhibition of any moving picture portraying criminal, immoral, obscene, riotous, disorderly or other scandalous scenes or such that tended to a breach of the peace. These laws have not been repealed and are today upon the statute books.

Judges Differ in Opinions.

Under the pretense that the production of "The Birth of a Nation" would result in a breach of the peace and riot between the colored and white population, this stupendous picture manufactured and staged at a great cost of money and energy was prohibited by the Chief of Police in the city of Chicago and in other cities. It was released only after a litigation lasting several months, entailing a large expense and loss of time. Two pictures portraying the subject of "birth control" have recently been stopped by the Commissioner of Licenses of the City of New York. In one case, Mr. Justice Bijur in an elaborate opinion held that the Commissioner of Licenses of the City of New York ruled arbitrarily in refusing a permit for the picture "Birth Control" produced by the Message Photo Play Co., and, in the other, Mr. Justice Greenbaum, having before him the picture "The Hand That Rocks the Cradle," produced by the Universal Film Co., came to the opposite conclusion. On appeal, the decision of Mr. Justice Bijur was overruled by the Appellate Division, but the decision of Mr. Greenbaum was affirmed.

When a permit for a moving picture is denied by the authorities, even in cases where no immorality is portrayed, they invariably rely upon the literal language of the law, which prohibits the presentation of pictures portraying riotous, disorderly or other unlawful scenes, crimes and incidents tending to disturb the public peace. In New York, the commissioner relies upon the words "against morality, decency, or public welfare," very indefinite terms, which may mean anything.

As no drama can be constructed without a showing of a conflict of interests, which necessarily includes a portrayal of both good and bad, it is difficult to see how, under the law as it exists now, a silent drama, which does not offend the law, can be constructed at all. In a case involving the "Night Riders" and "James Boys," portraying Jesse James, etc., the Supreme Court of Illinois said:

"Pictures which attempt to exhibit that career (Jesse James' career) necessarily portray exhibition of crime, and pictures of the 'Night Riders' can represent nothing but malicious mischief, arson and murder. They are both immoral and their exhibition would necessarily be attended with evil effects upon youthful spectators." And answering the contention that the ordinance was indefinite and uncertain, the Court said:

"It is doubtless true, that there are people who differ upon the subject as to what is immoral or obscene. There are the shameless and unclean, to whom nothing is defilement and from whose point of view no picture would be consid-

ered immoral or obscene. Perhaps others could be found, with a laxity of morals, who pay homage to art and would not regard anything as indelicate or indecent which had artistic merit, and would look upon any person entertaining different sentiments as of inferior intelligence, without proper training on the subject and blinded with bigotry. Both classes are exceptional, and the average person of healthy and wholesome mind knows well enough what the words "immoral and obscene" mean and can intelligently apply the test to any picture presented to them." * * *

This decision has been followed by most of the courts in the country. Upon the principles laid down in the decision just quoted, the moving picture play "Within the Law" was recently prohibited in Illinois on the ground that it portrayed crime. A nisi prius judge permitted the picture to be exhibited. Many producers attempt, at the expense of art, to get around the law by winding up their plays invariably against the villain making the "goody-goody" man triumph in the end, but, aside from the stupidity of the finish, it is never an argument in court, since the law prohibits the portrayal of crime in any form.

Where the Remedy Lies.

What then is the remedy? The remedy lies in intelligent legislation, but before anything is attempted to remedy conditions by way of legislation, it should be borne in mind that Congress can afford no relief in the premises, because, under the Constitution of the United States, the states have exclusive jurisdiction and power in matters affecting the police powers of the state. Questions of public exhibitions and their morality and decency are within the police powers of the states. This is settled law.

Uniform Law Needed.

Relief must and can be had through a uniform law, introduced in each state. There was a time when the law relating to negotiable instruments was in chaotic condition, for instance, a promissory note good in one state was void in another. This was remedied by a uniform negotiable instrument act passed by nearly all of the states. There are many such instances. Legislation should be procured doing away with censorship and permitting the portrayal of scenes involving elements of crime, if the object of the play is not to encourage the unruly, but is strictly in the interest of legitimate drama and the arts. In other words, that silent drama be given an equal standing with the legitimate drama and that the test of the propriety of the play shall apply equally in both cases. The state would not be without a remedy as it could prosecute criminally for the exhibition of an indecent or immoral picture or play. Only by proper organization embracing every branch and member of the moving picture industry can that result be accomplished. Until that is accomplished, it is plain that large amounts of money ought not to be invested in any one picture, because, as the law stands now, it is difficult to know in advance in what states the public authorities, whether instigated by good or bad motives or by mere whim and caprice, will say that the production shall not be exhibited.

There are other important phases affecting the moving picture industry which require legislative action. All of these subjects should be considered and embodied in one uniform moving picture law.

Public opinion is at the present time friendly to the "movies" and the time is ripe for the commencement of an agitation to do away with censorship of moving pictures. Such a movement would have been out of place a few years ago, but is entirely in order at this time.

JOHN TANSEY IS IN "THE BRASS CHECK."

John Tansey, sixteen years old, and popular juvenile player, appears as a newsboy in support of Francis X. Bushman and Beverly Bayne in the Metro picturization of George England's story, "The Brass Check." Will S. Davis is directing this production, the screen adaptation of which was made by June Mathis, of the Metro Eastern scenario staff.

Tansey started his theatrical career with Nat C. Goodwin in "Wolfville" at the age of two. He has been seen in support of De Wolf Hopper, Blanche Walsh, Dustin Farnum, Robert Edeson, Mary Mannering, Olga Nethersole, and for two years was a featured member of the New Theater Company in New York. In pictures he has supported Mary Pickford, George M. Cohan and Elsie Ferguson and others. He was featured in pictures produced by the old Biograph.

Billy the Exhibitor By E. T. Keyser

He Believes the Rental Value of a Film is of More Importance Than Having the Star Punch a Time-Clock

BILLY was sitting at his desk with a copy of the World propped up in front of him. "Hello!" said he. "Hello!" said I.

"What's new?" queried I.

"Nothing," said Billy. "But I notice that the same old theory of manufacturing inefficiency is bobbing up its head again and that Bill Brady has just handed that head an emphatic swat.

"The two items which appear to have gotten under William's skin," continued Billy, "are that he himself cannot find more than twenty-four hours in the average day in which to endeavor to earn his hundred thousand per and that a star pulling down anywhere from five hundred to twice that amount of plunks each week fails to punch the time-clock at 9 a. m. and persists in taking more than an hour for lunch.

"William loses sight of the fact that any man earning over three thousand dollars in the course of a year is paid for the value of his work and that the earnest worshipper at the shrine of the time-clock rarely gets above adding columns of figures or sitting around until some one tells him what to do and when to do it.

"A star is not paid for the number of hours that he decorates the studio, but for the cash selling or rental value of the films in which he appears, and if by working a very few hours a day or week he can put the proper sales value into his efforts the producing company hiring him is more likely to cash in than if he had insisted in putting in an eight-hour day and losing energy, pep and artistic perception at about 2 p. m.

"It is all right to put the kibosh on unreasonable demands of artistic temperament, but the fact remains that the creative artist is not always in proper mental or physical shape to do his best, and that it is economy to allow him to be the judge of this.

"A fiction writer who persists in turning out stories because he wants the money, ignoring whether or not he is in the proper frame of mind to do his best, is bound to peter out, and even a good salesman will not approach a prospective customer unless he feels himself to be in just the proper frame of mind."

"How about the hundreds of salesmen who travel day and night and turn in detailed reports each night?" I asked.

"Those are largely order takers," answered Billy, "and do not size up with the class who are supposed to turn the really big tricks.

"If a painter could work eight hours per day, turning out portraits at fancy prices; if a novelist could continue to turn out best sellers as rapidly as a correspondent can dictate letters, there would not be enough credit or currency in this country to represent their earnings.

"Every once in a while some one discovers that there is wastage in producing pictures. Some day there will be a howl over the awful wastage in diamond cutting, despite the fact that uncut diamonds have never been popular as jewelry in our best circles.

"The star's country-place, furniture and motor car all furnish news items which interest the general public and thus add to the sales value of his pictures, if the pictures are good. So it's just as well to give the star an opportunity to use and enjoy them. And if the director produces better pictures because he is happy, and if he is happy because his best girl can play in the cast without balling things up, why, for the love of Mike, let him be happy and cash in on it.

"That's the way the old-timers figured, and they made good. Efficiency is a most excellent thing, but what often masquerades as such is something quite different.

"The chances are that both Bill Brady and his stars have sufficient ability, experience and technical skill to accomplish in a few hours that which a dub time-clock puncher would despair of putting over in a week. So why worry that neither can fill in a whole day at it?"

"Yep," I agreed. "I get you. We have a red-headed editor down at our joint who can't write a satisfactory 'Fact and Comment' early in the week.

"He's tried it a dozen times and filed them carefully in the waste basket, but when every other page is on the stone and the make-up man is yelling bloody murder, the printer has sent out for a gun and the circulation manager is drafting a letter to explain to subscribers why the issue was late, he will take his typewriter on his lap and turn out a series of comments that are worth the price of the subscription. So we don't kill him, but just hope that the proper composition frame of mind will strike him earlier next time."

George Baker Promoted by Metro

Successful and Popular Director Has Been Named Manager of Productions on West Coast.

GEORGE D. BAKER, one of Metro's directing staff, and one of the most successful star-directors in the motion picture industry, has been appointed manager of productions of Metro's West Coast studio at Hollywood, Cal., and will leave soon for the Pacific Coast to enter upon his new position. Mr. Baker will occupy a similar position in the western studio to that filled by Maxwell Karger in Metro's New York studio. He will have complete supervision of all the Metro productions made in the West, making decisions upon proposed productions and passing judgment upon the finished product. The success of this plan, evolved at Metro's New York studio, with Mr. Karger in charge, is responsible for the extension of the same arrangement to the West Coast studio, in accordance with the ideas of Richard A. Rowland, Metro's president.

Mr. Baker will leave for California as soon as he has completed the production of "The Shell Game," with Emmy Wehlen as star, upon which he is now engaged. With Mr. Baker will go his assistant director, Charles Hunt, who has been associated with him ever since he began working for Metro. Both men will remove their households to California, Mr. Baker taking his sister, who presides over his house, and Mr. Hunt being accompanied by his family.

In his new affiliation Mr. Baker will work in co-operation with B. A. Rolfe, Metro's western representative; with Joseph W. Engel, Metro's treasurer, who has gone to California for an extended visit, and with the directors already installed there. He intends to give his directors a free hand. "I have always had a free hand myself ever since I came to Metro," says Mr. Baker, "and the results seem to have been satisfactory. I do not believe in demanding for myself privileges I am not willing to extend to others."

Mr. Baker's promotion will be good news to his many friends, but among these in New York it will be mitigated by his removal to the coast. They will wish him the best of luck in any event.

At Leading Picture Theaters

Programs for the Week of February 10 at New York's Motion Picture Houses.

THE STRAND—Madge Kennedy, in "Our Little Wife," a Goldwyn photoplay, written by Avery Hopwood, was the leading player at the Strand the week of February 10. "The Horse in Action," projected in colors, and a scenic, "Racmador and The Valley of Lot," also in colors, were added features. A comedy, an educational and the Strand Review were also shown. Anita Tagel and Karl Formes were the soloists.

THE RIVOLI—"The Unbeliever," an Edison picture, based upon Mary Raymond Shipman Andrews' story, "The Three Things," headed the program at the Rivoli. Big Game Hunting the Arctic," a Drew comedy, and the Animated Pictorial completed the picture list. Gladys Rice and the Rialto Male Quartette from the other Rothapfel theater furnished the musical numbers.

THE RIALTO—Madame Petrova, in "The Light Within," a First National picture, is the star of the Rialto picture program. The Animated Magazine, a comedy and an educational subject were also shown. Mlle. Madeleine D'Espinoy and the Rialto Male Quartette supplied the musical features.

EIGHTY-FIRST STREET THEATER—William S. Hart, in "The Bargain," was the picture attraction for the entire week.

BROADWAY—"Tarzan of the Apes."

The Motion Picture Exhibitor

Looks Like Censorship Repeal in Maryland

Exhibitors of the State Believe Their Case Is Continually Growing in Strength.

THE momentum of the fight which is being waged by the moving picture exhibitors of Maryland through the Maryland Exhibitors' League is gradually increasing, and with every day that goes by it can be seen that the repealing of the drastic censor law, which has encumbered the film industry in that state for the past eighteen months, probably will be accomplished.

At the headquarters of the Maryland Exhibitors' League, 210 West Lexington street, on Wednesday, February 6, another enlightening interview was gained with Jack S. Connolly, the manager of the present campaign to abolish censorship; Frank A. Hornig, president of the league, and L. A. De Hoff, the secretary.

One of the things that Mr. Connolly wished to emphasize was the fact that the present fight which is being made is not against the present members of the censor board, Charles E. Harper and Mrs. Marguerite E. Harrison, personally.

"I am happy to say," said Mr. Connolly, "that both Mr. Harper and Mrs. Harrison are people of the highest grade, and while their intentions have been all right still the system for which they stand is all wrong—and it is the system which we are fighting against and not the censors personally."

It was learned that a story is being circulated through Baltimore and Maryland that the best exhibitors in the city and state really want censorship. Of course this is a foolish statement for anyone to make and still more foolish for anyone to believe. When the hearing of the exhibitors' side of the question takes place at Annapolis in the near future this statement will be answered then and it is understood that some of the eliminations which have been made by the censor board, which were entirely unwarranted, will then be shown.

With regard to the question of the religious bodies of Baltimore and Maryland supporting or opposing the censorship law, it is now stated that six of the most prominent priests of this city are much opposed to the censorship law and in addition to this are not at all satisfied with the way the present members of the board have been conducting the office.

Then when it comes to the educational side of the censorship question there is only one answer. Say, for instance, that an exhibitor wishes to run a special Saturday morning matinee for children which will be composed of six new educational reels. The answer is that he can't do it, for the reason that each reel has to be paid for censoring at \$2 each, which would make the total of \$12. This means that 240 children would have to be shown the performance before the price of censoring is returned.

It is understood from a reliable source that if the censorship repeal bill passes both the House and the Senate at Annapolis Governor Harrington will sign it. In this connection it is thought probable that the Governor has seen that the exhibitors are fighting for a righteous cause.

A prominent exhibitor stated the other day that when one of his patrons, a woman, witnessed what the Censor Board had left of Triangle's "The Flame of the Yukon," with Dorothy Dalton, she came out and asked if the picture was new, to which he answered that it was, but that the censors had cut out a great deal. "Well, it is a great shame," said the exhibitor, "for when I saw it in Philadelphia, it was certainly a beautiful picture and a very fine one, and the version that you have screened here tonight is terribly mutilated."

Senator Omar D. Crothers, from Cecil county, recently introduced in the Senate at Annapolis a number of economy bills which are intended to reduce the expenses of the state. Among them was one providing that the Board of Motion Picture Censors be reduced to a single censor, instead of

three as at present, and by this a saving of \$5,000 per year could be saved. It is understood that this measure has not been introduced with the idea of bucking the proposed abolishment of the censor law, for Senator Crothers is on the side of the exhibitors, but that it is part of an economy plan to curtail the expenses of the state.

Quarantines Hit Southern Exhibitors

Four Carolina Cities Have Been Less Fruitful in Soldier Patronage Than Had Been Expected.

SOUTHERN cities blessed with cantonments and training camps which have been the envy of neighboring towns which were slighted with respect to the location of Uncle Sam's military establishments have suffered a severe reversal of attitude since four of the largest cities having camps, Charlotte, N. C.; Greenville, Spartanburg and Columbia, S. C., not only have been quarantined against the camps nearby but have been compelled to close all theaters in these cities for periods ranging from seven days to three weeks on account of prevalent contagious diseases both at the camps and in the cities.

At Charlotte the Mayor forbade the congregating of people in any theater, church or other public building, ordering all theaters in the city of Charlotte to close for two weeks, the order being a result of the reporting of six cases of spinal meningitis in the city of Charlotte, with its 40,000 inhabitants. At Spartanburg, Greenville and Columbia, the various epidemics causing the action occurred at later dates and they will not reopen for some time yet at those places.

Even before the closing of the city theaters, the managers have derived but little benefit from the thousands of soldiers in camps, as quarantines are frequent at the camps.

SANDERS HEADS BROOKLYN EXHIBITORS.

An important and well attended meeting of the Associated Motion Picture Exhibitors of Brooklyn was held at the Cumberland Theater, in that borough, Tuesday, February 5, at which President William Brandt presided for the last time—at least for the present. The annual election of officers elevated Rudolph Sanders to the presidency of the association; William Hollander was chosen vice president, Mrs. Jennie Reitmeyer second vice president, Walter Lane treasurer, Samuel I. Berman executive secretary, and William Bigall sergeant at arms. The new Board of Directors names William Brandt, Charles Cranides, Morris Goodman, J. Grossman, Louis L. Levine, John Manheimer and Adolph Stockhammer.

Action taken by the meeting concerned the matter of operators' disputes affecting the Marathon, Globe, Universal, Colonial, Willoughby, Imperial, Broadway Lyceum and Wyckoff theaters, which have led to injunction proceedings in court, and there was a committee appointed to wait upon Mayor Hylan to protest against the competition from public schools showing motion pictures for profit.

President Brandt turned over to the case of the incoming president an association of exhibitors well organized and enthusiastic in matters of mutual welfare.

EMERGENCY SHOWS STORED AT LEAGUE ROOMS.

After seeing the conditions as they existed in Dayton, O., and after witnessing the many disappointments when film did not arrive in time for showing, L. C. Pollack, representing Metro, hit upon the idea of having four or five complete shows at the rooms of the Miami Valley Exhibitors' League in Dayton, to be used by any house that fails to get a show. This is a better stunt than an emergency show, for not every Dayton theater is equipped in this manner. Although the idea is only a week old, this stunt has proved a success.

Monday Closing for Eastern Canada Houses By W. M. Gladish

Rule Effective from February 18 to March 25 Inclusive—Order Not Unexpected

ALL theaters in Eastern Canada situated from Fort William, Ontario, to Riviere du Loup, Quebec, were ordered to close every Monday from February 18 to March 25, 1918, inclusive, by an Order-in-Council passed at Ottawa on February 4. All manufacturing plants, office buildings and stores, with certain exceptions, were ordered closed, however, during the three days of February 9, 10, 11, during which period all theaters may be opened in the usual manner.

The closing order was not unexpected by Canadian exhibitors in view of the recent wild rumor throughout Canada to the effect that all theaters would be closed three days of every week and in view of developments in the United States. There is not a general demand for a change of date from Monday to Tuesday to co-ordinate with United States regulations or otherwise, because all factories and stores are not yet being required to close on Monday of each week. According to official information, however, more restrictions for various industries are possible and, in such case, exhibitors promise to ask that other businesses be closed on days other than those upon which theaters will be dark.

The Canadian order does not affect theaters of Manitoba or any other Western Province nor does it include the Maritime Provinces where the coal situation is not severe on account of local supplies of fuel. There is no protest from Central Canadian exhibitors on this account.

Three-Day Closing Threat Stirs Canadians

Dominion Authorities Disavow Intention to Move Against Theaters, But Exhibitors Quickly Organize for Action.

Toronto, Ontario.
WHO started the big rumor that all Canadian theaters were to be closed three days of every week by a prohibitory order of the Federal War Council at Ottawa? The Dominion authorities disclaim any knowledge of any procedure or intended move in that direction, but there are about 903 exhibitors in Canada who verily believe that the Government itself is responsible for the report and that it was purposely spread in order to obtain an expression of opinion from the moving picture men.

If such was the case, then the Federal officials surely got their fill of criticism, views and opinions. They got more than they probably expected. The rumor traveled from one coast to the other in less than twelve hours, and within twenty-four hours the whole Canadian film force had been mobilized as a fighting army for protective purposes. It is estimated that 10,000 telegrams floated into Ottawa and delegations were despatched from Toronto, Montreal, St. John and other places. R. A. Pringle, a prominent Ottawa lawyer, was retained as legal representative of the exhibitors, while Controller Puttee of the Winnipeg Board of Control, who happened to be in the capital, was authorized by his city to take any step to protect the interests of Winnipeg exhibitors. The Winnipeg Board of Control held a meeting and the moving picture men of the same city also held an important conference, at which \$300 was raised and a strong resolution was drawn up. R. L. Richardson, representing the constituency of Springfield in the Federal house, was present at the film men's meeting.

Several emergency meetings were held in both Toronto and Montreal. As a result of these conferences, it was soon learned that the rumor did not emanate from moving picture circles in Toronto, as claimed by the Government. Telegrams were sent from Toronto to all the important centres in the country regarding the closing order were signed by a fictitious committee, and this fact made it appear that interests entirely outside of the moving picture field had started the thing. Rightly or wrongly, N. W. Rowell, president of the Federal War Council, has been blamed for the deed because he has been anxious to discourage city attractions, it is declared, in order to induce labor to go to the farms for more production. Agricultural interests are said to have been behind the rumor, generally speaking.

C. A. Magrath, Dominion Fuel Controller, was openly charged at first with the instigation of the plot, but it was shown that he had been in Washington for some time and

he denied all responsibility. In this connection, however, it is interesting to refer to an official announcement from Ottawa which reads: "It can be stated that the Government has under consideration plans for fuel conservation, and it is very possible an order will be passed similar to the Garfield regulations in the United States. This would close cities one day a week." As a result of the recent scare, the moving picture men are now on their guard to secure a reasonable consideration at the hands of the War Cabinet. The film business in Canada today is practically on a solid, organized basis.

The Toronto deputation selected to proceed to Ottawa to interview the Cabinet Ministers was thirty strong and represented the exhibitors, exchange managers, assistant theater managers, operators, electricians, mechanics and musicians. Among those selected were W. Covert, business agent of the Moving Picture Operations' Local 173; Charles O'Donnell and David Carey of the Hippodrome, and Mr. Garrett, representing the musicians. The Montreal deputation was made up of George Nicholas, H. W. Conover, James Clancy and J. H. Alos, representing the theaters; James Clancy, L. E. Ouimet and George Perkins, representing the exchanges; J. C. Molmari, of the musicians' union, and P. J. Ryan, representing the operators and mechanics.

At the Montreal meeting, which was held in the Windsor Hotel, it was pointed out that not only the theater men would suffer. The amusement war tax in Quebec is practically turned over to hospitals and charitable institutions, and if the theaters were put on a half-time basis the greater part of this revenue would not be forthcoming. It was declared at this conference that Montreal's contribution to the war tax during 1917 had been \$375,000.

A unique feature of the situation was that officers of the Great War Veterans' Association took sides with the exhibitors on the ground that the soldiers at the front would feel more contented if they knew that the theaters would continue to remain open, thus affording an honest diversion for their relatives at home. It was also declared that bankers and mortgage companies would also oppose any drastic action on the part of the Government in order to protect their financial interests. If the Government really wanted to know how things would figure out in the closing of the theaters, these and other developments probably opened the eyes of the cabinet ministers.

Out in Winnipeg, Controller Charles F. Gray pointed out at the Board of Control meeting that if the theaters were closed, the next step should be to close all churches. At the exhibitors' meeting in Winnipeg, J. A. Machray, a prominent local lawyer, was retained as legal counsel.

When the information reached Prince Albert, the exhibitors there declared that the fuel situation did not affect them nor should they be required to close on account of coal shortage because their theaters were heated with wood fuel. Two members of Parliament, Dr. T. H. Blow and Mr. T. M. Tweedie, attended the meeting of exhibitors in Calgary, Alberta, after the rumor had reached that city. This meeting took the form of a luncheon in the Board of Trade headquarters and was attended by one hundred exhibitors, operators, musicians and others in the moving picture business in Calgary. The two legislators present declared that they did not think the situation was such that the Government needed to take drastic action with regard to theaters.

Not only did the exhibitors of St. John, N. B., decide to send a large delegation to Ottawa to protest against a closing measure, but at a general conference of local theater managers and employees it was decided to use advertising space in the Ottawa newspapers in order to reach Government officials.

Every theater and every exchange in Vancouver on Jan. 28 received a private wire from Toronto advising that the Dominion Government was about to take action toward closing every theater in Canada three days each week. Immediately a meeting of all the film and theater men was called and steps were taken to have protests wired to the Premier from prominent citizens, business men and public officials. It will be pointed out that if this is an effort to conserve fuel, it will accomplish little in this city, as the weather has been so mild during the past three weeks that the trees and rose bushes are budding and there is little likelihood that there will be any more cold weather in this

city during this season. The Vancouver theaters are a negligible factor in the fuel situation, especially at this season.

The following theater and film men have been formed into a committee to deal with the situation from this Province: Messrs. Dewees, Muir, Barr, Pilling, Dippie, Schubert, Gow and Quagliotti, of Vancouver, and Kerr, of New Westminster. As the theaters here only show six days a week now, to confine them to three would be to force them into liquidation in a very short time, as the theaters in this province have not been able to make any profit since 1914 on account of the business conditions. The larger houses run each feature one week and it is hinted that the Government proposes to allow them to open only on alternate days. The recent provincial amusement act caused the admission prices to go to 25 cents and there is no chance to increase prices to meet any new restrictions. The situation is most serious if the Government takes this step.

Would Legalize Sunday Opening in Kentucky **Bill Introduced in Legislature Designed to Make Impossible Sporadic Appeal to Blue Laws.**

THE first real step to amend the Kentucky Sunday closing law which has ever been taken is now before the legislature of that state and promises to result in the moving picture theaters being given a clean bill, allowing them to operate without let or hindrance on the Sabbath. For several years it has been possible to close the theaters in any county if the officials saw fit to invoke the use of the old "blue laws," which forbid that any unnecessary work be done on the Sabbath. In several counties judges have held that the law was there, and that it should be upheld, but that the exhibitors could have the law changed.

Just a few days ago the Court of Appeals upheld the decision of the Franklin Circuit Court, in which Judge Stout, in the case of the Capital Theater Co., held that the employees of the theater were not doing a work of necessity or charity, and fined the concern accordingly.

Under this ruling it would have been possible for the church workers of any district to get behind officials and enforce the Sunday closing law, thus shutting even the theaters in Louisville, which have always been permitted to run wide open.

In order that all theaters of the state may be allowed to operate legally on the Sabbath, so far as state laws are concerned, Senator Webster Helm, of Newport, has introduced a bill before the legislature, an amendment to Section 1321, of Chapter 36, Kentucky Statutes, relating to crimes and punishments. In this section is a paragraph in which contains industries, including railroads, are exempted. Senator Helm's bill calls for the adding of the words, "or moving picture shows," after the word railroad, which would place the picture theaters on the preferred list, and stop the wrangle over the old blue law.

Louisville exhibitors claim that if this amendment is not made a part of the law it will be possible for the authorities to close all theaters here or elsewhere in the state, even though permission be given by local or city authorities to operate on Sunday, as according to Senator Helm, anyone would have the right to invoke the law as construed by the Court of Appeals.

That this amendment stands an excellent chance of passage by the General Assembly is the opinion of the majority of the Kentucky exhibitors.

Bay State League Petitions Exchanges

Asks That No Future Charges Be Made for Films on Fuel-less Days.

THE question of exhibitors paying for films on Tuesdays while their theaters are closed by order of National Fuel Administrator Harry A. Garfield was paramount among the matters brought up for discussion by members of the Massachusetts and Rhode Island branches of the Motion Picture Exhibitors' League of America at a meeting held at the league headquarters, 127 Pleasant street, Boston, February 5. In the absence of President Michael J. Lydon, former President Ernest H. Horstmann presided over the session, which was attended by a fair-sized delegation of exhibitors.

By special request Chairman Horstmann took up the question of paying for films on the Tuesday closing days immediately after preliminary business matters were cleared away. A motion was made that a letter embodying a request

that distributors of film adjust matters and relieve theaters from paying for films on Tuesdays during the Garfield "holidays" be sent out by the league to every exchange in Boston. The resolution was passed unanimously. The letter, it was stated, would not carry with it a request for reimbursement for former Tuesdays. Several amendments were offered to this resolution, but the original motion was allowed to stand.

A request was made by one of the members for Secretary B. H. Cornell to present a list of all members in arrears on dues.

Frank Brown, former manager of the Allston theater, in Allston, presented an offer to the league to go around and interview personally all members who had failed to pay their dues and attempt to collect the money. A motion was made that the secretary open his list to Mr. Brown and go over the matter with him.

Mr. Horstmann stated that the proposition of manufacturer direct to the exhibitor would not be taken up at this meeting because of the fact that Mr. Lydon was unable to attend the session. He also stated that he was awaiting the return of Nathan H. Gordon from New York City. The next meeting will be held at the league headquarters Tuesday, February 19.

Those attending this meeting were Harry Aiken, Boston; Stanley Sumner, Boston; Mrs. Alice Rice Carroll, Boston; Mrs. Marcella S. Ayer, Frank Brown, Allston; Mr. Hartford, Pawtucket; Charles Mailley, Brighton; Elmer R. Daniels, Lynn; Charles Ross, Boston; B. H. Cornell, Boston; Ernest H. Horstmann, Wakefield; Samuel Moscow, Boston; E. S. Eyster, Boston; Patrick J. Lydon, South Boston; G. W. Hamilton, Dorchester; William Dowling, East Boston; George Ramsdell, Malden; W. B. Sproule, East Boston; Harry I. Wasserman and Jacob Lourie, Boston.

Gerard Lauds Pictures

Former Ambassador to Germany Meets Representatives of Motion Picture Trade Press at Luncheon.

THROUGH the courtesy of Mark Dintenfass and the "My Four Years in Germany" Producing Company, the motion picture trade press representatives had an opportunity to meet the Hon. James W. Gerard, former United States Ambassador to Germany, at a luncheon in the yacht room of the Hotel Astor on Saturday, February 9. At the conclusion of the luncheon Mr. Gerard told the company some of his experiences in Germany, and among other things said it was because of his discovery of the wonderful development of the motion picture during his absence and the hold that it had upon the people of this country that he was induced to consent to the making of a picture from the story told in his book, "My Four Years in Germany."

"I wrote the book for the purpose of acquainting the people of this country with the causes which led to this war and why we were in it," he explained. "I found that they were deeply interested while on my lecture tours in various parts of the country, and I was persuaded that the motion picture would help bring those facts home to our people. I wish to add that Mr. Dintenfass has made some remarkable scenes for this picture and gone to great expense to get the correct settings, for those that I have seen at the studio are wonderfully like those in Germany of which they are counterparts."

Present at the luncheon to meet Mr. Gerard were Paul Melies, Miss E. J. Chalmers, Miss Mabel Condon, J. F. Chalmers, A. Ortega, Joseph Ruddy, James Beecroft, Sidney Goldsmith, Jack Warner, B. M. Roessler, H. M. Warner, J. S. Edelman, Merle Johnson, J. Dennerberg, C. W. Brennan, Leslie Mason, T. O. Eltonhead, Sam Warner, C. A. Logue and J. L. Hoff.

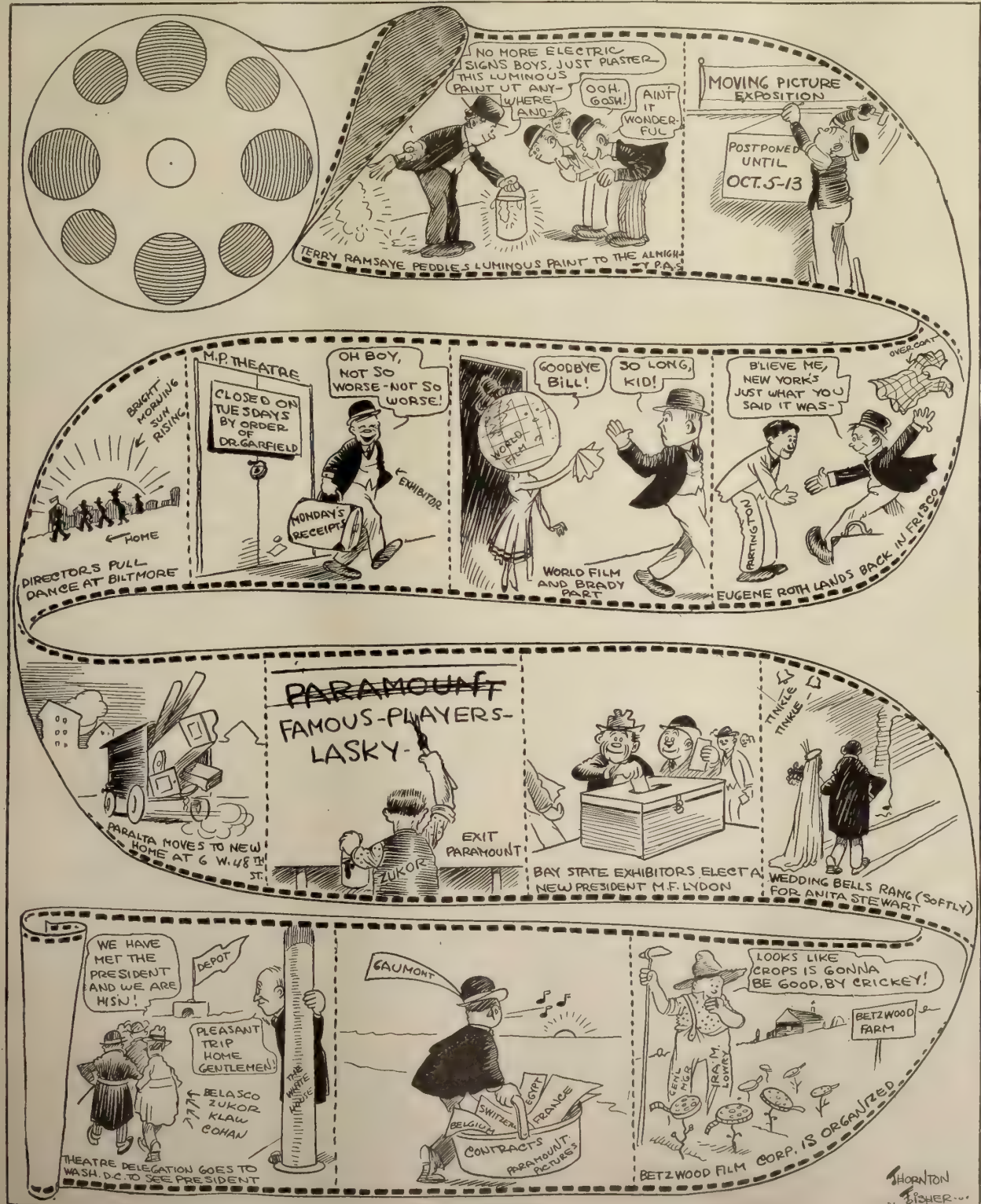
Mr. Dintenfass also presented each of his guests with a copy of Mr. Gerard's work, which was autographed by the author.

MISSES CONDON AND EARLE ENTERTAIN.

A going-away party was given by Misses Mabel Condon and Edna Earle at their apartments in West Fifty-ninth street, New York, Sunday evening, February 10. Quite a number of friends dropped in to bid the young ladies goodbye during the evening. They will leave for Los Angeles on February 15. Miss Condon will remain there permanently to look after her business interests, while Miss Earle will make an extended visit to the West Coast, probably returning in the fall.

MOVING PICTURE WORLD

NEWS REEL For JANUARY



What Kauffman Did with Hoquiam's Liberty

Seattle Exchangemen Look for Similar Things to Happen to Washingtonian's New House

By S. J. Anderson.

JACK KAUFFMAN recently bought the Avenue theater, a neighborhood house in Seattle, Wash., that had been allowed to run down. Exchangemen of the city prophesy that it will be made successful. They base this on his management of the Liberty theater, Hoquiam, in the same State.

Mr. Kauffman had things coming his way so fast in Hoquiam that his competitors offered him a fancy price to get rid of him. Besides looking well to the usual duties of a progressive exhibitor, such as keeping his house clean and new-looking and planning regular advertising, Mr. Kauffman saw to it that no special events in the town were allowed to detract from his business. He always helped in community affairs, but he managed to attract the crowds to his house, no matter what was happening outside.

Last year during the Fourth of July week, the regular date for an annual carnival in Hoquiam, called the "Splash," Mr. Kauffman not only gave the \$25 donation that was expected from the theaters to help finance the entertainment, but volunteered a part of his proceeds as well. His friends declared he was foolish, telling him that he might as well close his house during that week anyway. But he did not close, and neither did he lose money.

On the morning of the opening of the "Splash" it was found that an elevated platform extended out in front of the Liberty, and a minstrel show was soon in full progress on it; while out in the street a big wagon served as a stand for a marimba band. The people flocked that way from all directions, and out of the four regular shows that day maximum results were obtained. The house seats 700, and the count that night showed 2,685 admissions paid. If it had not been for the leftovers every one of the possible 2,800 seats would have been counted in the admissions. Then, as soon as the last show was finished the house was cleared for a midnight matinee.

How a Sunday-Closer Was Converted.

A more recent example of Mr. Kauffman's method of turning special events into a "boost" for his business, while helping the work at the time, was shown in the way in which he helped the Red Cross and the Liberty Bond drives in Hoquiam. When one of the Four-Minute Men was due to speak this manager mentioned his name in the daily advertising, and when the orator came upon the stage, the manager accompanied him and introduced him. In order to stimulate the buying of Liberty Bonds Mr. Kauffman asked the mayor of the town, the leading banker, the city attorney, and the leading minister to speak at his theater. Mr. Kauffman himself also delivered a speech. The man who represented the church among the orators, the Rev. F. M. Beard, had never been inside a motion picture theater during the three years that he had been living in Hoquiam. Mr. Kauffman invited him to come around early on the evening that he was to speak and see the show. The minister hesitated, but finally accepted. When his turn came to speak he began by confessing that he had never patronized motion picture shows before, but that he had enjoyed this one and expected to come often thereafter.

Mr. Beard had led the fight for Sunday closing before that night. Since then he has not said a word about it. Mr. Kauffman also states that as a direct result of that evening's program he found that a better class of people patronized his theater than ever before. Before the Liberty Bond drive was finished he started collecting money for the Smoke Fund, and on one night sold \$750 worth of Liberty Bonds and collected \$55 for the Smoke Fund, so it was proved that Mr. Kauffman was not merely advertising his house, but was really helping the cause.

Lost No Chance for Special Advertising.

"I have never lost a chance for special advertising," said Mr. Kauffman. "Whenever I booked a picture with a foreign or unusual setting I always decorated my house and dressed my ushers so as to be in keeping with the picture,

and had some one dressed in fancy costume to go around the downtown streets. For instance, when I put on 'Twenty Thousand Leagues Under the Sea' I had five men dressed in divers' costumes walking around town, and another time when I had a Chinese play I had several Chinamen dressed in native costume to advertise the show. Whenever I pulled any of these stunts I invariably had record houses.

"But I did not depend wholly upon these special occasions. I always spent from \$250 to \$300 a month on regular advertising. Most of it went in newspaper advertising, but I also got out a house organ. I found it quite a problem at first to get the boys to deliver these. I found the first batch I sent out floating down the river. After that I organized the boys into a regular military organization, with a captain and a lieutenant, holding the officers responsible for the others' work. I never had any more trouble.

Has No Use for Superlatives.

"I constantly experimented in my advertising. Several times when I had a good show I left off advertising just to find out what I really benefited by it. I found that business fell away about 25 per cent. I consider superlative adjectives worse than useless in newspaper advertising. Since I sold the Liberty I have been traveling around through the towns of this immediate territory studying the methods of other small town exhibitors, and incidentally looking over the field for a good buy. I found so many of these men always employing the same form of exaggerated word advertising. My experimenting brought me to the conclusion that a short review of the story is the best form of newspaper advertising, with a personal note added from the manager, when the picture is good enough to warrant it. When the people have confidence in the manager's word his recommendation is by far the most effective thing that can be put in the advertising space."

Mr. Kauffman has begun on the Avenue by painting and cleaning up and declares that he is not going to let the people generally know the house is under new management until it is in good running order.

O'BRIEN TO DIRECT FOR DE LUXE.

"The Street of Seven Stars," the first picture to be produced with Doris Kenyon at the head of her own company, De Luxe Pictures, Inc., will be directed by John B. (Jack) O'Brien. Mr. O'Brien has signed a contract to direct this story, which is a Mary Roberts Rinehart. He expects to start work on the feature, which will be of six reels, about March 10.

Theodore C. Dietrich, president of De Luxe Pictures, Inc., selected Mr. O'Brien as Miss Kenyon's director from a long list. He was chosen because of his success in handling women stars and his acknowledged ability to produce artistic and true-to-life photoplays.

Mr. O'Brien directed a number of the Pickford subjects, including "Hulda from Holland" and "The Foundling." He has also directed Blanche Sweet, Lillian Gish, Dorothy Gish, Alice Brady, Charlotte Walker, Emmy Wehlen, Bessie Love, Louise Huff, Olive Tell and Edna Goodrich.

BERNARD THORNTON IN PICTURES.

Bernard Thornton has registered such an emphatic success in pictures that he has decided to abandon the speaking stage and remain in the silent drama. His work opposite June Caprice in "The Heart of Romance" has been favorably commented upon. Previously Thornton did excellent work opposite Madge Kennedy and Mabel Normand for Goldwyn. He is still remembered on Broadway for his characterization of the leading male role in "Kitty Mackay" at the Comedy theater and "It Pays to Advertise" at the Cohan theater.

MARY PICKFORD, AUTOBIOGRAPHER.

For some months Mary Pickford has been quietly engaged in writing the history of her own career. Her story will go to the world probably in serial form when completed, which may not be for several months, and will then be printed in book form. Arrangements are being made to have the work translated into all foreign languages, for Miss Pickford's popularity is by no means limited to this or English speaking lands.

Spokes from the Hub

By Marion Howard

BEST picture seen since last letter is "The Guilty Man," from the lamented Charles Klein stage play, and given us by Paramount, to say nothing of its supervision by Thomas H. Ince, splendidly directed by Irvin D. Willat. I saw it at the run-off. It is more than worth while, having a big story well told and acted without a flaw. The cast, with the exception of William Garwood, was not familiar—to me at least—but rarely do we get such a perfectly balanced company. The court scenes were refreshingly new, depicting those in France, and oh, the great lesson of this picture and the renunciation of the guilty man!

* * *

From there I went over to see "The Beautiful Mrs. Reynolds," one of the best World pictures seen in a long time and done perfectly as to costuming and details. Better still, it tells as no written words can the story of Aaron Burr and Alexander Hamilton, covering quite a period leading up to the famous duel. Arthur Ashley was well cast as Burr and Carlyle Blackwell did the best he could with Hamilton. Best make-up was that of Lionel Belmore as General Israel Putnam. June Elvidge was just the one to play the title role and George MacQuarrie again played the role of Washington with Rose Tapley (who was specially engaged) played Mrs. Washington. Here we get the Palisades and other scenes worthy of admiration. Costume plays are always safe to use, to say nothing of their depicting pages in American history.

* * *

"Mrs. Dane's Defense" went strong here and gave Pauline Frederick opportunities to show her art. This is the play which closed the Boston Museum June 1, 1903, with Margaret Anglin, who created the part. My neighbor nudged me at one stage of the picture and said "Queer, that baby has not grown any in all this time!" Frank Losee shared the honors, and it was good to see Amelia Summerville—she of "Merry Mountain Maid" fame and once a "heavy."

* * *

Last night (Sunday) I saw one of the real classics of the screen, a veritable gem witnessed by a large audience in absolute silence. The picture was not a new one, but seen here for the first time in that theater—the Exeter—"The Vicar of Wakefield," which all New York lovers of the screen saw at the Rialto when first issued. Here we have the masterpiece of Oliver Goldsmith immortalized for posterity and neither the book or play, even as presented by Irving and Terry, can hold the attention as does this visualized picture, every detail correct and done so reverently by such an artist as Frederick Warde ably supported. Space forbids adding to the tributes already paid in these columns, but let me urge all exhibitors to give their public this treat, good for repeats generations hence. It is directed by the young son of the star, Ernest Warde. Nothing finer has been seen in a long time than the work of the company entire.

* * *

I went over to the Castle Square to see Henry B. Walthall in "His Robe of Honor," and it was a treat indeed again to see this actor. It was a first showing, so the house was crowded, for the following of the star is large. It is a big picture, but might be cut here and there—certainly some of the titles. It is a play of regeneration and has its good lessons. I liked the part disclosing the "fixing" of the jury and rehearsal on browbeating of witnesses—great expose of what goes on under cover, maybe. Walthall is still the master of expression even in his finger tips, but the close-ups were not good. Mary Charleson was excellent.

* * *

So Blanche Bates has capitulated. Good, for we feel that she has just the camera face and will make good. It is a wonder "hubby" George Creel, doing his bit in Washington for the Government, consented to her departure—not from home but from the stage, which she has adorned for so many seasons.

* * *

Rose Tapley made quite a hit here wherever she appeared and talked of the pictures, for she has a pleasing personality and knows her subject well. On quite insufficient notice the Film Club gave her a reception and invited several to meet and hear her, but unfortunately it was a matinee

(extra) day at all the theaters, which prevented the stage and screen stars in town from attending. Leon Gordon of the Jewett players and his charming wife, Doris Sawyer, looked in for awhile in time to hear the guest of honor extoll the screen and urge support of all clean pictures and to treat with silence the other kind which should not be advertised. Among players in town this week who have been seen on the screen in addition to those already mentioned in my last letter are Charles Cherry, Lumsden Hare, Elsie Janis (doing an act at Keith's), Donald Brian, Raymond Hitchcock, Maxine Elliott, William Faversham, Macklyn Arbuckle and Irene Fenwick.

* * *

So Stuart Holmes has forsaken Fox for Select company. Anyhow I saw him in "Ghosts of Yesterday," with Norma Talmadge, who played double. Fine picture, directed by Charles Miller, of whom we expect much. "What a dandy lover that fellow O'Brien is," said the sweet young fan in front; "he does know how to hold tight."

* * *

Earl Derr Biggers, former Boston boy, gave us a good story for the scenario worker in "The Blind Adventure" for Edward Earle, as he did in "Seven Keys to Baldpate" for Georgie Cohan. His play, "Inside the Lines," is on for a run at the Copley theatre. Burton Holmes took us out to Australia recently and showed the home of Mme. Nellie Melba and its owner near Melbourne for which she was named. Some folks liked "Sylvia of the Secret Service," which was put on at the Fenway. There was a good feature along fashion plate lines in placing Mrs. Castle on a platform and showing different colors—quite in the Pathe line.

* * *

"Rose of the World" is some picture, and Elsie Ferguson hard to beat in such a role, as she is mistress of emotion and reserve force. Wyndham Standing, who will never be forgotten in "The Bugle Call" with "Buster" Collier, made an excellent hero, and will you ever forget the scene, unnoticed by the critics, where he climbs the pole to replace the colors? Was glad to hear some applause right there. That evening we had "The Fair Barbarian," splendid comedy, Vivian Martin doing a big bit. Animals figure here ludicrously, and the picture amuses young as well as adults. Another delightful one is "The Cricket," a kid play with tiny Zoe Ray, safe to book any time and place. A pathetic yet beautiful character was the mother, done by Gretchen Lederer, one of the real beauties of the screen.

* * *

What a clever comedy "The Fibbers" is, wholesome even if it does feature "white lies"! Bryant Washburn and Virginia Valli are ever dependable. The dope fiend was well portrayed by Mark Elliston and the twist at the end gave it an O. Henry flavor.

* * *

No, it was not Lionel, but John Barrymore, whom I saw in "Raffles."

* * *

"The Heart of a Lion" is a splendid Farnum picture and a credit to Fox. Mr. Soriero puts these pictures on at the Park which is doing S. R. O. business all the time because he gets the pulse of his patrons and in addition gives us a fine orchestra led by William Krauth. He gave us Effie Shannon's first picture, "Her Boy," an intensely interesting offering, timely and admirably done, Niles Welch playing the son, who certainly had his mental troubles over his misguided mother's selfishness. We congratulate Metro on doing such a good piece of work for the star, who was last seen here in Pollyanna with her late husband, Herbert Kelcey.

* * *

"Jules of the Strongheart," a typical Beban picture, went well, but we all felt that the torture scene was too long drawn out and seemingly horrible. Queer they always plant a rescue in time and this was rather sudden! The child interest was keen and a feature in itself.

* * *

"The World for Sale," as expected at the hands of J. Stuart Blackton, was a delight, and we were glad to see so many scenes on his estate at Oyster Bay—a fine dramatization of the Gilbert Parker novel. It was a good choice in selecting Herbert Wicki and his son to play father and child, as they resemble each other startlingly.

* * *

I notice Pell Trenton, that virile young actor once with Fannie Ward, is cast in Clara Young's "The House of Glass."

* * *

Maude Eburne ought to be a scream on the screen, as she was in the stage version of "A Pair of Sixes," which Essanay has in store for us.

British Notes

By J. B. Sutcliffe.

THE principal finding of the Kinema Commission, which, it will be remembered, sat in London some short while ago under the presidency of the Bishop of Birmingham, and held numerous inquiries into certain charges being leveled against the moving picture at the time, is one in favor of state censorship of films. The commission, held under the auspices of the National Council of Public Morals, has published a complete report of the evidence taken, together with its verdicts and recommendations. Nationally, most of the observations deal with the wordless play as an influence upon moral tendencies, and without considering for a moment its status as an entertainment, it has emerged from its searching ordeal untarnished. Before the inquiry began the trade pledged itself to stand by its decisions whatever they were. Even on state censorship there would be little likelihood of serious disagreement provided such censorship be final and absolute.

* * *

Three months' operation of the increased entertainment tax upon the receipts of theaters and moving picture exhibitions in the country has, I regret to say, in many cases confirmed original fears. No exact or reliable figures are yet available, but there is no doubt that the new and harsh impost is directly responsible for the closing down of a comparatively large number of theaters, drama and photoplay. With the stage theaters it is the worst. The higher admission charges and the consequent higher amount of tax to be paid has diverted many patrons through the cheaper portals of the picture theaters. Of this the president of the Theaters' Alliance (Mr. J. Mulholland) is pessimistic. "Of the 7,000 theaters in the United Kingdom," he says, "not less than two-thirds must inevitably go under if there is no relief from the ruinous tax. A few of the strong trusts and combines will survive, and when disaster to the majority has proved the correctness of the representations that have been made to the Government the tax will be remitted, reprieve will follow execution. But then the trusts will have secured a monopoly and laid the foundations of great fortunes on the ruins of individual enterprise."

* * *

Ernest Reed, who presides over the destinies of Wm. Fox's enterprises in Europe generally, has returned to London after his recent flying visit to New York, and Mr. Engholm, who accompanied him, has brought a few souvenirs in the form of advertising stunts.

* * *

Roscoe C. Spurin, formerly publicity manager for Raffels, and latterly in business as an exchangeman on his own account, has been appointed manager of a new producing unit named Wonder Plays, Ltd. The first production is a patriotic picture entitled "Heroes of the Sea," episodes in the work of the navy, and is to be exhibited for the financial benefit of the Kings fund for sailors.

* * *

The committee of the London branch of the Kinematograph Exhibitors' Association opine that four reels is ample length for any film. At a recent meeting the possibility of standardizing the length of ordinary feature productions (excluding, of course, super-films) was discussed, firstly as a means of obviating any likelihood of eye-strain, secondly to maintain as varied a program as possible within the limited footage of film shown at each performance and thirdly, and most important from the point of view of the exhibitor, to facilitate the balancing of the program to suit the different performances of the house.

* * *

Hall Caine, author of "The Manxman," "The Christian" and other world-wide classics of fiction, will shortly take up an appointment with our Committee of National War Aims in charge of the moving picture propaganda department. Several film productions for the special purpose of bringing home to the public by vivid illustration the objects and issues at stake in the great struggle are almost ready for distribution and Mr. Caine, at the express invitation of Lloyd George, has laid aside other important work to enable him to place his services at the disposal of the committee.

The graphic multi-reel picturization of Jules Verne's submarine romance, "Twenty Thousand Leagues Under the Sea," from the studios of Universal, is still attracting large crowds to the Philharmonic Hall. The run of this picture promises to extend well into next year and its success as a booking number in the provinces is doubly assured. "I have booked it as a war tonic for the public," said one exhibitor who came over 300 miles to see it. "If you want to get the go-by, screen a war subject," he added laconically.

* * *

Another departure in war topicals is promised from the house of Pathe. Regardless of this company's comprehensive "Animated History of the War," a serial-topical in every sense of the term, exhibitors are promised a new series bearing the title, "With Our French Ally," each complete in itself. The first six, which are sure to be placed on the American market, are: "Men, Supplies and Transport," "Behind the Lines," "In Action," "Aviation," "American Units in France," and "The King of Italy on the French Front." For number four in the order mentioned the claim is made that it contains the only genuine aerial battle picture taken during the war. The scene is certainly a gripping one where the Hun raider is "winged" and hurled nose-down to destruction.

* * *

A new order has been made by the French Government prohibiting imports of certain goods, including moving picture films, from this country to France and Algiers except by special license. Ordinarily this is being issued to London exchanges and manufacturers, but they are required to sign a declaration that the films or materials are of British manufacture. Under these conditions positives printed in England from negatives shipped from the United States are defined as being of British manufacture.

Macgowan Now Aid to Tucker

Former Goldwyn Publicity Man Is Promoted to Be Editor of Production.

THE high favor with which George Loane Tucker is regarded by Goldwyn finds additional confirmation in the appointment of Kenneth Macgowan as his aid. Until recently director of Goldwyn publicity, Mr. Macgowan brings to his new work all the energy and enthusiasm which have kept the name of Goldwyn constantly before the public. As editor of production he will make his headquarters at the Goldwyn Studios in Fort Lee.

Kenneth Macgowan's promotion is no surprise to those who have followed his work while with Goldwyn, nor is his present important post a surprise to observers of his activities since he won his Harvard degree. As special dramatic writer on the Boston Transcript his scholarly reviews were followed with keen appreciation by the critical readers of that newspaper. Then he was offered by the Philadelphia Evening Ledger a still more important desk as editor of music, drama and photoplay.

His department did much toward establishing the new paper, and articles contributed by Mr. Macgowan to The New Republic, The Outlook, Current Opinion and The Seven Arts introduced him to a still more critical public, including Joseph Urban, who persuaded him to assume management of the Urban-Ordynski enterprise at the Bandbox theater. In New York Mr. Macgowan's work came under Goldwyn's observation and when the Bandbox season came to an end the Macgowan influence in Goldwyn publicity began.

NEW BUILDING FOR WESTERN VITAGRAPH.

The second of the new concrete buildings to be built at the entrance to the Vitagraph Western studios, in Hollywood, has been completed and is to be used for the scenario department and consultation rooms for the Big V. Comedies being produced at that studio. James Davis and Larry Karnan, both directors and writers, have been added to the Vitagraph forces and will co-operate with Larry Semon and J. A. Howe, directors of the comedies. Other writers will be added to this department.

Earle Williams and other stars are soon to arrive at the Hollywood studios to work during the winter months.

AIR RAIDERS COULDN'T STOP ESSANAY MEN.

A letter from Essanay's London booking agents tells a somewhat thrilling incident of a recent air raid. Though many business offices in the vicinity of the booking agents had abandoned business for the time being as a measure of caution, the Essanay representatives stuck to their job until all of the exhibitors were served with films.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

The Mingo School Success

An Appreciation of the Method of Bringing the Pictures to the People Practiced by B. A. Aughinbaugh.

By the Rev. W. H. Jackson.

IT is with great pleasure that the Moving Picture Educator calls the attention of its readers to the article published in a recent issue of the Moving Picture World (Page 810), written by B. A. Aughinbaugh, principal of the Mingo Centralized Schools, Mingo, Champaign county, Ohio. From this article it will be seen that greatly to his credit



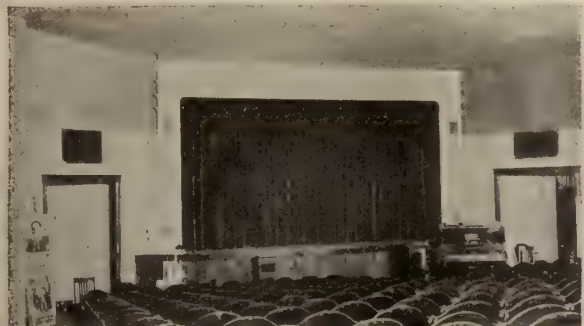
Centralized Schools Building, Mingo, Ohio.

Mr. Aughinbaugh has succeeded in doing for his community that great good which alone can be done by the moving pictures and for which the Educator is all the time striving to have accomplished everywhere.

We congratulate Mr. Aughinbaugh upon having made the "Mingo Pictures" a Mecca for those people who "come from long distances."

Herewith we publish pictures of the exterior and interior of the Mingo school buildings, showing them to be of the average kind, hoping thereby to encourage other schools in any attempt in which they may be led to adopt similar methods to "make good" with the attractive and educational value of moving pictures.

There are many points in the Mingo experiences which should be emphasized. It would seem that the failure of a picture house gave the opportunity for the beginning of this school enterprise; it would seem also that a proper handling of the occasion was exactly what this school prin-



Auditorium of Centralized Schools Building.

cipal was fitted for, or at any rate, to what he properly adapted himself successfully. Good projection was one of his first cares, then pictures of a standard type were used which secured the appreciation of a discriminating rural audience; the maintaining of this standard is a purpose of the management.

While we note that good pictures have been shown, we

look for further reports from this movement as to the effect of educational pictures, if so used, for the benefit of the students of the schools of the community. Further, to their entertaining and instructive value, it is most interesting to note that the price of real estate is increasing in that neighborhood; surely, this is a practical tribute of importance which increases our interest and calls for our best wishes. We hope to hear more of this enterprise at no distant date, and shall also be pleased to know of other schools or centers having any similar experience.

Educationals in New York Theaters

Programs at Rialto, Rivoli and Strand Contain Much Interesting Material of Informational Character.

THE Rialto, the week of January 27th, projected a couple of scenic subjects from the Universal Film Manufacturing Company, following the overture. These were "Mount Hood" and "The Garden Spot of the World," shown as "A" and "B" numbers. The former consisted of some remarkably beautiful scenes in the vicinity of Mount Hood, among which was a distant view of the "Three Sisters," showing the difference between that photographed by the ordinary camera and one photographed by means of the telephoto lens. The latter subject exploited the scenic beauties of Sweden. The Rialto Magazine included some tremendously interesting scenes photographed with our boys in France, as well as other scenes from the seat of war, and was followed by an inspiring rendition by Mary Lawton of a poem symbolic of the spirit of France at Verdun. During the recital of this poem the screen, under a red light, bore a veiled inscription which read "Thou Shalt Not Pass"—the opening words of the declamation—and on either side of the stage, settings vividly portrayed the smoke of battle and the flash of guns, which finally dissolved into the Spirit of France riding forth victorious.

At the Strand a Pathe natural color release showing scenes in Belgium before the war was pleasing as a scenic number. And in the Strand Magazine were glimpses of Pershing's boys in France, taken from the U. S. Official War Films, "With the Stars and Stripes 'Over There.'" Here we saw them receiving their last instructions on a vast battlefield, and also going through the various exercises necessary to the character of warfare being practiced in the present conflict. The magazine also contained scenes at Camp Kearney, Cal., spectacular views of the recent fire at Port Newark, and scenes in Italy, showing the Allies on their way to reinforce the Italian troops. The building of wooden ships and the boys at Camp Upton receiving lessons in jiu jitsu from a Japanese instructor formed interesting features. There were also close-up life studies of prominent men, including Senators Stone and Chamberlain, Theodore Roosevelt, Secretary Baker and Premier Clemenceau.

The Rivoli presented a wealth of educational and semi-educational material, including as "A" and "B" numbers "Where the Clouds Come From" and "White Water and Windy Willie"—Bruce scenics from the Educational Films Corporation of America. The former presented scenes in Glacier Park, northwestern Montana. There was a wonderful view from the top of the third divide "looking into a land of mystery." And when the traveler had penetrated that land of mystery he came to a little lake, and "the place the clouds come from." Here he found dense groups of clouds that hung over the peaks of the mountains. In the quiet of the day they settled to rest at the feet of the mountains, but when the evening breezes came to chase them they flew back to the mountain peaks. This was a delightful number. "White Water and Windy Willie" was less interesting, but still entertaining. It presented a man who had aspired to make an aeroplane, but who had to content himself with the fashioning of an aero motorboat. The scenes of this picture, which contains considerable comedy in its sub-titles, take place on the Flathead River in Montana. The features of the Rivoli Animated Pictorial were

an interesting bit from the Finley Nature Studies, showing the sand piper with its eggs and young, the eggs and young of the night hawk or bull bat, and the European partridge, and "Harvesting Natural Ice" at Lake Hopatcong. This latter subject was credited to the Natural Ice Association of America, 18 East 41st street, New York City, and is a fine illustration of how the great blocks of ice are made ready and transported to the 92,000-ton storehouse at Lake Hopatcong. Special interest also centered about the life studies of Rodin, the famous sculptor.

Interesting Educationals

One Industrial Subject, Two Topical, One Scenic, One Botanical, One Military, One Agricultural, and One Scientific Subject.

Reviewed by Margaret I. MacDonald

"Women in the World of Work"—(Paramount-Bray).

THE second of this series of interesting subjects appearing in the Paramount-Bray Pictograph will be found in Issue 105. It deals in an attractive way with the conversion of pine needles into useful articles. Mrs. Ida Kuhl Smith, of Brooklyn, seems to have been the pioneer of this art, and is shown in the picture with her pupils, manufacturing articles of beauty and endurance of the pine needles, which are made pliable by immersion in water. After being removed from the water they are bound together with colored raffia and woven into an infinite variety of pretty things. These articles retain the delightful fragrance of the pine. Close-ups of the weaving of the pine needles will be found useful to those who would follow the example set by Mrs. Smith.

"People and Their Pets"—(Paramount-Bray).

A short subject to be found in Pictograph 105 shows Royal Dixon, author and naturalist, with some of his pets. The wild red bird is seen flying about him in a totally fearless manner. Then there is also the canary, which he is breeding for detective work in the trenches because of its susceptibility to the effects of poison gas.

"Magic For Home Use"—(Paramount-Bray).

The second of the demonstrations of how certain sleight-of-hand tricks are accomplished will be found in the 105th issue of Pictograph. It is fully as interesting as the first instalment of the subject and shows how garden seeds planted in the crown of a silk hat are reproduced in a few seconds of time in the shape of a posy of roses. It also



Scene from "Magic for Home Use" (Paramount).

explains a sleight-of-hand card trick, and a trick in which a certain number of pennies placed in a box mysteriously adds to its number when recounted.

"Along the Riviera"—(Pathe).

A tinted half-reel containing some magnificent views taken, along that famous stretch of the Mediterranean coastline extending from Nice to Spezia. The hamlets and towns, beautiful hills and splendid bits of architecture, orange and lemon groves and cloudless skies combine to charm the observer.

"Watching Flowers Bloom"—(Pathe).

An attractive subject in which is shown the actual blossoming of the campanula, the larkspur and the petunia. The process by which the action of the blooming of the flower is shown is speeded up to 15,000 times faster than in the actual opening. The picture is tinted and forms a part of the reel on which "Along the Riviera" appears.

"American Arms"—(Pathe).

The change in firearms since early pioneer days is demonstrated in an interesting half-reel. Guns used during the Revolution, the War of 1812, the Mexican War, the Civil War and others down to the present day are pictured. The various processes of loading the weapons are also shown.

"Harvesting Pineapples"—(Universal).

In the 58th release of the Screen Magazine will be found an interesting series of views photographed on the table lands of Hawaii, where large fields of pineapples are cultivated. Here pineapples by the millions are harvested by Chinese and native Hawaiians and are shipped to all parts of the world. The subject is well illustrated and presents the industry in detail from the preparation of the soil for planting to the slicing and placing of the ripe fruit in cans for shipment.

"X-Ray Examination of Teeth"—(Universal).

A series of views presenting X-Rays of the jaw bone in which abscesses have formed at the roots of teeth, jaw bone and teeth in normal condition and also affected with necrosis are shown in the 58th issue of the Screen Magazine. This subject has been treated in such a manner as to be enlightening to the thousands of persons who will view the magazine. Various truths in connection with the teeth and the keeping of them in good condition are told and illustrated.

A Message to Boys

Ten-Reel Production, Presented Under Auspices of Boy Scouts of America, Handled by Universal.

THE first public showings in America of Baden-Powell's ten-reel motion picture in which he personally appears, supported by clever juvenile English actors and his British Boy Scouts, will be made in New York theaters coincident with the big national campaign of the Boy Scouts of America, commenced February 8, for one week, and is being extended for one week longer by the Greater New York Council of the Boy Scouts of America.

"Boy Scouts to the Rescue, Or Aids of the Nation," the motion picture which has just arrived in this country from England, where it was produced under the personal supervision of Lieutenant-General Sir Robert S. S. Baden-Powell, as a message to the boys of the world, is a dramatic story, cleverly introducing in its plot the work of the Boy Scouts and the training provided its members, enabling them to aid themselves, others and their country.

The picture will be shown in this country, under the auspices of the Boy Scouts of America. The distribution is being handled by the Universal Film Manufacturing Company, and will be part of a nation-wide drive to increase the membership of the Boy Scouts of America.

Of Interest to Astronomers

Clearly Photographed Illustration of Telescopes and Their Mechanism, Released by Educational Films Corporation of America.

THE Mount Wilson Solar Observatory with its wonderful telescopes is the subject of a 1,000-foot film, which is being released by the Educational Films Corporation of America. This observatory is situated at an altitude of 5,714 feet in the Sierra Madre Range of Southern California. A winding road nine miles in length leads up to it, over which we see weighty pieces of machinery being transported. The buildings in which the telescopes are housed is shown and also the machinery in operation which manipulates the dome of the observation tower and instruments. An interesting explanation, fully illustrated in close-ups of the mechanism of the telescope, its mirrors, and the method of polishing these mirrors, which, by the way, is a matter of years, is given. In addition to this there are also shown pictures photographed through the powerful lens of the telescope, of the Milky Way, two globular star clusters, the nebulae in the different constellations, Saturn, and other wonders of the skies. The film is one of great value in an educational way.

Metro-Drew Propaganda Film

Creditable Patriotic Number Reminds Us Once Again That We Should Knit Our Bit.

THE Metro-Drew comedy, "Help Wanted," is really a Red Cross propaganda film, and it is a good one. Besides containing those elements of refined comedy common to the pictures enacted by the Sidney Drews, it reminds us that this is no time for frivolity; it behooves us rather to take up our knitting needles and knit for the boys "over there." We have also discovered via this Drew comedy that if a mere man desires sincerely to be useful the knitting machine which turns out socks with joyous rapidity is always at hand for the willing worker. A full review of this picture will be found in our issue of February 16.

Items of Interest.

The seventh issue of Pathe's Argus Pictorial contains, among other things, a microscopic study of the amoeba, the smallest form of animal life. This is found in a drop of water and is magnified on the screen 30,000 times. There are also studies of the thrip and other minute insects found under garden leaves.

* * *

According to the February bulletin of the Affiliated Committees for Better Films, the following feature films have been used satisfactorily for special programs in theaters: Arcraft—"A Modern Musketeer," "Rose of the World;" Metro—"Blue Jeans," "An American Widow;" Goldwyn—"The Cinderella Man;" Edison—"The Small Town Guy;" Paramount—"Son of His Father," "Tom Sawyer," "The Seven Swans," "His Mother's Boy," "The Fair Barbarian;" Fox—"Unknown 274;" Select Pictures—"Shirley Kaye;" Paralta—"Madame Who?" "A Man's Man;" Triangle—"Until They Get Me;" Universal—"My Little Boy," "The Scarlet Car," "Bucking Broadway;" Pathe—"Runaway Romany;" World—"The Volunteer."

* * *

Branches of the National Federation of College Women have been developing a plan for special better films performances, which illustrates how such entertainments may be made to contribute to the attainment of a number of desirable ends. The better films, patriotic, community welfare, and music committees share in the plan. The better films committee secures the co-operation of an exhibitor whose theater is recognized as being among the best in the community, by offering to give him special publicity if he will allow the organization to join forces with him on the night in the week on which his patronage is poorest. He is to give to the Red Cross the receipts above the maximum ordinarily received on that night. The committee selects through him a program that will have a patriotic character. A four-minute address on some subject of social importance is given by a woman well known in the community, and the music committee furnishes a good local singer to the program. The special performance is then advertised by the branch as being one at which good pictures may be seen. Although the plan has been in operation for only a few weeks, it is reported that the Red Cross has already gained to the extent of more than \$3,000.

HE GOT IT RIGHT THE SECOND TIME.

While Goldwyn's screen version of "Thais" was being played at the Strand theater in Evansville, Ind., a woman patron telephoned to ask what was the bill for the day. It was morning and two negro porters were the only persons on duty. The following conversation ensued:

Patron—What is playing at the Strand today?

Porter—Mary Garden in "Them Is."

Patron (indignant)—What?

Porter (after conferring with other porter)—I was mistaken, lady. The other fellow says it's Mary Garden in "They Is."

HOLMES TO APPEAR FOR RED CROSS.

Taylor Holmes will turn over to the American Red Cross all money given to him by managers of theaters in which he will appear during the next several months. An itinerary of Chicago theaters for these visits is now being laid out. Mr. Holmes will address the audiences during the showing of his George K. Spoor pictures.

As his hours in the studio are long, it was only when the Red Cross agreed to accept the money thus realized that Mr. Holmes decided to respond to the frequent request of the theater people for a personal appearance.

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

WHAT is the other fellow doing and how is he doing it? Mostly every exhibitor asks himself these questions. In the rush of business, however, he often neglects ascertaining this information. It is well worth the while of every manager to keep in personal touch with what the other fellow is doing. There is no better way to know what to do and what not to do than by seeing the results of others. When seeing another manager's show, however, the exhibitor should not do so with the idea of seeing how much he can copy the successful ideas of another. Rather he should go with the idea of carefully viewing the effects of different things so that he can see what NOT to do at his own theater.

If the other fellow should have a good idea, don't be satisfied with merely copying it and letting it go at that. If you see an idea that has proved successful, try to use that idea merely as a basis for something better to present in your theater. For instance, if you should drop into a theater and decide that singers are just the thing to make your show a better entertainment, do not stop with the installation of the singers. Figure out lighting effects, drop curtains, etc., to put over these singers and their songs in a new manner.

It is no particularly easy task to criticize your own bill. Some of your pet ideas in your own theater may prove ineffective, and yet to you they appear to be "great stuff." By seeing these ideas worked out in another theater, you are more susceptible to their psychological effect, and if there is a flaw you will readily notice it. You are also in a position to judge how new ideas work out in other houses, thus ascertaining what you should not do.

Visiting other theaters is one of the best ways of curing yourself of habits. We are all creatures of habit, and it is no easy task to overcome this condition, even in the show business, where the art of doing things different brings the greatest success, as a rule. For instance, as I sat in a fair sized theater in 125th street recently, I noticed that the vocal numbers were announced only on the left hand side of the stage by means of a handsome sign. Strange as it may seem, there was no announcement made from the right hand side of the stage. The singers entered and made their exit and rendered their numbers all on the left hand side of the rostrum. It then struck me that I myself had fallen into the habit of having my artists enter and exit from the left. I could have viewed my own show every day in the week and the chances are that this would never have occurred to me. It was right and proper that they should enter and exit left. However, the fact that this theater only made the announcement from one side gave me food for thought. At my very next show I had my singers enter from the right hand side of the stage and to my great surprise received several comments on the idea of getting away from the cut and dried methods. This was a very small matter and yet the fact that several persons took the trouble to mention it to me provided that it was appreciated.

In another theater one evening recently there appeared a vocal artist with a beautiful voice which was evidently achieved only after diligent training. In the final rendition of her song the curtain was slowly lowered and her voice became softer to give the impression that she was walking away. Yet she stood still in the center of the stage. With the final few bars the curtain was down and it was only then that the impression that she was walking away could be had. Why not have her actually walk off the stage and around the back as far as possible, I thought? Why keep her standing in one spot, thus conflicting the optical impression with the imaginative. The following week I presented a duet of girl artists. Toward the conclusion of their number the stage was gradually darkened as they slowly walked off. Thus the eyes of the audience actually saw them walking away, and as soon as they were out of sight the imagination was given logical opportunity to continue the trend of the thought of their continuing to walk into the far distance. With both light and sound diminishing, the desired effect of the song was obtained. The singers walked as far back stage as possible, thus actually complying with the laws of nature. When they were as far back as they could go they continued to lower their voices until with complete darkness on the stage the song died down to a murmur. The applause was tremendous at every performance and here I had received another idea through the ineffectiveness of another.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Window Work.

EVIDENTLY some Exhibitor has been reading the funny papers again, for he writes that his town is so small that he cannot get windows enough to use all the window suggestions offered in the new advertising aids department. In the first place, it is not supposed that he will use all of the suggestions, because it is not humanly possible to use all of the releases for any one week in a single house. In the second place he probably will use none, because he doesn't realize what good advertising he can get for practically nothing. Window display costs nothing but a little persuasive argument. It should not cost much of that, for most storekeepers are alert to the value of a window attractor and will be glad to work in with Exhibitors. Many storekeepers pay a small sum weekly for the news pictures they paste on their windows. They do this because they know that something not germane to their display will attract ten times the attention that their own wares will command, and get attention to their sales articles to boot. They know that the motion picture excites widespread interest. If they can hook up their own display with the local theatre, most of them will be glad to do so and say thanks. If they are not ready to add the thanks, they will, after a trial. Take the book stores, for instance. Generally they have books and toys and the usual run of stationer's novelties to sell. If they have one or more copies of a book done into a play, the average store man is intelligent enough to give space to a picture of the star who will appear in the screen version of that book. He does not have to get a whole window display of "Les Miserables," for example, to hook up. If he has a single copy, he can put this in front of the portrait or scene photographs, with a card telling that he had the book and you have the play. He will probably sell a few copies of the book on order, and he assuredly will attract attention to whatever else he has in the same window. It is the same way with the dry goods stores. They may have a handsome gown that is not like that in "The Gown of Destiny," yet handsome enough to be used with a card reading, "This is not the Gown of Destiny, but it might work as great wonders. The Gown of Destiny made two women happy, won a battle and saved from death the father of its creator. See the play at the Grand all this week." That gown now has a personality. It is something more than a dress the merchant is trying to sell. It is a garment of rich possibilities. It is regarded with greater respect. Probably the merchant will sell other dresses through the play, because it teaches the lesson that pretty clothes win masculine hearts. Both house and store profit from the display and the sole cost is the card lettered for the legend. All of this has been treated in this department time and again, and will be used again and again in the future. Meantime, if you see a chance to get into a window do so, whether you find the suggestion in stunts or not. Until your house is the center and circumference of the universe, you will profit by spreading your advertising as widely as your house will draw and not concentrating your entire attention upon the lobby. Advertising is not always something that takes money. It is more often something that takes brains and hustle. You can have valuable window displays at no cost every week, if only you'll take up the trouble to think of something that will link the store's goods to the entertainment you have to sell. If you had to pay \$25 for the rental of a window, and you knew it would bring you \$50 worth of business, you would do it. Then why not take a chance on something that costs nothing more than the slight expense of a card and its lettering? Don't despise it because it is cheap. Value it the more on that account.

A New V. P.

The Columbia Theater, Phoenix, Arizona, offers a new idea in vest pocket programs with a card 2 1/4 by 4 inches. It is printed on one side with the cut of some star and on the other is headed.

Pocket Memorandum
COLUMBIA THEATER
Lest you forget, we show

There follows eleven attractions, covering two months. The card is small enough for a woman's pocket book as well as a man's vest, it is clear and distinct and will be carried on account of the portrait. It is the smallest calendar card to date, but it is not precisely that, since it lists only the featured attractions. Still eleven titles and three "coming" on a card this size is enough to gain space in the Hall of Fame.

Weak Combination.

The Aurora Theater, Philadelphia, should have a talk with its printer. He is about as bad as they come. The program is printed in what is probably meant to be red and blue. The blue is a strong ink, but the red is thin and looks as though it had been put into a fountain not completely cleaned of black ink, or perhaps dirty rollers were used. To make things worse, the printing is done inside a flimsy little frame that is too light where it is not filled in with dirt, and what little chance the color had is lost. The cost of the second printing is com-

pletely wasted and instead of getting a better effect, the reverse is true. The second color actually hurts the job. In using two colors, unless the colors blend well or are strongly opposed, it would be better to use but one. A strong red and weak blue or the reverse is worse than a weak blue or a weak red with no standard of comparison.

In Combination.

Gordon F. (100%) Fullerton sends in a sample of the scheme tried by the Greater Theaters Company, of Seattle, on Thanksgiving Day. He does not report on the success of the scheme. It is a four seventeens, listing the three houses owned by the Jensen and von Herbert interests

there. Usually the Liberty alone takes as much space, if not more, but the holiday business is pretty certain, and about all that is necessary is to tell them what shows are in town. It is supposed to be poor policy to advertise more than one attraction in a space, and it is, if the stuff is all jumbled together, but here each house takes what would amount in some instances to a good display and then builds it up with white space, helping each of the advertisements with the extra space the other two bring. The same lay-out could be used to advantage with three changes for a week, but we gather that it was used only through the holiday week, since it is not repeated in later samples. The Fullerton advertising is varied and seldom repeats too closely, and for once or twice this idea is novel and good. That not more than one thing should be advertised at one time is an excellent general rule, but it is no more hard and fast than any other rule. All rules are made to be broken if,

by breaking them, better results accrue, and the real test of advertising skill is to know when to run by rule and when to fracture the rule in order to gain a better effect. It is not possible to say that a certain thing cannot be done. It is possible to say that, as a rule it should not be done, and the intelligent advertiser knows when to break the rule.

Inside Ears.

"Ears," or side tabs, are familiar on the title pages of the daily papers and some programs, but the Mystic Theater, Petaluma, Calif., uses what might be termed "inside ears" to advertise the Hill Opera House, which runs pictures but four days a week. The full size of the sheet is only 6 x 7, folded once, to give four pages, yet the house manages to give room to the sister enterprise by running one two-day title

HILL OPERA HOUSE THURS. & FRID. Dec. 13th & 14th	Madge Kennedy "Nearly Married"	Two Shows 7 & 9:45 P. Admission 15c Children 10c.
Monday, December 10th		Wednesday, December 12th

across the top and a similar strip across the bottom for the other two days. The same idea could be used in advance work for some extra big feature, for the Mystic gets ample display for its own needs through clean make-up.

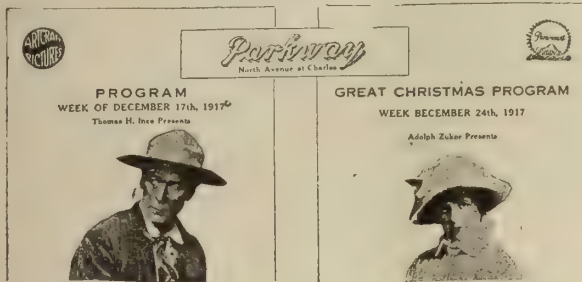
Worked It Different.

The Arcade Theater, Paducah, Ky., a vaudeville and picture house, swung the war tax in a different manner from others. They ran along for a few weeks, paying the impost itself, then announced, through the medium of a page advertisement, that they could not keep it up,

and would be compelled to advance prices by five cents on the four days they show vaudeville. They come out with a frank discussion of the reason, and do not blame the admission tax alone for the extra charge, but tell just why it is necessary to charge five cents more instead of merely the admission tax. In most instances we believe the best results came from a straight admission tax increase, but by delaying the advance for a little the Arcade gets the whole nickel with no hard feelings on the part of the patrons. In his program, Mr. Wheelis announces himself "and the employees who have helped to make the Arcade the Brightest Spot on Broadway." An announcement like that certainly does not have a dampening effect upon the loyalty of the staff. Too many managements regard their assistants merely as hired hands. Put it up to them to work for something more than the money they get Saturday night, and you'll have more money for the bank after you've paid them off.

Neatly Done.

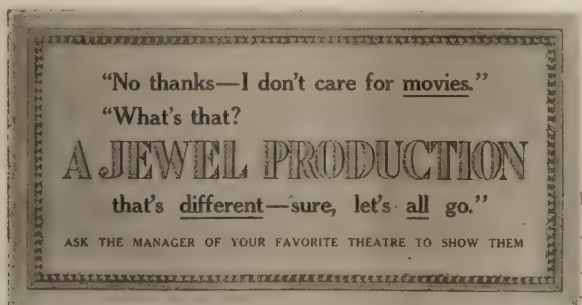
This upper half of the program of the Parkway, Baltimore, Md., shows a neat use of rule work, a hairline rule being used. It is the top of the inside pages of a four page folder, working two weeks. The name of the house, paneled between the two pages is not only ornamental, but it identifies the sheet. You do not have to look on the back to see what it is. This is a mistake too many program publishers make. They take it for granted that the name, appearing once on the front page, is established. It cannot be shown too often within reason.



But rule work, unless it is neatly done, is unsightly in the extreme, and unless you are assured a good lock-up, it will be better to look to something that does not require such nicety of justification. It is nothing that a qualified printer cannot do, but it is something that a lazy printer often will not do.

Car Cards.

Here is a better-than-usual car card from Jewel. In the original the lettering is in brown on a buff background, harmonious and yet sufficiently contrasty to attract. But the color scheme is nothing without a



proper argument, just as a good voice is valueless, save as it gives expression to good ideas. Note that this legend does not baldly proclaim that "Jewel photoplays are the best." No one would be interested in that. Instead, the impression is created that, of course, you think the Jewel plays are in a class by themselves. It does not arouse your antagonism by seeking to compel you to agree. It takes it for granted that you are in agreement, and therefore you are more apt to be willing to assent. Consciously or otherwise, you accept the suggestion that that is what you think, and you accept it as your own thought and not the suggestion of the advertiser. On the surface there is nothing strikingly brilliant in the phrase. It does not impress you as being particularly clever. And that is precisely the reason why it is clever.

Unusual.

Herbert D. Todd, publicity man for the Macon Photo Theaters Co., of Macon, Ga., operating the Capitol, Princess, Palace and Macon theaters, sends in a late copy of his Princapalace, publication of which was interrupted for a time but is now resumed. It is an eight pager on hard paper with a tint block for the cover and a type dress and general appearance of a high-class magazine. Mr. Todd wants to know what we think of it. He knows darned well what we ought to think. It's more than merely good. We note that he gets his tint block effect by a very fine stipple, which gives him the tint and the color at the same impression. It's worth remembering if you go in for two color

work. The stipple is so fine that it looks like the tint of the positive color and not the color itself. A publication like that costs money, but it gives the suggestion of class that will make for patronage among those who might not be attracted by paper or even newspaper advertising. And it is worth the price if it can do this.

Programs Cheaper.

J. O. Merchant, of the Isis, Alice, Texas, writes that he finds programs cheaper and better than heralds, and he uses Heinegan covers, at that, which boosts the price slightly. He is handicapped by a small town printing equipment that does not give him a very good type display, but the printer might have done much worse. At least he errs on the safe side and leaves the program spaces readable instead of stuffing them with type too large. But a single page is used for the program, the second and fourth being sold to local advertisers. We think that Mr. Merchant can get just as much from the four advertisers if he puts them all on a single page, and that will let him use some house talk. Mr. Merchant writes that he has subscribed for the Cahill-Igoe Screen Opinions, taking the tip from this department, and finds it very handy for the man who has not the time to prepare his own copy. He will find our new department handier still, we think, but Screen Opinions is a useful supplement.

A Threat.

If Larry Hayes keeps on improving his Colonial Clarion, we'll clip some of his stuff to replace Bill Wright's lost joke department.

With Enclosure.

One of the signs of the times is the enclosure in a recent program from the City Theater, Newark, N. J. Accompanying the program is an appeal for girls to work in a large manufacturing plant, with the promise of a bonus for steady attendance. And it advertises for "girls between the ages of 16 and 40." That flattery should fill the pay roll. The City, just now, is using a tasteful combination of lemon and brown, and the brown ink shows to better advantage than on a deeper yellow. And here is a suggestion for a heading. The mask is a Mission Toy



costing twenty cents and the two twentieth century lions cost fifty cents the pair. They work up as well as some drawn designs. You have a choice of hundreds of designs in sizes to suit. Borrow your printer's type book some time and look over the back pages. It will be worth your while.

Fine for the Kiddies.

The stunt has been worked before, but it is always a good idea when there is a picture that appeals particularly to the kiddies, to make certain that they all see it. George A. Bleich, of the Grand and Empress, Owensboro, Ky., has "Jack and the Beanstalk," and in addition to the usual advertising he ran this on the same page, but in the shape of a two threes at the bottom of the page:

Don't Cry "Kiddo" If You Can't Rustle the Price to See
"JACK AND THE BEANSTALK"
At the Empress Friday

If you find that you can't get a dime for this big picture come and see me about it and I will sneak you in some way without anybody knowing a thing about it. Try and rake up two nickels—try hard. Then, if you find you can't, come on around anyhow. But don't come any time except during the afternoon of Friday. I'll be watching for you.

P. S.—Bring little baby brother or sister along, too, if you have one.

That's good advertising, no matter from what angle you look at it. And in a late issue of the local paper there is an editorial on the falling theatrical business and an analysis of the causes that resolves itself into a matter of prices too high. It winds up with:

The public needs amusement, particularly in war time. The movies are providing excellent entertainment at low prices, and contributing immensely to the patriotic spirit of the country, and Owensboro is fortunate in being provided with the cream of the film productions at prices that everyone can afford.

Coming in the editorial column it is a tribute that will do the house far greater good than anything the management could have printed.

Wright & Callender Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

That Synopsis Polisher. (Continued from last week.)

4. Henry meets Lawyer Denture in the library and completes the purchase, paying \$2,000 for her; he goes to meet Cassy in the garden; tells her he loves her and will befriend and protect her; Cassy confesses her love and goes with him willingly.

5. Henry is noble and kind and loves Cassy dearly; he installs her as the mistress of his beautiful home; gives her servants, dresses, horses, etc.

6. Cassy becomes enclinte; broods over it and seeks an interview with Henry in which she begs him to marry her and legitimize the issue; Henry kindly but firmly reviews the situation and points out the irreconcilable conventions; he convinces her that while he cannot give her the name of wife, he will remain true and that their relation is a marriage in the sight of God anyhow.

7. Her son is born; Henry loves the child dearly; they live happily until Gerald, Henry's cousin, comes to visit them.

8. Gerald immediately covets Cassy; her instincts are instantly in wild opposition; but, to please Henry, she is considerate of Gerald's comfort; Gerald takes mean advantage of his opportunities, and fills her with a vague and restless fear.

9. Gerald finally learns that Cassy cannot be beguiled nor won; he more than ever desires her and determines to possess her, and to accomplish this he plans the ruin of Henry.

10. Gerald inveigles Henry into night absences, and Cassy suffers in fear.

11. He teaches Henry the mysteries and fascinations of the gambling table and Cassy feels the pinch of shortened funds.

12. He fixes upon Henry the wine bibbing habit and thereafter Cassy ministers to maudlin lapses, in sorrow and grief.

13. The climax to Gerald's perfidious campaign lands Henry in the arms of a fascinating intriguing woman, and Cassy senses a change of heart. She complains not, nor does Henry complain; but she knows his love is gone and her heart begins to break.

14. The horror which puts the blight upon Cassy's soul comes when Henry sells her and the boy to Gerald—to satisfy gaming debts!

15. Henry kisses her and the child with yearning tenderness and goes away ostensibly upon business; Cassy, though silent, is not deceived, and awaits the unknown but fully expected blow. It comes when Gerald comes in and shows her his bill of sale; Cassy is dazed but fights like an enraged tigress, but—to no avail.

16. Gerald takes them to his plantation; he tells Cassy, in brutal triumph, how he had planned it all; and quells her rebellion by threatening to sell the boy and send him away.

17. You can do anything with a woman, while you hold her child.

18. With servile patience, Cassy submits to brutality and harshness, in the vain hope that it will keep her boy, but in the privacy of his library Gerald sells the boy to a slaver called Butler, and takes Cassy driving to give Butler a chance to spirit the boy away.

19. When Cassy returns she misses the boy and Gerald discloses the sale and shows her the blood money. Cassy becomes an infuriated animal; her fierceness frightens Gerald; he masters her by telling her he still has control over the boy and will order him killed if she does not behave.

20. One day Cassy approaches the calaboose and her little son breaks away from his keepers and seizes her skirts, begging her to save him from the knout; Cassy pleads but they tear the boy away and take him into the whipping stable; Cassy is helpless; she runs wildly back to Gerald and begs him to save the boy; Gerald is callous, and contemptuous, and brutally declines to interfere. Cassy sees a bowie knife on the table; she makes a ferocious attempt to kill Gerald with it; he succeeds in striking her senseless.

21. Gerald is now afraid of Cassy; her manner is that of a wild caged fierce animal; he grooms her for sale; men come and are repelled by her gloomy and fierce aspect; but finally a planter named Stuart buys her cheaply and takes her to his home.

22. Stewart is kind; he draws her story from her; she is deeply grateful for his consideration; she bears him a son; when it is two weeks old she gives it laudanum and watches it die, kissing it with the pangs of suffering motherhood, yet gazing in exultation for that thus the babe escapes slavery. Stuart dies and Cassy is again sold.

23. Simon Legree, one of the most brutal and savage and hated slave owners of the South, buys her.

24. Cassy's human heart is dead; there lives in her only a fierce wild untamed thing, that blazes from her eyes. Her uncanny courage

and biting scorn imbues Legree with a superstitious fear, yet he is fascinated by her wild beauty and untamed spirit and will not part with her.

25. Legree is brutal to her, but Cassy is utterly void of fear; she seems to court rather than to avoid death; and Legree does not yet dare to have her flogged. He orders her into the cotton fields with the other slaves, and she goes in a scornful, contemptuous manner, supremely careless of what may happen to her.

26. An incident of the cotton fields serves Cassy importantly at a later time. Lucy is exhausted; Tom aids her by putting his cotton into her basket; Cassy warns Tom he will be beaten; overseer Sambo sees Tom helping Lucy and reports to Legree; at the weighing of the baskets Legree declares Lucy's basket to be under weight and orders Tom to beat her; he refuses; and is himself beaten half to death; Cassy sneaks into Tom and ministers to him; she sees a little leather bag tied around his neck; Tom shows her the contents; a silver dollar, which he explains was given him by the son of his beloved first master; a long spiral curl of hair, which he explains was given him by Eva, his beloved little mistress, as she lay on her death bed; reverently Cassy replaces the articles and puts the loop back over his neck.

27. That night Sambo finds the Voodoo bag on Tom's bleeding chest; the frightened overseer takes it headlong to Legree; Legree tears it open; the silver dollar falls and rolls away; the long clinging curl winds itself around Legree's forefinger, and he yells in terror; he tears the curl loose in violent haste, as though it burnt him, and cast it into the fire, disclosing a terror beyond belief.

28. Cassy sees him do these things and she understands the reasons.

29. That night in his bedroom Legree is obsessed with uneasy haunting fear, he recalls that just such a curl wound itself around that same finger, as it fell from a letter from his sister announcing his mother's death, and that this came from his mother's head; he recalls the scathing arraignment in that letter, lashing him for his brutal neglect and criminal robbery; and again he recalls the superstitious fear he suffered when his sister's letter blared the fact that this curl wound wind itself around his neck and strangle him—dead!

30. Legree cannot stand it; he jumps up and goes downstairs; calls in his black overseers and commands them to stay with him; they carouse in a wild drunken orgy, Cassy views it through a window from the outside; and smiles bitterly and contemptuously, as she understands.

31. Thereafter Cassy plays upon this fear; it is to be the basis of her great plan for escape. She campaigns to make Legree afraid of the garret.

32. She calls his attention to strange noises in the garret and makes him believe it is haunted; by moving her own room away from it and other subtle insinuations, she fills him so full of fear of the garret that he will not approach the stairs.

33. Taking Emmeline, a young mulatto girl, into her confidence, Cassy then begins to cautiously stock the garret with food; crouching beneath the slanting shingle roof, they complete their plans for escape. They make up two small bundles and sneak out through the quarters, taking care, however, that they are seen. Just exactly as Cassy had cunningly promised, they are immediately reported to Legree as runaways.

34. The girls enter the swamp just as Legree runs up shouting commands to halt; they continue and penetrate deeply into the swamp, and Legree is not able to follow; again Cassy's cunning foresight is verified, for Legree, believing them to be safe in the swamp, returns to quarters to organize a posse for pursuit; during the time the runaways enter the shallow creek, thereby breaking the scent, and return to the house by a back way.

35. The house is empty; Cassy takes a key from Legree's coat pocket and opens his desk; she takes a roll of money; then she and Emmeline takes to the garret, where through a knot hole under the eaves they watch the preparations of men and dogs for the hunt; they see the start; and they see the dissipated return, which, of course, is bootless.

36. Cassy begins a campaign to terrorize Legree.

37. She puts things on the stairs, to which is attached a black thread; when Legree approaches she overturns them, and they crash down to his feet.

(Continued next week)

Technique of the Photoplay

By

EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.
Schiller Bldg., Chicago Wright and Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

An Explanation.

W. H. Shephard, Davenport, Washington, explains certain things as follows:

Have been operating more or less for the past five years. One of Spokane's best operators turned his first crank while working under me. I do not consider myself the "best ever," but do have faith to believe I can project as good a picture as the best, and a lot better than some whose work I have viewed. Have always been interested in the revolving shutter problem, and have myself done quite a little experimenting with shutters, with varying success. Have just read "Interesting Experiments" in December 15 issue. It listened good to me. I would like to give my views as to why shutter A gave better results than shutter B, without claiming to have solved the problem. Simply want your opinion as to whether I have or not.

First, there is some difference in width of light openings in the shutters, B having three openings all the same, while A has one of 35 degrees and two of 60, the 3-inch space coming between the two 5-inch blades. Now here is my "big idea." As B shutter revolves there are three flashes of light, all the same width, with two dark periods of equal duration and one of longer duration than either the light periods or the other dark periods. This unbalances things to such an extent and in such way that there is bound to be some flicker at normal speeds. Shutter A has two equal periods of light and two periods of darkness, the periods of light and darkness being the same. On one side of the shutter is a very wide blade and directly opposite it an opening a little less than half the width of the wide blade. My theory is that the two 60 degree blades and the two 60 degree openings balance each other perfectly, and that the narrow opening directly opposite the wide blade acts to balance its effect by splitting it up.

I am a very poor hand to explain my ideas on paper. If I had you here I could make you understand my idea better. Might add that I recently constructed a dissolver and installed it in my "office." Friend manager did not think much of it at first, but has changed his mind. Have just received a set of "Hawkins."

I see your point. That the narrow opening, being exactly opposite the center of the wide blade, acts to split up the effect of the wide blade. And maybe you are right. It does not look unreasonable to me. Anyhow the theory is worth consideration. Come again, neighbor. The latch-string is always on the outside for men with ideas.

Better Late Than Never.

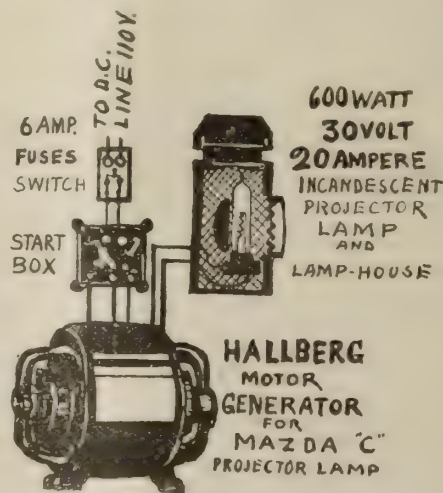
Under date December 15 we received, from Harry K. Lucas, Atlanta, Georgia's live wire supply dealer, the following. We are late in giving it publicity, but 'tis said that it were better to be unpunctual than not to arrive at all, so here goes in the doing of justice to Friend Lucas:

Dear Mr Richardson: You are earnestly requested to attend the opening of our new miniature demonstration theater, the Lucas Baby Grand, Friday evening, December 21. This little theater, seating 40, is conceded to be one of the most complete of its kind in existence. It is on the ground floor of our building, and is for the convenience of local film exchanges, affording opportunity for demonstrating weekly releases to prospective customers under the most inviting conditions. A "dutch lunch" will be served at ten thirty.

Yea verily, I said it before. Lucas is one live wire. Grass groweth not under his pedal extremities, nor do his joints get rusty from inaction. When in Atlanta and desirous of locating Harry K. Lucas, just look for a cloud of agitated dust, and in its exact geographical center Harry K. will be found. Sorry I was unable to attend, Brother Lucas. Hope you hadda bully good time, and that the Baby Grand has proven the success it ought to be.

Hallberg Voltage Regulator for Mazda Lamp Projection.

The United Theater Equipment Company, acting as distributors in the U. S. and Canada for the Hallberg appliances, have placed on the market a complete and remarkably compact motor generator equipment for use with Mazda "C" projection lamps. A glance at the picture will show how the thing looks, and how it is connected to 110 volt direct current supply lines. As I remember it, the whole motor



generator occupies but little more than one square foot of floor space, and is correspondingly modest as to height. The Tungsten filament (Mazda) lamp operates at 30 volts, and requires exactly 20 amperes. The motor receives its supply direct from the lines, through (if the supply be 110 volts) six ampere fuses. If the line voltage is 220, then 3 ampere fuses are large enough. There need be no switch between the generator and lamp, therefore it is quite practical to use the machine table switch as a line switch to control the motor. There is, of course, a starting box, which automatically resets itself for another start when the switch is pulled to stop the motor. To start the lamp we merely close the line switch, shove the lever of the starting box over slowly and—there you are. To extinguish the lamp, just pull the switch open. An installation of these devices may be seen at the exhibition rooms of the Universal Manufacturing Company, 1900 Broadway, New York City. An ammeter can be had with the outfit, at a separate charge. I would by all means advise its purchase. The machine runs very smoothly and I see no reason why it will not "deliver the goods."

A Two Thousand Dollar Projector.

Well, men, we have been calling for a high-priced, high-class projector for quite some time, yea, verily for lo these many years. And that demand seems about to be realized, for the American Standard Motion Picture Machine Company has completed and is about ready to place on the market a projection machine which it is expected will retail for about \$1,200 for the single machine or \$1,800 to \$2,000 for the double projector. The machine will be made single or double, and will have very many new and unique features, all of which will be described in detail in good time. It is to be known as the "Robin" projector and is, as I understand the matter, the invention of J. E. Robin, formerly connected with the Precision Machine Company, later with the Baird Company, and still later and now connected with the American Standard. I have given the new machine a hasty look-over. Its design is radically different from anything now on the market. It has but one lamphouse, which is stationary—does not slide sidewise—but has (in the double design) two mechanisms, which switch places with each other by swinging around, the action of swinging auto-

matically stopping the driving motor, disengaging it from the used machine, reversing its direction, connecting it with the machine coming into action and starting it. Sounds complicated but really is quite simple. It uses very large upper and lower sprockets. Star and cam 5.5 to one movement. Has shutter either between condenser and film, or in front of objective, at will of operator, with three available and easily-switched shutter systems, including the $1\frac{1}{2}$, the ordinary and two-shutters-revolving-in-opposite directions. The operator may use either he chooses, at will, substitution of one for the other being but the matter of a few months' time. The machine is built in units. It is very massive. I watched it project a steady picture at very high speed, with but very slight tension. I will have more to say when I have gone over the new projector carefully. Meanwhile, Mr. Robin is certainly to be congratulated on his achievement, the more especially that he vows, asserts, affirms and swears (it was necessary to do all that to make me believe it) he designed the machine completely, all by his lonesome, and completed the first model in five months' time.

Machine Runs Hard.

Lee Whitaker, Fillmore, California, orders a handbook and says:

Am operating a Power's Six, and have trouble with it running hard. Have overhauled it, but there is no improvement. Can you suggest what may be the seat of the trouble? Is the takeup device on the Power's 6-B adaptable for the machine I have? I own a set of Hawkins and find them to be very handy. What other books would you recommend?

With the third edition of the handbook and Hawkins you are pretty well equipped for the present. When you have absorbed what you can get from those books it will be time enough to look for others. Books of that kind are not merely to read and look at. They are to STUDY. There are few others having any large value to the operator. As to the machine running hard, why it might be due to any one of a number of things, or to a combination of several. First see if the machine runs hard without the film in. If it is O. K. without a film, then examine tension and test film to see where the strain is; also run a few feet with takeup belt off. If machine runs same with film in or out, then with machine standing still, gently rock all gears back and forth, one at a time, until you find one which binds. If all gears rock easily, then see to it that the intermittent is not set up tight enough to bind. It is also quite possible that the automatic fire shutter governor is the seat of the trouble. In this connection see instruction No. 6, page 493 of handbook. Very likely springs 741, plate 8, page 506, have become weakened. This trouble will be indicated by the automatic fire shutter coming up too soon, and remaining up against considerable effort with the finger to push it down when the machine is running at speed. Remedy: new springs, or stretch the old ones. I would also refer you to instructions 22 and 23, page 499. Sometimes the cause for a hard-running machine is found in the toggle gear. Usually, however, where this is the case the machine will run harder when the framing lever is central than when clear up or down. The setting of shutter shaft collar 638, plate 4, page 500 of the handbook, up too close, so that it binds on the casting will make the machine run hard. The binding of the shutter shaft in its bearings by tightening up screw holding hook at lower side of revolving shutter shaft supporting bracket (733, plate 5, page 502 of the handbook) while upper part of bracket is not shoved clear in, into place, is quite possible, and you must remember that it requires very little binding in high speed parts to make your machine run hard. I think that in one of the foregoing you will find the seat of your trouble. Incidentally, are you using good oil? DON'T use 3-In-One or sewing machine oil. See general instruction No. 1, page 457 of handbook.

Dry Film.

William M. Grew, Oakland, California, has some old film which is drying up. He asks what is best to do in order to remoisten it:

Have an outfit, for home purposes, consisting of an old Edison Kinetoscope and about 50 reels of film. Have kept these reels plentifully supplied with water, as per your recommendation of four or five years ago. I now find, however, that the film is drying out. I am told it can be rejuvenated by putting oil of eucalyptus on a cloth or sponge, placing same in the cabinet; also that a little spirits of camphor added would be of material benefit. Kindly let me have your views on this subject. What, in your opinion, is the best way to go about preserving the film?

The matter of film preservation is one concerning which there is still much to learn. I have not personally tried the plan you name, but have heard it recommended. If the film were mine I would still adhere to the old plan of a glycerine bath, as described on page 204 third edition of the handbook. Glycerine has the property of absorbing moisture, hence tends to keep film soft and pliable. The handbook instruction reads as follows:

Moistening Dry Film.—Traveling exhibitors often find that a reel which has been a long time in use has become very dry and brittle. It may be remoistened and rendered pliable by unwinding into a large metal can, in the bottom of which water has been placed, with a wire screen over it to keep the film from contact therewith. Cover tightly, set in a moderately warm place until the film is soft and pliable. Watch closely, however, since if made too moist the emulsion will stick to the back on the film when it is removed.

It is even possible to give a film a glycerine bath, as follows: In a long, shallow pan place a solution of 30 parts of clear water to one part of glycerine. Make a drum of slats about six feet in diameter and about six feet long (for one thousand feet of film), and by revolving the drum draw the film very slowly through the liquid, winding on the drum with

the emulsion side out. After the film is all on the drum, revolve it rapidly to throw off the surplus liquid, then continue to revolve the drum slowly until the film is dry. It should not be used for two or three days. Perform this operation in a room entirely free from dust, or you may seriously injure your film.

I would also suggest that those who have had actual experience in the preservation of film communicate their findings to this department and to the correspondent. His address is 2203 Twenty-first avenue, Oakland, California.

Some Considerable Expert.

Wisconsin arises to bounce his hammer on the dome of an expert (?) who "fixed" his machine, as follows:

The aperture plate track of my Power's Six A is wearing faster one side than on the other. Had the mechanism repaired two months ago by an "expert" (???). Had a new intermittent sprocket, upper guide rollers, aperture plate, feed sprocket (meaning upper sprocket I suppose.—Ed.) and tension springs and shoe put on. It is all satisfactory except for the uneven wearing of the track. The only thing I can see which seems wrong is that gate latch screw 722 is out too far. Does not bring the track (Gate, I suppose you mean.—Ed.) square with the aperture plate. I have taken out the old track (Aperture plate, you mean, of course.—Ed.) and installed a new one, without adjusting the gate latch screw. I asked this "expert" geezer if it, the gate latch screw, is set right, to which he replied: "My Gawd, yes! Don't monkey with it!" So I thought: "allright," but when I got home I found the revolving shutter shaft collar was not set up close, also the intermittent roller bracket was not set right. So I adjusted screw 719 and set the roller two thickness of a film away from the sprocket, and it was "jake" (Slang of north middle west operators for "all right."—Ed.) What do you think about the track? What do you mean by Question books, both for forty cents? I have no idea.

If you will read notice at front of department each week you will understand. From your use of machine part numbers I assume you have a Handbook, Third Edition. If so, look at instruction 17, page 497, and you will find your query answered fully. It reads as follows:

No. 17. Adjusting Gate Latch Screw.—The right-hand edge of the face of the gate and its left-hand edge should set an equal distance away from the face of the machine casting, since otherwise the tension on one shoe will exert greater pressure than it will on the other. This is regulated by gate latch screw 722, P. 2. This screw should be set in a sufficient distance to bring the entire gate square with the face of the mechanism casting, and the lock nut thereon should then be set up tight to prevent any possibility of change in this adjustment.

Next time you would do better to send your mechanism to the Power's factory, where it will be repaired right. The factory is the only place to have a projection mechanism repaired. It is to the interest of the manufacturer to make repairs in the best possible way. They will usually loan you a head (you making a suitable deposit, which is returned to you upon return of the loaned head) for use while your machine is undergoing repairs. I would strongly advise all exhibitors to make a practice of sending their projector mechanism to the factory at least once a year for thorough overhauling. It will pay in the long run. The right practice is to have an extra mechanism, so that one head may be repaired and kept in reserve.

Why Sprocket Holes Wear on One Side.

Cecil G. Parker, Shreveport, La., offers the following solution to Cleveland's problem:

With regard to sprocket holes wearing on right hand side more than on left, as per Cleveland's complaint, first: the Power's upper magazine may be adjusted sidewise, and if placed out of line with upper sprocket would cause the feeding to be done by one side of the sprocket entirely, hence placing all the strain on one set of sprocket holes. Again, if there is even so much as one one-hundredth of an inch play (wear) in either of the sprocket bushings it will allow the sprocket to be just that much out of level, with result that the strain will all, or very nearly all, come on one set of holes. Then, too, regardless of make of projector, in time there is wear in lower magazine spindle (presumably take-up spindle is meant.—Ed.) which allows left hand side to give back to the film, with result that the right hand side pulls all the load and, as most operators have quite a little tension on take-up, the strain is quite heavy. Also, if this is the cause, you will find most of the damaged sprocket holes in the first 400 or 500 feet of the film. (Don't quite get your idea in this latter. Don't believe the reel would cant over enough to set up the condition you name, unless the wear be very pronounced.—Ed.) Moreover, if there is wear in both upper and lower sprocket bearings (in machines in which these sprocket shafts have but one bearing, then the whole work of feeding from upper magazine (sometimes very heavy work, due to jerks and tension) and pulling back against take-up tension will be done by one set of sprocket holes, which will, in time, wear a film of iron.

Brother Parker's solution of the matter is set forth, not because I believe it supplies the answer, but because the conditions he names are to be found in altogether too many machines, and they certainly do help to injure sprocket holes, by placing an undue strain on one side, whereas the strain should be, and would be, equally divided were everything as it should be. Anyhow Friend Parker has "done his bit" in setting forth his views.

Will Try Mazda.

Perry J. Sherman, Corpus Christi, Texas, orders a Handbook sent to a friend in Ireland and says:

I could send presents which would cost more, but know of none which would be of greater value to an operator. And say, don't you pull any more funnies like that in a November 17 caption, which reads: "Halberg's D. C. to A. C. Economizer." What about it, huh? (I'm not saying a word.—Ed.) It may interest you to know that I have received orders from friend owner to make a Mazda installation in one of our theaters, and to test same out thoroughly. Am selecting the best equipment procurable and as soon as installation is complete will write fully details regarding same, if you want it. Kindly advise as to what special points you want particularly observed.

And now let me say that I hold no personal malice toward anyone of or in the San Antonio local union. Have personally investigated things there and find one man to be really the backbone of the whole thing, and that is R. Abbey. He certainly is there with the push, and is working hard to get things running smoothly. Wish you would go further into the shutter problem. If you do you will discover surprising things and find out a lot more about light rays and their action. I have built a device which allows of shutter adjustment while the machine is in motion, i. e., as to correct time, as to width of shutter blades and as to distance from lens. No, I'm not intoxicated. If you'll send me description of your projector in the basement and paper copy of shutter will be glad to send you small model for your own use, but don't care to publish, as may conclude to patent it.

Hum, friend Sherman, show me Have no projector working at present, but model for any machine, say Power's 6-B, will serve to illustrate. Possibly the thing might be done, but it surely would be rather complicated and subject to considerable wear. At least, it looks that way to me. As to San Antonio local, it is usually the fact that just a few men, sometimes only one, are the "back-bone of the whole thing." I could name you a large city here in the east where one man absolutely dominates the operators' union, and that man is not himself an operator, but a stagehand. But he is the whole, entire show just the same, and according to all reports orders the men around at will; they jump through the hoop when he holds it up. But in justice let it be recorded that he has used his power to fairly good purposes; also, so far as I know, he is straight as the proverbial string. But the condition is not one of the best, nevertheless. I was myself told, while in San Antonio, and saw pretty well that it was true, that the local contained, at that time at least, only a very few active members. My recollection is that the number was three, with two of them comparatively inactive when the third was absent. Personally, I believe the San Antonio men mean well, but that for years they have just drifted. In fact, there is no denying that statement. I know it is true. But there is excellent timber in the local just the same, and the men are now waking up and—there you are.

Will be glad to have report on Mazda. The three points are: (A) Life of lamps and comparative cost of lamp renewal vs. carbon consumption. (B) Ease of manipulation. (C) Comparative screen results, compared with which A and B are as trifles.

Tampa, Florida.

Earnest G. Kemp, Tampa, Florida, says:

We wish for you a joyful Christmas. May the coming year be liberal with you in prosperity and greater knowledge of our vast industry. Your visit to Tampa last spring has accomplished far more good than you probably expected it to. Yes, we needed it, and needed it bad. It is useless to deny that fact. Your three-hour lecture seemed to me to last but a few moments. I could and would willingly have listened all night to the gospel truth you so generously gave to us. I am glad to say we have tried to profit by your words of wisdom. We have, for instance, started our school again, and intend to dig through Fellow Richardsons' Handbook, chapter by chapter.

We have just presented contracts for the coming year to the managers. The majority have not as yet signed up (December 22.—Ed.), but I think they all realize that we are striving to be better men than the irresponsible who thinks only of pay-day, caring nothing whatever about the grade of service given in return for what pay-day brings. I read the article concerning speeding up the Simplex intermittent and thoroughly agree with the company that unless the machine were in capable hands the movement would not stand up. I want you to put Tampa on your list whenever you make another trip; also trust you will be able to remain with us longer next time.

I enjoyed my brief visit in your city, Brother Kemp, and there is now the added pleasure of knowing that, after almost a year to think it over, the Tampa men still regard my visit as worth while. The running of a local school is hard, because it often happens that points arise concerning which no one has very clear understanding, which is discouraging. However, I want you men to feel free to consult me whenever knotty problems arise. Don't know when I will get down to Southern Florida again. And I'd like to, too, for it is beautiful; also the boys are hospitable and the ladies charming, witness Mrs. Grapefruit Barnhill, Miami—and others. But it's a long, long way to the Land of the Everglades, walking is poor, I have no aeroplane, trains are expensive and it's most too far for Nancy Hanks, the Go Devil, considering the sand. Hum, by golly, come to look it up, Tampa is less than a thousand miles from New York, might be done via go-devil sometime. Yessum. Mebby, mebby! What kind of roads are there from Jacksonville to Tampa and Miami?

As to the contract, why, I am not well enough acquainted with local conditions to comment intelligently, except as to clause ten. I do not,

myself, approve of forcing the running a union slide. This for several reasons. I prefer the forcing of the placing of a union card in box office window. There are several very valid objections to using a slide. It seems to me there is a too-great difference in salaries in Class "A" and Class "B" houses; also, there is no stipulation as to when both men must be on duty and when only one is permissible, an important point to cover, it seems to me. Aside from this I could not comment intelligently, and it is too late to make any changes now anyhow. Come again, Brother Kemp. My best to all the Tampa men.

Automatically Automatic.

H. R. Ceever, Elizabeth, New Jersey, proposes to place the projection machines in position to place their Whatever-part-is-equivalent-to-fingers to whatever-part-corresponds-to-nose and wriggle them vigorously, insofar as has to do with change-over. This is his modest claim:

Are you interested in anything new as applies to projection? (Foolish question No. 968,483,041,278.—Ed.) I take pleasure in notifying you of a patent now pending covering device designed to lessen the operators' burden of toil. With it in use there will be no more listening to the reel grinding in the upper magazine to judge by its speed how nearly the film is "out." No more opening the upper magazine door for the same purpose. All this, and even the very act of bringing the succeeding kinematograph into action will be dispensed with. The device will automatically control the change-over. There is an acoustic device provided for notifying the eventually napping operator (We will then include mattress, sheets and feather pillows in the order for carbons and lenses.—Ed.) that a change of run from one kinematograph to another is being effected and that it is time to adjust the new picture to frame (Might be well to start the arc too, or does the device do that and center the light? Also, does it trim the carbons and wipe off the condensers?—Ed.). Have no working model as yet, but every operator I have thus far shown it to is enthusiastic. Will be pleased to send specification and drawing if you are interested.

Nope, brother, inasmuch as the proposed device does not wash the operator's face when he is done work, or even oil the machine, I don't think it is yet quite complete. Seriously, however, Friend Ceever, I would not be interested in examining the specifications and drawings. When you have one of the devices in actual operation I shall be glad to come over and watch it work, though frankly I have good-sized doubts. If you really can accomplish this stunt, and do it in a practical way, it might be of use in multiple reel releases; but first you will have to show me that you can do it, and do it in a commercially practical way. Incidentally, modern operators do not frame the picture after the machine starts. They frame the picture accurately when threading; also, we don't exactly favor operators "napping" in the operating room. Strange, but true.

Halifax Fund.

Projection Department	\$5.00
F. H. Richardson	2.00
Local Union 306 (New York Operators)	50.00
Harry Mackler, Business Agent, Local 306	2.00
R. E. Landmesser, Operator, Strand Theater, Hartford, Conn. ..	1.00
Joe Welch, Operator, Columbia Theater, Bicknell, Ind.	2.00
K. Lane, Operator, Dixie Theater, Marianna, Fla.	1.00
Ross Hover, Freeport, Texas.	1.00
Frank Smazel, Local Union 418, Anaconda, Mont.	2.00
Total	\$60.00

Remitted to date, P. O. Money Order No. 107534. \$60.00

For the credit of the craft, men, come on in. Those men NEED it, and a dollar or two won't hurt you one bit. I am surprised that but one local has responded to date, though it may be they have remitted direct. If you, brother operator, cannot really afford a dollar, then send in fifty cents. If two thousand of you sent in fifty cents, it would be a godsend to the men who sustained that horrible disaster which literally wiped their homes out of existence. All honor to those who have their names on what amounts to a roll of honor. But YOURS, my brother, should be there. It is not too late. Get busy. Every cent will be accounted for rigidly.

Projection Experience

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Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column \$1.00.

Proper Presentation of Pictures Musically.

The Theme.

IT MAY be that you, too, have suffered. It may have happened that you entered a theater to see Mary Pickford or Doug. Fairbanks earn their paltry stipend. It is possible that after you had enjoyed the Comedy and Review, the feature you came to see was thrown upon the screen and you settled back in your seat, for an hour and a quarter of unadulterated joy. The orchestra opens the picture with a beautiful number as Miss Mary is introduced. The music changes. In a few minutes the first selection is played again. It's a nice number. Two or three short numbers intervene and you hear it again. It's a fair number. An agitator follows, it is repeated and becomes a monotonous number. The third reel is being shown, and again you hear it. You cannot understand why they play it so much. It palls. As the music continues, this poor little number is dragged in by the heels whenever Mary appears in the foreground, until your soul rebels and you hate that music forever. This innocent little musical piece that has caused you so much irritation is called the THEME.

Nevertheless the Theme has a definite and well-defined purpose, and if used properly enhances the picture presentation immeasurably. It should be selected carefully with due consideration for the character, episode, or thought which it represents. It may be given to the hero, heroine, villain, or ingenue, and in pictures where an act is performed frequently for a purpose it may be used to denote that purpose or in an allegorical picture to show the thought for which certain scenes stand. Sometimes two or more Themes are often used, but are totally impracticable for small combinations of musicians, but effective when played by large orchestras because there is always a second man to each instrument. While the first plays, the second turns the pages and ferrets out the particular Theme wanted.

Naturally the selection of a Theme is the most important feature in the setting of the picture. To choose a waltz intermezzo as the motif for Jean Valjean in "Les Misérables" would be ridiculous, and the selection of a dramatic number for Rebecca in "Rebecca of Sunnybrook Farm" would be foolish. A careful study of the character represented and for what it stands should be made with due consideration for the dominant feeling of the play.

If the Theme be picked for the star in a heavy drama, and her part in the play is dramatic, the natural selection would be a dramatic Theme, such as Cavatina (Bohm), Prelude (Damasch) or Prelude (Rachmaninoff). If the plot be heavy and the entire setting cumbersome and labored it would be well to give the Theme to the ingenue or to a lighter role, thus gaining variety of color in the music. Just as photography and lighting plays an important part in picturization, so coloring, varied tempi and shading must be considered in the music.

Of course, all this cannot be done at the first performance of a feature, if the leader has had no opportunity of viewing the picture. In that case he must depend on a furnished cue sheet which may, or may not, suggest a number in his library. On the other hand, the number suggested may be one which he has used recently and is not permissible, but after he has seen the picture, heard his incidental music in the setting, noted the high-lights in the play, and closely sized up the general situation with regard to his orchestral requirements, he can usually add a 50 per cent. value to his musical presentation by a better selection of his Theme.

Speaking for the benefit of the small orchestra playing for pictures (and they are in the majority), the *modus operandi* should be as follows: After the Theme has been selected it should be placed in its proper rotation with the other numbers, selected to fit the picture. Playing your musical setting in order, you presently arrive at the cue which requires the Theme. You play it until your next cue, then taking it out of the folio, you place it on the extreme left of your music stand, where it is in plain view all the time and continue to play the following number. This necessitates no more retarding of music than the usual turning of a page. As each player gets the opportunity for resting, he can "fix" the Theme exactly as he wants it without interfering with the number being played. In time you reach the cue requiring the Theme again. As you finish your selection leading to it you turn it over to the left of your folio, proceed to play the Theme which is exposed on the further left, until the next change. Then turning back to your folio you find the next number exposed on the right. This process is repeated throughout the entire setting and precludes any searching for the Theme or stoppage of the music. Some progressive orchestra leaders have stiff cardboard sheets printed with Theme and insert these in the folio where the Theme must be played. This is a good idea and makes the setting fool-proof. Fox Trots, One-Steps or Two-Steps make poor themes and are seldom used as such,

but are permissible under certain conditions, in a Chaplin comedy or one that runs more than one reel. For example if the comedian's chief stunt is to fall asleep throughout the picture a good Theme would be "Please Go 'Way and Let Me Sleep." Carrying out this principle, it is a simple matter to judge the Theme necessary for a Comedy. Waltzes and Waltz-intermezzos are little used except for pictures in which children are starred. The Moderato movements, Allegros and Allegrettos are chiefly suggested and should be definitely melodious, catchy if possible to establish the association of ideas. Andantinos will fit the more serious character while Andantes, Lentos and Adagios are reserved for the dramatic roles.

As pictures become more psychological, Themes will be chosen to represent the trend of the play and will become in reality a motif, signifying the underlying or hidden objective. "Gold—The Lust of Ages," gives splendid scope for a Theme representing gold and its power. Because it shows a series of episodes picturing the ruin of manhood wrought by the power of Gold, the Theme becomes the logical finish to each episode.

Nothing requires more careful thought than the selection of the Theme in fitting a picture, but the importance of its use cannot be overlooked. In features where the cast is small and the star is really the picture, being always in the foreground, the Theme should not be used frequently but only in the big moments. If it is a bright Theme, and one of the telling scenes finds our principal in tears, it can be played slowly and softly, giving the desired pathos and holding the required atmosphere. The too frequent use of the Theme is a detriment to the musical interpretation of the picture, annoys the patrons of the theater and kills the particular selection for further use. Choose long Themes. Use discretion in their selection. Play them according to the action, and only when a motif is required. The results will amply justify the time and thought given to this most important subject.

Fitting the Scenic.

For sometime the exhibitor has given careful consideration to the musical fitting of his feature picture. It has been with pride that he has pointed to the many detailed effects worked into the scenes by his orchestra. He has hired expert electricians to take care of his lighting effects and regarded the feature as the big moment in his show. So far as the Pictorial Review, the Comedy and the Scenic were concerned, he felt that, by playing a march, a two-step and a waltz respectively, that his musical program was complete.

The day has come when he must look to his laurels again. New Ideas prevail and what used to be good enough is now *passé*.

Scenics are divided into classes, and we prefer to regard educational films in the light of scenics. Thus we have a wide field to cover. There is the panorama of nature, the great Rockies, Alps and Cataluk, or the mighty Frazer river, the Grand Canyon, celebrated parks and gardens. There is the zoological film, showing animals in their native haunts; fishery scenes, industrial plants, botanical studies, the life of bees, foreign countries, their habits and well-known land marks, and many other varieties. It has been the custom to portray all these by playing a waltz.

A waltz as an accompaniment to the scenic is just that—an accompaniment. The waltz cannot knit the minds of the patrons to the panoramic beauties displayed, neither can it portray the atmosphere of the great outdoors. It usually speaks of love, sensuousness, or a touch of sadness. If it be bright, or an intermezzo, it depicts joy, gladness, piquancy or dance rhythm. Wherein do these emotions fit the grandeur of nature, the towering mountains, or sylvan glades? If such scenes were shown in the feature, the orchestra leader would receive severe censure should he play a waltz to fit them. Then why expect the leopard to change his spots? If it cannot fit a nature scene in the feature it surely cannot fit 1,000 ft. devoted entirely to nature.

By the same reasoning it cannot fit animal scenes, Oriental cities, flower gardens, or any situation wherein no physical or mental emotion is portrayed. Therefore we are forced to admit that waltzes cannot further be used with justification to ourselves and our patrons.

What must be used? By the process of eliminating all the musical selections breathing emotion; all marches, one-steps and two-steps, which would be incongruous, and side-stepping waltzes of all kinds, we have but one class of music from which to choose, namely, description numbers.

These are the pieces composed especially to describe conditions, elements or thought.

For example, "Morning Mood," by Grieg, is distinctly pastoral and of sufficient length to fit one reel of quiet nature study, or shepherd stuff. "Berceuse," from "Jocelyn"; "A Shepherd's Tale," by Nevins; "Merry Wives of Windsor," by Nicolai; "Nymphs and Fauns," by Bemberg; "Pastel Menuet," by Paradis, or "Scenes from Switzerland," by Lang, would fit scenes of this kind. By going into grand opera music one finds such gems as "Siegfried's Idyl," "Tribut de Zamora" and others, admirably suited to depict nature.

For light breezy scenes use "Murmuring Zephyrs," Jensen, or "April Moods," by Eugene; while for big wind storms at the seashore "Scotch Poem," MacDowell.

For pictures of birds and butterflies, why not play "The Magpie and the Parrot," Bendix; "The Squirrel Parade," Crosby; "Butterflies," Steinke; "Dance of the Moths," Weidt; "Robins' Farewell," Bendix; or "The Gentle Dove," Bendix?

For distant lands the selections should be chosen with a view to their characteristics. For India, Oriental music; for Japan, Japanese music; or for Egypt, Egyptian music. For example, suppose we have an Egyptian picture, a good opening would be the playing of "Salaam Efndina," which is the Egyptian national hymn. Every leader should have an album containing all the national airs, because they are easily procured and are vitally essential. After the picture has been introduced a Mosque is shown with the populace at prayer—"Orientale," Cui, would fit. Oriental dances are plentiful and could be used to bear out the atmosphere. If possible, close the picture by repeating the national hymn so that it finishes with the last bar.

It is just as important to hold the atmosphere of the Scenic as to portray the action in the Feature. The very fact that the program is selected to give variety to your patrons, make it imperative that your music should change with the pictures and emphasize the point that you are trying to make.

Music for "Lest We Forget."

The big dramatic war picture, "LEST WE FORGET," featuring Rita Jolivet, and now playing at the Lyric Theater, is a musical triumph.

Ten weeks, involving considerable research work, were spent in compiling the score. An orchestra of thirty pieces, under the personal direction of George W. Beynon, give a wonderful rendition of the classics of the old masters. The music is tuneful, serious and filled with big moments.

Much credit is due Monsieur Leon Perret, who directed the picture, for his careful collaboration with the composer. During the "shooting of the scenes," Mr. Perret, who is a personal friend of Massenet, and well versed musically, considered the appropriate music and timed his scenes accordingly. For example, when "THE STAR SPANGLED BANNER" is being sung by the American soldiers in the trenches, there is just enough footage allowed to finish it; thus its dignity is maintained and there is no "chopping off" process necessary.

Good music is an insurance policy on your picture, providing against ridicule and burlesque. If more producers realized this and saw to it that their directors and musical director got together on the score, greater box-office receipts would be the reward.

Returning to the feature, it opens with the Marseillaise Hymn, a tribute to Miss Jolivet, one of the few survivors of the ill-fated Lusitania, at the same time carrying with it the suggestion that the story is French in atmosphere.

When the heroine is introduced the orchestra plays the soprano aria from "Manon" (Massenet). Nothing else would fit her introduction, because we are next shown the opera in progress, with Miss Jolivet in the leading role. In the mind of Harry Winslow, the hero, she and the opera are closely connected. The audience feels the same association of ideas and this aria is repeated as the "Theme" throughout.

For the love scene, "My Heart at Thy Sweet Voice," from "Samson and Delilah" (Saint Saens), is used, while the German spy system is portrayed by Verdi's "La Forza del Destino." During the French preparations for war, "Le Chanson du Depart" (Lorraine), and "Sambre-Meuse" marches are played to wonderful effect.

Towards the finish of the picture, the "Triumphal March" from "Aida" and "The Stars and Stripes," by Sousa, typify the eventful success of the Allies and the part that America plays in the hastening of peace.

The Pathetic numbers recalled are Asa's "Tod," Grieg's "Elegy"; Massenet's "Adagio Pathetique," Godard's "Adagio Lamentoso," from "Symphony Pathetique," Tschalkowsky's "Adagio Cantabile" from the sonata by Beethoven.

Besides the opera "Manon," before mentioned, we are given a glimpse of "Carmen" and "Cleopatra." The music used is that played for the particular scenes of the opera and is synchronized beautifully.

The big scenes of the battle are accompanied by such dynamic numbers as "La Chevanka," from "La Valkyrie," by Wagner; "The Tempest," from "William Tell" overture, while Grieg's "Storm at Sea" is used for the sinking of the Lusitania.

An unusual idea crops up in the "flash" of American boys whistling. The year is supposed to be 1915 and the orchestra whistles one of the popular hits of that year. It is novel and well done and received considerable applause from an appreciative audience.

Probably the biggest effort ever attempted in pictures is the introduction of the "Liebestod" (Love Death) music from "Tristan and Isolde." Wagnerian music is fundamentally dramatic and this particular selection is most appropriate. A German spy, in love with the heroine, enters her apartment at night and forces his attentions upon her; she becomes desperate and by a clever ruse manages to bind him to a couch with her girdle cord, smothering him to death with a pillow. The music literally carries the action, working up and up to the climax with a stupendous effect and dying away again as she realizes what she has done.

Without a question, the music to this feature transcends anything since "The Birth of a Nation." The Metro is providing a score and cue sheet for the use of exhibitors, prepared by Mr. Beynon, that should certainly be obtained for a proper presentation of "LEST WE FORGET."

Music Suggestion Synopsis.

THE OTHER MAN (Vitaphone)—Theme for Heroine—Valse Lento. Suggest "Sleeping Rose"—Borch, "Dreaming of You"—Lehar, "Destiny Waltz"—Baynes.

This is a comedy-drama, requiring many light numbers. Use intermezzo to vary the waltz movements. You will need a popular two-step for the ballroom scene in the first reel, and agitato in the third,

and close with the theme. Cue sheet can be obtained from the Vitaphone Exchange.

THE PHANTOM RIDERS (Universal)—Theme for Hero—Alegro. Suggest "Pithecanette"—Massenet, "Prelude"—Jarnfield.

Another Western story filled with drama and fighting scenes. Some galops are needed, and "The Earl King" Agitato by Schubert can be used nicely in the fifth reel.

THE BARGAIN (W. H. Productions, Inc.)—Theme for Heroine—Andante. Suggest "Longing"—Floidia, "Meditation"—Drumm, or "Visions"—Tscharkowsky.

The story is Western in atmosphere and needs the Mexican tang to the music. "Morning Mood," Grieg, can be used for the opening scene. A few galops are necessary to play for pursuits; a couple of pathetics and two dramatic numbers can be used. For the dance hall use a fox trot or a two step. Cue sheets can be obtained from W. H. Productions Co., Inc.

FLARE-UP SAL (Paramount)—Theme for Heroine—Moderato. Suggest "Melodie"—Karganoff, "Vanity Caprice"—Jackson.

This is a mining camp story dance hall variety. In the first reel you need a good pastoral to open, a couple of Mexican one-steps and an adagio pathetic. The second reel is neutral, requiring moderato stuff. In the third reel you need religious music for the church scene. A few galops and agitos are needed. Close with the theme. Cue sheets can be obtained from the Paramount Exchange.

LOADED DICE (Pathe)—Theme for the Hero—Andante—Misterioso. Suggest "En Mer"—Holmes, "Quo Vadis"—Nouges, "L'Automne"—Glasnow.

A heavy drama requiring big stuff throughout. A couple of overtures would fit, and you require some light intermezzos to fill in with. Pathetics and dramatics will be in the majority. Cue sheets can be obtained from the Pathe Exchange.

LEST WE FORGET (Metro)—See "Music for 'Lest We Forget'" in this Department.

BROKEN TIES (World)—Theme, none.

This is a society drama, opening up with andante music. You will need lots of heavy stuff, a couple of dramatic agitos and a few waltz lentos. Cue sheet can be obtained from the World Exchange.

THE EYES OF MYSTERY (Metro)—Theme for the Heroine—Andante. Suggest "Awakening of Spring"—Bach, Dialogue"—Meyer-Helmund, "Evensong"—Martin.

This is a melodrama and calls for big stuff. Many misteriosos are necessary and a few hurrys can be used to advantage. Cue sheet can be obtained from the Metro Exchange.

UNDER THE INFLUENCE (Metro-Drew)—Theme, none.

Light treatment is required for this comedy. Do not use fox trots, as waltzes and light intermezzos are more in keeping with the refined atmosphere.

TARZAN OF THE APES (National)—Theme—Something weird and uncanny but Allegro. Suggest "Dance of the Harpies"—Hadley.

Many pastoral numbers are needed. Bright intermezzos and a few misteriosos. It would be well to flavor the setting with a little oriental music in the last couple of reels.

Carey in a Western Heads Universal

"Wild Woman" Is Its Title—Other Features for February 25 Week Are Comedies and Serials.

UNIVERSAL'S lead-off card in the program scheduled for release during the week of Feb. 25 is "Wild Woman," a five-reel feature on the order of the old Harry Carey subject, "Love's Lariat." It tells the story of the adventures which befell Cheyenne Harry and his partners, following a wild and woolly celebration of the former's victory at a rodeo. In the cast surrounding Harry Carey are Molly Malone, Martha Mattox, Vester Pegg and Edward Jones.

"Watch Your Watch" is the Nestor comedy for the week. It features Eileen Sedgwick and Ernie Shields, two screen favorites who have appeared in many Universal productions. The plot revolves about the efforts of a girl to keep from her fiancé the knowledge that another admirer has presented her with a watch. This comedy is said to be one of the most amusing released under the Nestor brand.

The L-Ko comedy is entitled "Ambrose the Lion Hearted," and features Mack Swain. Movie fans will remember Swain as having been identified in former days with the Keystone organization. Swain enacts the role of an enormously powerful but tender-hearted blacksmith, who takes it upon himself to right the wrongs inflicted upon the heroine by a black-hearted "villain." This comedy is in two reels.

The serials for the week include Episode 14 of "The Mystery Ship" and Episode 4 of "The Bull's Eye." In the first "The Masked Rider," the man of mystery, continues to exert his efforts on behalf of Betty Lee, as enacted by Neva Gerber, and Miles Gaston, as portrayed by Ben Wilson. As in previous episodes of this serial a number of unusual photographic effects are introduced.

"Still in the Ring" is the title of the fourth "Bull's Eye" episode. In it Cody is seen following up his pursuit of Sweeney. Like the episodes which have preceded it this chapter closes with Cody in a dangerous predicament. Both Eddie Polo and Vivian Reed continue to do excellent work in this serial.

The Universal Animated Weekly and the Universal Current Events and the Universal Screen Magazine are also included in the week's program. Of unusual interest is a one-reel special. This is a Finley Nature Study subject, entitled "Ramblings with a Naturalist." A naturalist takes a party of children on a ramble and shows them through a telescope the things they cannot see with the naked eye. First comes the life of a frog from the egg stage to the development of the full-grown frog. Other interesting subjects are the spotted sandpiper and the baby night hawk or bulbat.

Exhibitor Tries to Burn Theater

Was Losing Money and Hoped to Cash In on His Insurance
—Confesses to Act.

ROBERT ALLEN, proprietor of the Colonial theater, a moving picture house in Bloomfield, Ind., has confessed to the authorities there that he set fire to his theater recently to obtain the insurance on his equipment. Allen is an electrical engineer and works as a machine man in a coal mine at Jeffersonville, Ind. His family, however, live in Bloomfield and his wife has been operating the show during his absence.

When Allen appeared in court attorneys had prepared an affidavit charging him with attempting to defraud insurance companies. He entered a plea of guilty to the charge and was sentenced to the Indiana reformatory for a term of from one to three years, but Judge R. E. Slinkard later suspended sentence and permitted Allen to go on his good behavior. The original affidavit against Allen charged him with arson, but if he had pleaded guilty to that charge the court, under the law, could not have suspended the sentence.

According to his confession, Allen left Jasonville on Wednesday night, January 23, and went to Linton, Ind. There he hired a jitney bus to drive him to Bloomfield. In his theater, he gathered up all the loose papers he could find, and took them and an old film and placed them under the stage and stairway leading to the stage and set the mass on fire.

When he closed the stage door the space under the stage was made air tight, and this prevented the building from burning. Although the stage was scorched considerably the fire went out before much damage was done. This was about midnight. He then drove back to Linton without letting Mrs. Allen know that he had been in Bloomfield.

Allen said he committed the act in an effort to obtain the \$1,450 insurance on the motion picture equipment, worth probably \$1,000.

Allen has owned the show for more than a year, and it is generally known that because of the war tax, high cost of films and increase cost of production he made no money on his investment. Allen is twenty-four years old and has a wife and one child. He is known as an industrious young man and belongs to a highly respected family. He has always borne a good reputation in the community.

Shift Attitude on Censorship

Local Council of Women of Montreal Would Permit Restricted Showing of Subjects Now Banned.

THE Local Council of Women of Montreal has performed a right-about-face in its attitude toward certain classes of moving pictures. A deputation from the council appeared before G. Maxwell Sinn of the Board of Moving Picture Censors for the Province of Quebec at Montreal on January 31. The women declared that they wanted sex pictures for the purpose of educating the public and they asked the censor to permit the showing of several releases, including "Damaged Goods" and "Birth," under certain conditions. The women admitted that these pictures possessed a "moral," but that they were harrowing and should not be presented to mixed audiences.

Censor Sinn agreed that it would be proper to have such pictures shown to adults of either sex and the matter is to be discussed by the Quebec Board upon the return of Sheriff Lemieux, the chairman, from Europe. It is probable that the pictures in question will be approved by the board on the condition that the Local Council of Women or some other organization assume the responsibility for their presentation.

The women in the deputation included Mrs. J. H. Liddell of the National Council of Women, Mrs. John Scott and Mrs. Thomas Watson. They ventured the opinion that "Damaged Goods" should be shown at every camp or barracks in the Dominion and that "Birth" should be presented at universities and other institutions.

IRVING TO DIRECT LOCKWOOD.

Hereafter George Irving will alternate with Fred J. Balshofer, under the dual director system, in the production of Metro subjects featuring Harold Lockwood. Mr. Irving is now in Florida with the Lockwood company. In the acquisition of Mr. Irving for the place of alternate director Metro has secured the services of a man with keen insight of what is required of a director, coupled with the knowledge of how to achieve these requirements which he gained through years of experience, so that he can be relied upon to maintain the high standard of excellence established by past Lockwood subjects.

Leonce Perret

LEONCE PERRET, considered among the premier French directors in this country, is author and director of the pro-ally propaganda picture, "Lest We Forget," which is now enjoying a four-week run at a Broadway house. Mr. Perret came to this country a year ago to direct big features, and made three productions in which Captain Robert Warwick was the star, "The Silent Master," released on the Selznick program, "The Mad Lover," released by Pathe, and "The Accidental Honeymoon," which will be released in the near future.

M. Perret has also written a fictionized version of "Lest We Forget," which will appear in early issues of both *La Vie Parisienne* and *La Renaissance du Livre*, publications of first importance in France.

At present M. Perret is engaged in writing and directing a series of pictures in which the Dolly Sisters are starred, the first of which has already been completed. Following the cutting and editing of this feature, work will be started at once on the next production. The releasing plan for these Perret-Dolly Sisters pictures will be announced in the near future.

In speaking of his production of "Lest We Forget," M. Perret said: "When the war broke out and we in France were all asked to do our utmost, I was solicited to produce propaganda films to stimulate recruiting and inject the war spirit in all classes. After making 22 such productions, I came to the United States, and after the entry of this country into the war, was sought to make a pro-ally production. In 'Lest We Forget' I attempted to show some of the incidents leading up to the sinking of the *Lusitania*, together with the prior mobilization of French troops, which I had actually witnessed. There was a moral story, rather than a love story used as the theme of the picture, and the climax was the introduction of the child of war, for whom these men were fighting so valiantly. There was also a communal school in France shown in which the future generations were taught the actual promptings which caused the Americans to war side by side with the French, making the United States and President Wilson as much of a figure in the French history as the French troops led by Lafayette are today so prominent in every version of your American history. This is the moral I sought to convey in my story without any resort to sensationalism or melodrama."



Leonce Perret.

JAMES YOUNG DIRECTING HAYAKAWA.

Partially owing to the fact that William C. DeMille is to stop directing for a time in order to write two photoplays for production by his brother, Cecil B. DeMille, James Young has been engaged to direct Sessue Hayakawa in his next Paramount picture by Marion Fairfax, which has as its working title "The Unforgivable Sin."

James Young's career as a director dates back to practically the inception of the photodrama. He has since done much work that has stamped him as possessing imagination and technical skill. At present it is not known whether Mr. Young will remain to do more than this picture, but this will be decided upon long before he completes his first Paramount photoplay.

H. J. SMITH WITH WHOLESOME.

The appointment of H. J. Smith, formerly a representative of Mutual in the Minneapolis territory, to the management of the service department of the Wholesome Films Corporation, is announced by General Manager M. J. Weisfeldt. The executive offices of the Wholesome are now on the fourth floor of the Shops Building, 17 North Wabash avenue, Chicago.

Foreign Trade News

ROJAS, RANDALL & CO. ENTER FILM TRADE.

The general export house of Rojas, Randall & Co., Inc., of 26 Beaver street, New York, has recently added moving picture films to its many other lines. This concern has been trading with foreign countries for many years, and through branch offices, correspondents and agents keeps in constant touch with the needs of the different countries.

In the downtown section of New York, and as exporters of general merchandise, Rojas, Randall & Co. are considered among the leaders, particularly in connection with the Spanish and Portuguese speaking markets, which they have been covering in a thorough fashion.

J. M. de Aragon is in charge of the new film department, and no better man could have been chosen. Mr. Aragon has had experience as an exhibitor, buyer and exchangeman, and is recognized as an expert in film values. His close acquaintance with the industry and his knowledge of the foreign field will doubtless overcome the many difficulties which obstruct the path of the newcomer in the film business. The unquestionable financial standing of Rojas, Randall & Co., Inc., coupled with the selection of Mr. Aragon as manager of the film department are factors that may be taken as a guarantee for the foreign buyer and an assurance of success for the firm itself.

LANG RETURNS FROM PORTO RICO.

Arthur J. Lang, export manager of the Nicholas Power Company, who has just returned from Porto Rico, reports an unusually interesting installation of a Power's camera-graph 6-B at San Juan. The machine was installed in the Casino, one of the finest clubhouses in the West Indies.

Mr. Lang states that only the latest and best films are shown in the Casino, on Thursday evenings, and the exhibitions are given exclusively for the members of the club and guests.

Mr. Lang further reports that his trip throughout the Island was successful and says that as movie fans the Porto Ricans are hard to beat. The best American and European films are shown in the houses of the island.

FROM BRAZIL, CUBA AND PORTO RICO.

Lambertini-Film is the name of a producing company, with headquarters in Sao Paulo, Brazil, established about a year ago. It has released two pictures, both of them based on historical episodes, which have met with some local success.

Two of the most popular Havana motion picture houses have started contests. The Fausto is trying to locate "the most beautiful eyes" in the island, and the Prado is interested in "the most seductive mouth."

Francisco Maymon, of San Juan and Mayaguez, has secured the sole agency for Porto Rico of the Power's projecting machines. Mr. Maymon owns several theaters and operates a film renting exchange in the island.

Santos & Artigas, of Havana, Cuba, seem to be devoting more time to their circus than to the film business. Their activities during the past months have been somewhat restricted. Two productions, dealing with themes of local interest, made by this firm and recently released, have had some success.

Cinema Films Company, of Havana, under the management of Pedro Rosello, is exploiting the "Jimmy Dale" serial in the Cuban market.

The Campoamor Theater of Havana, owned by the Asturian Club and operated by the Universal interests under a long lease, is the only motion picture house in the West Indies giving continuous performances every day in the week.

Adolfo Roca, a well-known Havana buyer, is pushing Mu-

tual pictures among the Cuban exhibitors. One of the Helen Holmes railroad serials, which he recently released, is proving a great attraction.

Casanova & Co., of Havana, are handling European subjects almost exclusively, although we know that they have made several attempts to connect with American film producers.

According to Cine-Mundial's agent in Northern Brazil, out of over 270,000 feet of new film exhibited in the city of Rio Janeiro during a given month of last year, 246,000 feet represented American brands. The Italian producers supplied about 8,000 feet in the same period.

Dr. Zeno Gandia, in charge of the Havana branch of the Medal Film Company, of New York, has opened an aggressive advertising campaign in the local daily papers. The Medal is handling Pathe, Metro, Essanay and Triangle pictures in Cuba and Porto Rico.

The Caribbean Film Company, with headquarters in Havana, had not released any pictures up to the time of this writing. This company was formed about a month ago for the purpose of establishing several exchanges in Cuba, Porto Rico, other West Indian islands, Venezuela and the Central American republics with the exception of Panama. It controls practically the whole Paramount program and special features for this territory.

J. Verdager, the well-known Barcelona buyer and exchangeman, has opened a branch office in Havana. Eudaldo Torres is in charge.

Baby Marie Osborne is the most popular film star in Porto Rico. Judging by box-office receipts, she ranks high above Chaplin, Pickford, Fairbanks, Bertini or any other European or American artist. Her popularity is so marked that just now she is a better attraction than the most sensational serial—and those who know Porto Rico will appreciate what this means.

A new trade paper, Tribuna Grafica, has appeared in Havana. Its editor claims absolute independence, but—

Cia. Cinematographica Brasileira, the first concern to introduce American pictures in Brazil, is considered one of the most important exchanges in Latin-America. It is doing business with a capital in Spanish equivalent to \$1,000,000 in United States currency, besides controlling a reserve fund of about \$270,000. This company exploits the four largest theaters in Rio and owns or operates quite a few of the best houses in Sao Paulo. Its stock of film reaches the neighborhood of 18,000,000 feet and its agents are found in every important Brazilian district. Cine-Mundial's agent states that the firm supplies to the exhibitors seventy new subjects a week and controls for the whole of Brazil the product of thirty manufacturers.

AMONG THE EXPORTERS.

Fortoul Ryeman & Co., Park Row Building, New York, are acting as buyers for several film concerns in Latin-America. They also control the rights on some special productions.

J. Frank Brockliss, Inc., 729 Seventh avenue, New York, owns the foreign rights on Billy West King Bee comedies. An active campaign for the introduction of these pictures in the Spanish and Portuguese-speaking markets is being carried on through the advertising columns of Cine-Mundial.

The Inter-Ocean Film Corporation, 220 West Forty-second street, New York, is offering through Cine-Mundial the

rights for Mexico, Cuba, and Central America on World Pictures, Black Diamond and Vim comedies, and "The Manxman." We understand that the company has already disposed of the rights on these productions in other Latin-American territories and Europe.

* * *

Western Import Company, 1457 Broadway, New York, controls the rights on Triangle pictures in Latin-America, Spain and Portugal. Morris Winik is in charge of the Rio Janeiro branch and Carlos Vasseur covers Spain and Portugal from Barcelona.

* * *

Rafael Cruz Blanco, an exchanger operating in the West Indies and Mexico, recently bought, for the whole of Cuba and the State of Merida de Yucatan, the sixteen-episode serial "Jimmy Dale or the Grey Seal" and "Enlighten Your Daughter." The purchases were made through the Piedmont and Inter-Ocean companies respectively.

* * *

The Simbar Film Export Corporation, 71 West Twenty-third street, New York, is acting as distributor for Triangle and Fox pictures in Central America. It has a branch office in Guatemala City.

* * *

"My Four Years in Germany," an adaptation of the sensational story written by James W. Gerard, former American Ambassador to the Kaiser's court, will soon be ready for the Latin-American market.

* * *

Frank A. Keeney will start his advertising campaign throughout the Spanish and Portuguese-speaking world in the March issue of Cine-Mundial. He will offer "A Romance of the Underworld," with Catherine Calvert in the leading role.

INQUIRIES FROM ABROAD.

The addresses of these firms may be obtained from Cine-Mundial, 516 Fifth avenue, New York. We do not assume responsibility as to the standing of the inquirers, and the usual precautions should be taken in all cases. All inquiries are received direct by the Moving Picture World and Cine-Mundial, the Spanish monthly edition of the Moving Picture World. Please mention number when writing.

1. A firm in Sao Paulo, Brazil, is in the market for photographic supplies.

6. A firm in Monterey, N. L., Mexico, is in the market for new and second-hand film.

7. A man in Nicaragua, C. A., is in the market for second-hand film.

8. A man in Chalchuapa, Salvador, is in the market for projection machines, electric lighting sets, tents, new and second-hand film.

9. A firm in Buenos Aires, Argentina, desires to get in touch with film manufacturer.

10. A firm in Mexico, D. F., is in the market for cameras and film printing machines.

11. An exchange in China is in the market for a weekly supply of film at a low price.

12. A firm in Colombia is in the market for portable projection outfits for family use.

13. A man in Yurimaguas, Peru, wishes to get in touch with New York film exchanges. Wants to know renting terms. Will deposit necessary funds in Peru & London Bank before placing order.

14. A firm in Brazil is in the market for films and moving-picture supplies of every description. This firm covers northern and southern Brazil.

15. A man in Chuibdo, Choco, Columbia, is in the market for a projection machine with motor, screen, wires, 16-candle-power lamps and accessories.

16. A firm in Santo Domingo is in the market for a second-hand electric lighting set, from 8 to 10 kilowatts, run by gasoline engine. It is also interested in used theater chairs.

THE BAR SINISTER.

The "Compañía Cinematográfica Chile," controlled by Pairoa Herrera & Co., with headquarters in Santiago, Chile, has secured the exclusive rights for the exhibition of "The Bar Sinister" in Argentina and Chile. This company intends to enlarge its activities throughout South America with the booking of first class programmes of American pictures. Mr. Herrera will arrive in New York some time in March.

Lyric Theater, Manila, P. I.

Conducted by Goulette & France—Represents Investment of \$25,000—Has Been Making Money Since Its Opening.

ONE of the dominant structures in the amusement line in Manila, P. I., is the Lyric theater. This up-to-date picture house was opened June 3, 1917, by Messrs. Goulette & France, and has been a paying investment for the owners since its dedication. These progressive picture men



Lyric Theater, Manila, P. I.

also operate the Exhibitors' Film Exchange in conjunction with the Lyric, and Frank H. Goulette acts as general manager of both the theater and the exchange.

The Lyric represents an expenditure of 50,000 pesos, an equivalent of \$25,000 in American currency. With the exception of the balcony, which is built of native hard woods, the construction of the Lyric is of reinforced concrete. The seating capacity is 1,000. All of the chairs are of the tip-up variety, with cane bottoms, and were made especially for the tropics. There are 600 on the parquette floor and 400 in the balcony. A good sized stage has been provided for, and can accommodate comfortably vaudeville acts and small traveling companies. An open ventilator in the roof of the theater and which runs the length of the entire building is the means by which foul air is permitted to pass out. Fresh air is introduced through the medium of an underground ventilation system with fresh air registers in effective places in the orchestra and balcony. The scheme has proved to be a most efficient one, and as a consequence the air is always pure in the auditorium of the Lyric.

A permanent orchestra of from six to eight pieces supplies the musical complement to the picture entertainment. The members are Filipinos and all peculiarly well fitted by reason of their natural talents along this line.

At the back of the orchestra floor under the balcony is the operating room. It is fitted with up-to-date equipment, a part of which is two Simplex projection machines, supplied by G. A. Metcalfe, of San Francisco, and a Hallberg motor generator. Alternating current is used throughout the house with especially constructed dimmers.

The lobby is of ample proportions, and posters and other advertising matter are arranged with an eye to the artistic. For the accommodations of the Lyric's patrons the owners conduct a cigar and newspaper stand in this part of the theater. Programs are changed two or three times a week and are supplied by the Progressive Motion Picture Company, of San Francisco, and by concerns in London. Paramount and other brands of productions are shown. As to advertising, the Lyric carries extensive and regular announcements in three American and five native and Spanish newspapers. Special display advertisements are used frequently, and these occupy from sixteen to eighty inches.

Acknowledgment is made to David P. Howells, of 220 West Forty-second street, New York City, for the data from which this story is written, and also for the photograph.

Rambles 'Round Filmtown

With WALTER K. HILL.

WHEN The Rambler was for three seasons three weeks ahead of Buffalo Bill's Wild West, press-agenting the Old Scout, the most interesting letters he ever received in his life came from John Hammell. "Johnny" (as he was known on a circus lot) was in the "red wagon," and the letters contained currency, forwarded because of the press agent's weekly wage and the convincing statements set forth in the P. A.'s "swindle sheet."

Since those days Johnny has gone the limit of pictures from exhibitor to exchange manager. Now he is in charge of the General Film-Paralta exchange in the Masonic Temple Building, New York, with E. M. Dowling as his assistant. Dowling and Hammell were pals and fellow-dispensers of circus tickets, and have stuck well together in the film game, Dowling lately coming up from Pathe's, Washington.

Only Hopp Hadley could negotiate this one: "The reason Frank Hall gets the jump on the other states right purveyors is because of his exalted position in the heart of Filmtown. From his windows on the twenty-third floor of the Times Building there are five bridges, two railroad terminals in Manhattan, every terminal on the Jersey side and every ferry landing in plain sight. Mr. Hall sees the buyers coming into town, and once seen there's nothing else to it."

More, plenty more, music will be free and clear for the use of exhibitors, because Meyer Cohen has established himself as a publisher. For many years Meyer boosted for Charles K. Harris, and for many months ditto Harry Von Tilzer. "I'm eager to have my music played and sung in picture houses," quoth the veteran.

The Pathe Sun, for the reason that it will henceforth be edited by Tom North, will distribute to the Pathe organization much sunshine, but will be no "shine" sun. For Tom knows how. This he demonstrated at the time he had every exhibitor in the upper left-hand corner of the United States and part of Canada reading V-L-S-E Pals, which he edited when he was in Seattle. All of which proves that press agenting for Gentry Brothers' Pony and Dog Show and Ringling Brothers' Circus brought experience to Thomasso that he has not idly flittered away.

Charles Abrams is spending the current days quietly at his home, recuperating from a taxicab tangle that might have resulted far more painfully and seriously than it did. While riding north in Columbus avenue, with Eddie Carewe as his seatmate, the taxi Mr. Abrams had chartered swerved into a pillar of the elevated structure, on an attempt to turn into Cathedral Parkway. Mr. Abrams struck his head violently against the cab door, the glass cutting his scalp and the impact sending Mr. Abrams, insensible, to the pavement. He was soon lifted into an ambulance and taken to his apartments, badly blemished by his mishap.

Charles Wallach, who was, previous to volunteering, one of Jack Cohan's chief aids in issuing Universal's screen magazine, has been promoted to the rank of first lieutenant and is stationed at the Medical Museum, Washington, with the Sanitary Corps.

Be it said in praise of a man who can rise to a position of importance from the midst of a big organization that Charles E. Burr has been made assistant general manager of the department of distribution for the Famous Players-Lasky organization with the good will of everybody on the pay roll attending him. Mr. Burr is declared to be the oldest member of the original Paramount office staff, and my informant adds that he well deserved his promotion. Another change in the Famous Players-Lasky executive staff comes in rumor form that Carl H. Pierce will be made special representative, largely devoting himself to travel, while Julian M. Solomon, Jr., becomes manager of the Exhibitors' Service Department.

Clara Kimball Young has her work thus cut out for her: Now working on "The House of Glass," having just finished "The Marionettes," she will next prepare for the screen "The Savage Woman," from a French source "La Femme Sauvage."

Here's a rara avis: Williamson Brothers' Submarine Corporation has no desire for publicity—at present.

Arthur Oliver, director of publicity for Frank A. Keeney's film venture and amusement enterprises, declares that here's the first time the roster of Catherine Calvert's support in "A Romance of the Under World" has been printed: Edgar O'Brien and David Powell, the two leading men, and Edwin Forsberg, the villain in the case—thus far Mr. Oliver claiming an all-star cast. Then, too, there is Cecil Chichester, Henry Lee, Sibyl Carmen and Marcia Harris, all busy at the Biograph studios, Bronxward, under the direction of James Kirkwood.

Heredity observation: Madeline Mayer, who fits, glove-like, into the advertising department of the Famous Players-Lasky organization, is the daughter of Joseph Mayer, who has for years and years published the advertising program for the Barnum & Baily and Ringling Brothers' circuses.

When Assistant General Manager Claud S. Macgowan finished with his reconstruction work in Universal's press department Paul Gulick remained as editor of the company house organ and head of the service, with Hal Hodes designated as general publicity inventor. Arthur Jacobson continues in charge of the photograph cabinets.

Garfield Monday, February 11, at 11 o'clock, Manager Harold Edel unveiled, at an invitation ceremony, a bronze tablet containing the honor role of Strand Theater employees who have joined the colors. The tablet was placed in the lobby facing Broadway. Of the men whose names will appear on the role of patriotism all but two of the twenty-four volunteered. A service flag flies in their honor over the portals of the Strand, and "Old Glory" in electric lights (every Saturday evening) is a part of the outside display.

Nat Rothstein, Universal's advertising manager, is in Los Angeles, called there by the sudden death of his father. The elder Rothstein went to California in search of improved health, but died very unexpectedly soon after his arrival on the Coast.

When the debris was cleared away, following the recent "blow down" in the Universal publicity department, Sam Palmer was discovered safely perched behind a desk in the editorial rooms of the Motion Picture News, where he will hereafter eagle-eye the outpourings of other press agents, while the other fellow jolted off the U's salary list became The Rambler. "It's an ill wind," etc.

Nothing has been said at the home of Harry Reichenbach concerning the demonstration of affection in which he participated in the lobby of the Broadway theater on a recent evening. Keen for the appropriateness of the "bally-hoo," Harry rented a trained chimpanzee, of rugged stature and long reach, to adorn the main entrance to the theatre, where "Tarzan of the Apes" has been holding forth. Harry was dressed with even more than his accustomed dapperness on the night in question, and while he was standing in happy contemplation of the crowds streaming through the main entrance, the chimp reached out its long arms, drew the press agent quickly toward him and then gave its benefactor an affectionate hug—as well as the scare of his life. Such a show of appreciation for work well performed quite overwhelmed Mr. Reichenbach—and sent the chimp back to winter quarters.

The sons of two game sporting gentlemen—Jerry Beatty and Eddie Mullen—have been matched to creep for a second-hand mimeograph offered by The Rambler. Mr. Mullen has been training his entry in the seclusion of Holyoke, Mass., and, as the challenging party, has been compelled to give the "low down" on his lad's record. Eddie declares that his boy can do the kitchen, over and back, in nothing. Mr. Beatty claims that kitchens in New York flats afford no room for even a comparison; all of which adds uncertainty to the outcome.

Burton Rice, whose art work became first known to the trade through the inserts he created for the trade press in advertising Bluebird's, has opened an art advertising studio in the Times Building, where he is associated with Raymond Cavanaugh in designing and writing advertising for film manufacturers.

M. H. Hoffman, just returned from a tour of several of Foursquare's exchanges, declares: "War taxes and Garfield Mondays are the culmination of several cumulative ailments with which the business has been afflicted, and it is my belief that, as in many cases of human illness, the patient is going to be greatly improved because of the attack. Business with the exhibitor is not so bad as he would have us believe. Plenty of showmen who owned one theater a year ago now own a half dozen, and others who had four or five now control chains of fifteen or twenty. The money all came in at the box-office, in most instances."

Alex Goldman has arrived in San Juan, Porto Rico, where he will organize a circuit of exchanges for the Universal.

Maurice Fleckles, vice president of Renowned Pictures, started last week upon a tour of the west in the interest of his firm. He went straight to Los Angeles, where he will remain a fortnight, before taking up his further travels.

Pathe exchange managers are mystifying exhibitors through the medium of a postal card covertly referring to "Wild Cows, Wild Bulls, Wild Horses and Wild Women." It's "The Pendleton Round-Up," in three reels, that's all.

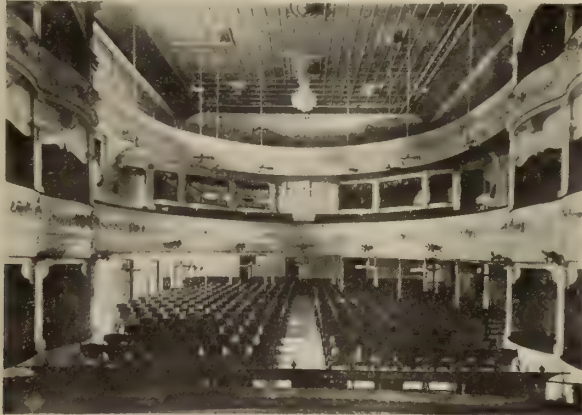
If YOU are not mentioned hereafter, it's your own fault. We want news notes, personal briefs and interesting items. Slip the "dope" to THE RAMBLER.

Among the Picture Theaters

Bijou Grand Opera House, Calcutta

One of Finest and Best Equipped Picture Theaters in Orient—Seats 1,500, and Prices Range from 8 Cents to \$1.

SINCE the recent opening of the Bijou Grand Opera House in Calcutta India boasts another splendid moving picture theater. According to our correspondent and David P. Howells, who has just returned from India, the new theater is among the finest in the Orient and compares



View of the Bijou Grand Opera House, Calcutta, from Stage.

favorably with the best picture theaters in America and Europe. E. H. Du Casse is largely responsible for the new theater, and it is due to his enterprise that it is up to the minute in many attractions as well as conveniences. Among the attractions are the roof-garden, with marble refreshment tables grouped about the fountain, playing in the center, and the beautifully appointed bar, where patrons go during intermissions for their necessary peg of whiskey. There are also luxurious lounge rooms and smoking rooms and comfortable retiring rooms.

The body of the house is fitted with comfortable opera



One of the Luxurious Lounge Rooms at the Bijou Grand Opera House, Calcutta, Ind.

chairs and electric fans. The latter, in connection with the modern ventilating system, makes the theater cool on the hottest nights. The general color scheme is green and cream and gold. Much embossed Australian metal has been

used in the decoration. One unique feature of the house is that each division, the pit, the dress circle and the gallery, is separate from the others, with separate box offices and entrances so that the various classes of patrons need not "rub shoulders" with one another.

The house seats 1,500 comfortably. Prices of admission range from 8 cents in the gallery to \$1 for a seat in the boxes.

St. Denis Theater, Montreal

St. Denis Corporation Successfully Operates Big Picture House with a Tragic Past, Due to Its Unfortunate Location—Big Pictures and an Excellent Music Program, However, Prove Effective Bait for Public.

A THEATER with tremendous possibilities, nullified by its unfortunate location, is the St. Denis, now being successfully run for the first time by the St. Denis Corporation, Ltd., which also controls the Regent Theater, Toronto; the Flower Theater, Ottawa, and the Regal Film Company. Without a doubt this huge auditorium is one of the largest and most completely equipped on the continent, and yet it is so badly situated that all the gold decorations in the world, the most improved heating, lighting and ventilating systems and the best pictures on the market would not in the past bring the public to its doors. Apparently lacking in knowledge of the lay-out and customs of this city of two races, the original contractors chose a site about a mile beyond the theatrical center, in the heart of the French section of the town. The French-Canadians are not theater-going people, as years of statistics and experience have proved, and were it not for the English and Jewish population, which amounts to about a quarter of the total, theaters of all descriptions would inevitably starve in Montreal. Nevertheless, in the face of this fact, over a million dollars was recently spent on the construction of this playhouse, hidden away in the east end of the city. Every manager that has attempted to run the theater has had to tackle the problem of how to induce a tired and indolent public to take a ten-minute additional car ride, and up to the present time the history of the St. Denis has been a series of tragically empty houses.

This season the efforts of the St. Denis Corporation, Ltd., company are apparently bringing the first signs of fruit. By dint of many super-productions, first-class orchestral and organ music and extensive advertising the public is being gradually trained to realize that it has at its disposal a really beautiful theater. Under these circumstances the fact that the St. Denis broke the records for Canadian attendance during the week of "The Fall of the Romanoffs" may be considered to be quite an achievement.

The seating capacity of this beautiful theater is 2,800, which includes 300 box seats, situated across the front of the balcony and at each side of the auditorium. The boxes are railed off with heavy brass fixtures, carpeted and provided with from four to six cane chairs. As the theater is built on the mezzanine plan there are no posts to obstruct the view. In case of fire fifteen exits are provided, as well as modern fire escapes. The stage is large, and if occasion required it could be equipped for anything from grand opera to hippodrome productions. Pictures are projected upon a gold fiber screen, and a complete system of indirect lighting, including a full range of colored lights, is used. The operating room is situated in the back of the balcony.

The orchestra, which consists of fourteen pieces, is under the direction of Milton Blankstein, a musician of wide and varied experience in the art of putting music to pictures. Every Sunday afternoon and evening a special symphony concert is given by the St. Denis Orchestra, which for the purpose is augmented to twenty-five of the best musicians obtainable, when classical and modern music of the highest order is rendered. A small fortune, amounting to no less than \$30,000, was expended on the organ.

The decorations of the St. Denis Theater are pleasing, being carried out in classical style with the utmost refinement and restraint. Instead of having draperies enhancing the beauty of the interior the desired effect is achieved by

stucco, worked in bas-relief, painted in cream, gold and blue. On the walls and ceilings a certain richness is obtained by medallions, obtained from the Italian period. The great sunbursts over the two main boxes could be characterized as Egyptian, while the general squareness and simplicity of the whole design is Greek. Thus, although no one period of art has been adhered to, ideas have been drawn from every country to form one complete and satisfying whole.

Of interest to moving picture managers in more temperate climates is the problem of heating and cooling a theater in the extreme weather that annually makes it appearance in Montreal. Incredible as it may seem a veritable mountain of some 350 tons of coal is burned in the St. Denis Theater every winter. A system of hot water radiators keeps the temperature of the building at a comfortable warmth throughout the coldest winter weather.

As the severity of the cold in Montreal is only equaled by the heat of the summer special care has been given to the problem of ventilating the auditorium. This has been successfully accomplished by the installation of exhaust fans and water coolers, and the air is thereby changed every three minutes. Roland Robert, manager pro tem of the theater, managed the Regent Theater, Toronto, probably one of the most successful motion picture houses in the country, and the only one that gets 35 cents for 180 orchestra seats at every evening performance.

GRAND THEATER, PETONE, NEW ZEALAND

The Grand Theater, located in Jackson street, Petone, New Zealand, was opened in the latter part of 1917, and is one of the most up-to-date motion picture houses in that city. It is of concrete construction, and has a seating capacity of 900 persons. The seats are upholstered and are



Grand Theater, Petone, New Zealand.

of the tip-up type. The floor has a gradual slope to it, giving an unobstructed view of the screen. The Grand is under the management of A. Cassie, who reads religiously each issue of the Moving Picture World. Mr. Cassie says that he finds much data in the Moving Picture World that is of material aid to him in advertising his pictures and running his house.

Australian Notes

By Thomas H. Imrie.

AUSTRALIAN studios are in a state of great activity at present, and a variety of subjects is promised for early release. It is satisfactory to note that local producers are turning their attention to the making of modern sociological subjects and feature comedy-dramas. All recent pictures made locally have been either costume, historical or war plays, and these are certainly not the easiest to produce. The standard of these pictures has been poor in almost every instance, with the result that the public is now very wary of home-made films, preferring the imported article every time. It is to be hoped that the year 1918 will see a new era in motion picture production in this

country, and that it will show that good pictures can be made here as well as in America.

Charles Woods is completing "A Coe-ee from Home," a sociological drama in eight parts, which will be the longest and most pretentious photoplay yet made in Australia. Gertrude Darling and Charles Villiers are the leading players.

"The Enemy Within" is under course of production by Roland Staveley. The featured player is Reg. J. (Snowy) Baker, the noted boxer and athlete, who contributes several sensational stunts. The story deals with the workings of the I. W. W. Baker takes the part of a detective who is successful in frustrating their plots.

The Antipodes Film Corporation starts this week on a four-part comedy-drama entitled "Yachts and Hearts." This concern's initial picture, "Flirting with Death," a historical subject dealing with the ill-fated Burke and Wills expedition, will be released during the month.

Another local release this month will be John F. Gavin's six-part production "For the Term of Her Natural Life," a historical subject of convict settlement days, featuring Ethel Basford and Charles Villiers.

Lieut. Jim Anderson, who has been in charge of the Fox Film Corporation's Australian offices since they were opened in the beginning of 1916, returns to America soon.

Australasian Films, Ltd., is starting the new year well. A published list of coming attractions shows that it has secured the Australian rights for many big states rights pictures, in addition to the program features from Triangle, World, Vitagraph, Pathe, First National Exhibitors, Selznick and Ivan. The exhibiting branch of Australasian Films, Ltd., (Union Theaters, Ltd.) is now screening at its first-run Sydney houses, in addition to the brands listed above, all Metro, Fox, Art Drama, and Balboa features. It is therefore easily seen that it gives the Sydney public a good variety.

The Fox pantomime production "Jack and the Beanstalk" has just completed a successful season in Sydney. A special series of matinee performances had to be arranged to cope with the crowds that wished to see the picture. "The Spy" is another Fox picture that has proved a good box-office attraction.

A subject of interest to showmen during the past month was the proclamation issued by the Government under the war precautions regulations directing them to exhibit whatever slides of films in connection with the reinforcements referendum with which they were supplied. As New South Wales is, with the exception of about four districts, very strongly in favor of "No," many exhibitors got themselves into serious trouble with their patrons over the exhibiting of "Yes" slides. In one theater the audience literally howled the roof off the building, and the proprietor had to plead with them to restrain their indignation and tell them that it was no fault of his that the lantern slides in question were being shown.



Corner of the Lounge Room on the Mezzanine Floor of the Liberty Theater, Fresno, Cal., Showing Bouquets Received on Opening Day.

The Drews "On Vacation" in Florida

The Trade as Well as Picturegoers Will Wish Talented Couple a Most Enjoyable Loaf.

THE DREWS have gone to Florida for a well-earned vacation, after completing their second year as creators and co-stars of Metro-Drew comedies. Forty-seven one-act Metro-Drew comedies were written, produced and released during the year 1916, and forty-two one-act Metro-Drew comedies, with a five-act "thriller" to complete the quota, were done in 1917. The Drew comedies have enjoyed a steady advance in quality and popularity.

Mr. and Mrs. Drew will remain in Florida until March 1. They will visit Palm Beach, Jacksonville, St. Augustine, and other points both known and unknown, but will have no settled habitation while there. "After reading manuscripts and producing them without cessation for ninety-four weeks," says Mr. Drew, "I want my mind to be as nearly a blank as possible." The Drews, like other important Metro stars, will soon vary their work by an excursion into the realm of the legitimate stage, appearing during the spring under the auspices of Richard Walton Tully.

In the two years they have been appearing under the sign of the Metro parrot, the combination of Mr. and Mrs. Sidney Drew in Metro comedies has become a household word. The comedies have appealed to normal, wholesome people, the policy of Mr. and Mrs. Drew being to present nothing so extravagant that it might not happen in a normal family. Consequently, the little comedies of domestic life have struck a responsive chord.

Mr. and Mrs. Drew have "done their bit" in placing live topics of national importance before the people in an agreeable way. Their food conservation comedy, "The Patriot," has added many to the ranks of "Hooverites" throughout the country and elicited a letter of appreciation from Mr. Hoover himself.

"Gas Logic," a forthcoming Metro-Drew comedy, takes cognizance of the coal situation, and "Help Wanted," now being shown throughout the country, is a real Red Cross picture.

The first Metro-Drew comedy was "At the Count of Ten," released March 12, 1916. "Pay Day," the Metro-Drew five-act production which will be released as a special, is a picturization of the melodrama by Lottie Meany and Della Bailey which had a Broadway run. In it Mrs. Drew will appear as Doris Fenton, a "poor working girl," and Sidney Drew as Kirke Brentwood, a villain who leads not only a double, but a triple life. The usual Drew comedy is multiplied by five in "Pay Day," and magnified many times.

Mayer Returns to Old Position

Buys Controlling Interest in American Feature and Metro of New England.

LOUIS B. MAYER, one of New England's leading film men, has again assumed control of the American Feature Film Company and the Metro Pictures Corporation of New England, with headquarters at 60 Church street, Boston. It was but a few months ago that Mr. Mayer severed his connections with these concerns, to assume charge of the Select Pictures Corporation of New England. At the time Mr. Mayer, it is understood, purchased a small interest in the Select corporation.

Mr. Mayer now has purchased a controlling interest in the American Feature Film Company and the Metro Pictures Corporation of New England. Mr. Mayer has appointed Thomas B. Spry, whom he took with him when he went to Select, as business manager of the American Feature Company.

Edward J. Farrell, who during the past few years has managed several local exchanges and who recently was in charge of the American Feature Film Company, has been appointed by Louis J. Selznick as general manager for Select Pictures in New England. Samuel J. Steinfeldt, former manager of the Supreme Feature Film Company of Boston and who has traveled at various times for several Boston film companies, was placed in charge of the Select office temporarily, serving three days in that capacity. He was, however, relieved by Mr. Farrell.

William E. Furber, who had been assistant manager of the American Feature under Mr. Farrell, will be retained as publicity manager.

Says Conditions Basically Are Good

S. R. Kent of General Film Returns from Long Trip, Declaring Depression is Only Mental and Will Mend.

AFTER two months on the Pacific Coast and in various distributing centers west of the Mississippi River Sidney R. Kent, sales manager of General Film Company,

returned to New York, bringing the latest estimate of the situation as regards the trade in motion pictures. He says it is impossible to deny that business is below normal and pronounces this due mainly to a psychological cause, with the weather as an added reason. Nevertheless Mr. Kent is encouraged to look for a prompt recovery in the industry at large.

"After attending in turn the conventions of General Film Company branch managers in New York, Chicago and San Francisco," says Mr. Kent, "I spent some time investigating conditions on the Pacific Coast. In the Northwest activity is increasing. In San Francisco the conditions are good. In Los Angeles they are extremely good. In Denver they are satisfactory. In Kansas they are unsettled, with, however, a strengthening tone. In St. Louis they are improving. I am confining all my comments to motion picture conditions."

Several additions have been made to the General Film sales organization. R. H. Allen, formerly assistant Paramount-Artercraft manager at Seattle, is to co-operate with L. A. Todd, manager of the Seattle branch of General Film, giving special attention to Paralta Plays. J. M. Cummings, formerly a General Film branch manager, is working in the Kansas City territory in a similar direction. A new branch manager, G. W. Whitney, has been installed at Denver.

CHAPLIN AND LAUDER CO-STAR.

Two Comedians Collaborate on Five-Hundred-Foot Subject to Be Exploited for War Relief.

COMBINING two distinct and peerless brands of comedy for the purpose of raising a million dollars or more, Charles Chaplin and Harry Lauder, the world greatest laugh producers, have been filmed together in a five hundred-foot subject which will shortly be exploited throughout this country and the other allied nations. The net proceeds will be added to Lauder's \$5,000,000 war relief fund.

The idea was conceived by the screen star when he was entertaining Lauder at his new motion picture plant in Hollywood, Cal. The plan so strongly appealed to the Scotch humorist that not a moment was lost in carrying it out, and two hours later the camera had filmed what is without doubt the most unique comedy ever made.

Chaplin and Lauder comprise the entire cast and the story is a collaboration of the two performers. There is only one scene in the picture, and during a large part of the pantomime Lauder has adopted the Chaplin style and the screen star takes a fling at the characteristics for which the Scotchman is widely known.

When the story was completed, the two comedians with their personal business managers, Tom Vallance and Sydney Chaplin, took up the subject of turning the film into money, and it was decided that the entire Chaplin organization would be used to further the success of the venture.

Much depends upon the action of the First National Exhibitor's Circuit, the corporation holding the contract for Chaplin's exclusive services. They are the ones who will determine whether it will be a violation of contract to exploit the famous Charles in the manner suggested.

Efforts will also be made to raise an additional sum of money through the sale of fifty thousand photographs of the two comedians. A dozen different poses were taken and plans for the sale and distribution of these will be arranged by the two business managers.

Chaplin is confident that the sale of the film will net at least one million dollars. In raising this amount the comedy king practically assures the success of the gigantic undertaking of Lauder, which is taking the Scotch comedian on a tour of the United States in his endeavor to accumulate \$5,000,000 for the world's most worthy cause.

ALEXANDER DEBARY, AUTHOR-PRODUCER.

France has contributed a number of motion picture artists to the industry in the United States. There is Capellini, and Tourneur and Perret, all of whom have made their mark on the American product. Now comes Alexander Debary from Paris, a French author of some note in his own land, a writer of motion picture stories and a supervising director. Mr. Debary has just landed on these shores and is looking over the motion picture situation with a view to making a connection with some producing company which will appreciate the sort of assistance he is able to give.

Mr. Debary believes, and rightly, too, that it is difficult for any one but the author to place the proper interpretation upon a story. Hence, with the picturing of his stories he finds it necessary to appear as a supervising director or interpreter of the scenes to be portrayed. In the present condition of the business, when so much depends upon the correct interpretation of a story, Mr. Debary believes that his services are indispensable. It is possible that he may render valuable assistance to our already capable producing forces.

Maurice Tourneur

Assistant Director of the M. P. D. A.—An Artist of Many Accomplishments.

MAURICE TOURNEUR was born in Paris, France, in 1878 and was graduated from Lycee Condorcet when he was eighteen years old. After finishing college, he became a designer and interior decorator and has to his credit many illustrations for books and magazines, striking poster, lace curtain and fabric designs as well as a number of original stage settings. He then became associated with the great French artist, Puvis de Chavannes, and did much work with him on the decorations of the Boston Public Library.

The next three years of his life were spent in the French army—as an officer of artillery. When his period of service

expired, he was seized with the desire to go on the stage, which he did and at his own salary—90 francs or about \$18.00 per month. His rise in this profession was rapid. His first engagement was with a road show playing four one-act plays on one-night stands. In the four plays, Tourneur portrayed nine parts and in one of the plays he found himself first as a servant introducing a character, then after a quick exit and a quicker change, he became the character he had just introduced. His next engagement was with Mme. Rejane, and with her he made practically a world tour, including South America, England, Spain, Portugal, Italy and Africa.

After this engagement he became associated with Antoine, the greatest of French producers. During the following seven years, he associated and collaborated with Antoine in the production of over four hundred plays. These plays run the gamut from classics to farce comedy and included Shakesperian, Modern, Russian, German and other foreign productions. During this engagement, Mr. Tourneur covered practically the same tour as he had previously made with Mme. Rejane.

About this time the motion picture was beginning to come into its own and Mr. Tourneur naturally looked to his old friend, Emile Chautard, who was a leading man under Mr. Tourneur's direction on the legitimate stage, but now director general of the Compagnie Eclair, the leading film company of Paris. The tables were now turned for Mr. Tourneur and he became an actor under Mr. Chautard's direction. It was only a matter of short while until Mr. Tourneur himself was directing for the same company and was sent to Africa to produce war pictures. Here, with the whole French army at his command, he produced several big features, including the fall of Constantinople.

Mr. Tourneur's decision to go to America came quite by accident. He was found reading an English book in a cafe, by Mr. Chautard, who suggested on finding that he could speak English, that he go to America as a producer for the American branch of the Eclair Co. This suggestion became a realization and in 1914 Mr. Tourneur set foot on American soil to again take up his work in the motion pictures.

His rise in this country was meteoric. He rose from practically an unknown quantity to one of the leading producers within a few weeks' time and now has to his credit many masterpieces in the new art.

ELMIRA SOCIAL FEDERATION SHOWS PICTURES.

J. P. Redington of Scranton, Pa., has furnished a complete motion picture outfit for the Social Federation of Elmira, N. Y., of which Mrs. C. M. Bullard is president. The Federation is now giving three shows weekly with educational subjects.



Maurice Tourneur.

Goodwin Film Gets \$118,348 Damages

Awarded That Amount in Its Suit Against Lumiere Jougla, Celluloses Planchon and Claudius Poulailhon.

UNDER the terms of a decree filed in the United States District Court the Goodwin Film and Camera Company is awarded \$118,348 damages against the Lumiere Jougla Company, Cellulose Planchon, Inc., and Claudius Poulailhon.

The plaintiff company filed suit against the defendants several months ago alleging infringement of patent in connection with the use of pellicles in film reproduction work. Ex-Judge George C. Holt was designated special master to take testimony and report on the merits of the controversy.

Judge Holt filed his report recently after taking a mass of testimony recommending that the defendants be directed to pay the plaintiff company \$118,348, and upon the application of Archibald Cox, counsel for the plaintiff, Judge Manton of the United States District Court confirmed the report.

The decree also provides that the defendants shall be perpetually enjoined from infringing upon the patent rights of the plaintiff company and that the costs of the litigation shall be borne by the defendants.

McLaughlin Select Manager in Kansas City

IN A. H. McLaughlin Select Pictures Corporation has secured as its new branch manager for the Kansas City exchange not only a man of sound film experience, but a business man of rounded ability as well. Mr. McLaughlin has recently been with the Vitagraph organization as manager of its Cincinnati branch, which position he held with success for more than a year. It was after having been with the V. L. S. E. organization a brief five months that McLaughlin was given charge of the Vitagraph office in Cincinnati, a recognition of the unusual qualities of leadership and executive ability which he had demonstrated in that period. This time had been spent as salesman, attached to the Chicago office.

Mr. McLaughlin received his business training in the newspaper field, having started work as an advertising man on the Pittsburgh Press, a position which he held for nine years. While on the Press McLaughlin made a study of advertising methods followed by the various businesses which used the columns of his paper, and thus gained an intensive knowledge of both sides of advertising.

Continuing in the advertising field, Mr. McLaughlin went to the Cleveland Leader, and afterward to the Chicago Tribune. His next change brought him into an important editorial position, in which he gained knowledge of the motion picture field, for he was selected as editor of Photoplay Magazine. While here he made a deep study of the motion picture industry, and on leaving Photoplay he concentrated his efforts on a campaign of specialty selling, and worked up that salesmanship ability, which led to his present position as manager of Select's Kansas City exchange.



A. H. McLaughlin.

CONSOLIDATING UNIVERSAL'S EXCHANGES.

Joe Brandt, lately shifted on the roster of Universal executives, to the position of General Sales Manager, is finishing a fortnight's travel in the middle West and South, where he has been consolidating in several cities the different exchanges that have been severally handling Universal's product. St. Louis, Kansas City, Oklahoma City, Denver, Dallas, and Atlanta are on his route.

Universal has been handling Bluebirds and Jewel features in organizations complete and apart from the regular "U" offices throughout the country. In New York and Chicago the consolidation of different exchanges first became operative and now Joe Brandt is carrying forward the plan.

Chicago News Letter

By JAS. S. McQUADE



Fuel Order on Coal Deliveries Works Hardship.

The fuel order issued by the local fuel administrator last week worked hardships on several picture theaters in Chicago. This order, signed by Raymond E. Durham, chairman of the Cook County committee of the Fuel Administration, was sent out to the coal dealers of Cook County and the last paragraph read as follows:

"Under this order you are hereby specifically directed to discontinue delivery of coal to saloons, breweries, motion picture theaters, theaters or other places of amusement, or to industries until the class of consumers enumerated in the foregoing and the schools are first adequately provided for."

About five or six specific cases came up last week in which exhibitors were reduced to extremity, having no coal whatever on hand. The fuel administrator explained, however, that sufficient coal in such cases can be purchased to keep the temperature within the building at 45 degrees and prevent the freezing of pipes.

Get-Rich-Quick Practice Still in Vogue.

W. R. Rothacker, president of the Rothacker Film Manufacturing Company, forwarded me a postal card last week which he had received from Giles P. Cory & Co., bearing the postmark of February 5, last. On the back of this card was printed the following:

"Birth of a Race" to be a record breaker.

"Do you know that dividends of one thousand per cent. are not unusual in the big feature film business?"

"Do you know that each \$100 invested in 'The Million Dollar Mystery' made \$700; that \$100 in the 'Birth of a Nation' made \$1,800; that \$100 in 'The Spoilers' made \$1,000, and that \$100 in 'Traffic in Souls' made \$3,000?"

"The Birth of a Race," a mammoth twelve-reel feature, is now being produced by the Frohman Amusement Corporation, New York, and will be on the screen soon. This play, dealing with a big, broad and vital public question, has endorsements from hundreds of prominent men and educational institutes the country over.

"We began placing this issue only very recently, and yet nearly 7,000 discriminating investors have already become our stockholders. The stock will positively be withdrawn from the market within thirty days, so no matter whether you have \$50 or \$5,000 to invest, sign the attached post card and mail now—today. A delay of a single day means the loss of several hundred dollars.—Giles P. Cory & Co."

Is there any need for comment in this matter?

The great dailies of Chicago should take up this and similar cases, in order to protect the uninformed and unwary investor from loss. The pity of it is that needy women, with only a few hundred dollars laid away, are the chief sufferers by the promises of such big returns from small investments.

Chicago Film Brevities.

At the meeting of Chicago Local, Illinois Branch, M. P. E. L. of A., for the election of officers for the ensuing year, held in League headquarters, in the Masonic Temple, Friday, February 1, the following were elected: President, Joseph Hopp; vice-president, William E. Heaney; secretary, William J. Sweeney; treasurer, Fred W. Hartman, and sergeant-at-arms, William Rohe.

The members of the executive committee elected are: Alfred Hamburger, John Bobeng, Robert R. Levy, George D. Hopkinson, Harry Miller and William D. Burford.

The members of Chicago Local are to be congratulated on the re-election of Joseph Hopp as president. Sidney Smith, who has been the secretary of Chicago Local for many years, declined to be a candidate for re-election owing to his pressing duties as manager of the Kedzie Annex Theater. Mr. Smith was given a rising vote of thanks and three rousing cheers for his efficiency as secretary in the past. William J. Sweeney, who succeeds Mr. Smith as secretary, has held the position of treasurer for the last eight terms. Mr. Hartman, the new treasurer, is an ener-

getic member, and has been assistant manager of the National Exposition in New York, which has been postponed until fall.

* * *

The employees of the American Film Company, Inc., both of the factory and offices, this city, recently gave an additional proof of their patriotism by pledging to abstain from meat at breakfast and wheat at dinner for a period of sixty days, and the young women of the factory have also agreed to omit indulging in candy for the same period. Not to be outdone the men in the factory and in the office have promised to contribute a fine of five cents to the Red Cross every time they inadvertently indulge in language that would offend a Bible class. To keep tab on the men Superintendent Silverberg has appointed a number of monitors, who will register all the swear words and also collect the fines.

* * *

Mr. and Mrs. I. Van Ronkel left Chicago for a four weeks' stay in Southland last week. Mr. Van Ronkel decided that this vacation was due himself and wife, as it is the first pleasure trip they have taken for the past fourteen years. The happy tourists will visit Hot Springs, Palm Beach and Jacksonville on their tour. Although it had been given out that Mr. Van Ronkel was about to engage in the production of pictures, he asserts that he has made no plans for the future, and, indeed, has given the matter little thought. "Van" says that business will be strictly banned during this pleasure trip.

* * *

Nat Rothstein, general publicity manager for the Universal Film Exchange, New York, spent a few hours in the city last week on his return from the Pacific Coast, where he attended the funeral obsequies of his father. Mr. Rothstein is well known in trade circles here, having formerly lived in Chicago for some time.

* * *

Julius Burnheim, formerly manager of Universal's branch office, Minneapolis, has joined the sales force of the Chicago office.

* * *

Mary Miles Minter, the popular star of the American Film Company, recently received a letter from Sergeant Hugh Allen, of the National Army Motor Truck Company 354, at Camp Kearney, near San Diego, Cal., requesting her to become godmother to his company. Miss Minter accepted the offer, and will visit Camp Kearney in the near future to greet her brawny family of seventy United States fighting men. The latter had a photograph taken of the entire company, which they presented to Miss Minter, handsomely framed.

* * *

A. K. Brown was appointed manager of the Bandbox Theater, 127 W. Madison street, this city, last week, to succeed John Keane, who has held that position for the past year. Mr. Brown at one time owned five theaters in outlying districts, including Evanston, Wilmette, La Grange, Hinsdale and Gary, which he sold out to engage in farm and timber interests. He recently sold these interests, and the liking for the old business prompted him to accept the management of the Bandbox. Remembering the valuable aid afforded him by the Moving Picture World years ago when in the business, he immediately subscribed for that publication.

* * *

Bessie Love, accompanied by her mother, spent a few hours in the city one day last week on her way to Los Angeles, where she will resume work at the Paralta studios. She will immediately engage in the production of "The Little Sister of Everybody," her next Pathe feature. Mr. and Mrs. Ralph Proctor gave a dinner in her honor, to which a few friends were invited.

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Theda Bara spent a day and a half in the city last week on her way to the coast to begin work in a new feature, the title of which is withheld for the present.

News of Los Angeles and Vicinity

By G. P. HARLEMAN



Grauman's Theater Opens Auspiciously

Los Angeles' Most Pretentious House Has Imposing Dedication—Many Well-Known Motion Picture Persons Present.

ON Friday, February 1, Grauman's Theater, the latest and by far the most elaborate motion picture theater in Los Angeles, was formally opened to the public. Thousands of people were lined up on Broadway, Third street, Fourth street, and around on Hill street trying to gain admission. Several thousand were turned away.

The theater's premiere was surrounded by a great deal of ceremony. The lobby displayed scores of big floral pieces sent to Manager Sid Grauman by friends here and out of



William S. Hart and Sid Grauman in Grauman's New Theater

town. Spectators made their way through aisles of flowers, escorted by girl ushers in cadet uniforms and found within not the customary garish light, but a subdued illumination just bright enough to display the beauties of the auditorium.

The interior decoration scheme follows the early Egyptian style of ornamentation. There are many lights, no glare. Alcoves disclose Egyptian figures, the side walls are subdued in tone and the proscenium a triumph of good taste. Draperies and floor coverings added to the artistic tone of the interior effect.

The Rev. Baker P. Lee made a brief introductory speech, in which he took occasion to compliment the builders of the new house and to congratulate Los Angeles picture enthusiasts upon the luxury provided them.

Preceding the talk the audience had been treated to a surprise. A drapery and false proscenium concealed the orchestra pit and spectators had taken it for granted that the stage lay immediately behind it. The draperies parted, however, and revealed the Grauman symphony orchestra, which was enthusiastically applauded. Under the direction of Rudolph G. Kopp operatic numbers and popular airs were given, the first beautifully and with effect, the latter in the dashing style that is now so much in favor. Jesse Crawford, organist, also won plaudits for his music, while Miss Line Reggiani sang "Most Beautiful Bird" and other arias acceptably.

William S. Hart, whose latest play, "The Silent Man," was the main feature of the entertainment proper, was present and received an ovation when, at the close of the screen play, he appeared on the stage in the garb familiar to all admirers of his drama, and recited a poem and told stories of his experiences.

Among those present were Jesse L. Lasky, Cecil B. De Mille, Thomas H. Ince, Mary Pickford, Sessue Hayakawa, Frank Keenan, Jack Pickford, Wallace Reid, George Beban, Mae Murray, William S. Hart, Earl Williams, Lois Weber, Phillips Smalley, Thomas Meighan, Dorothy Dalton, Douglas Fairbanks, Roscoe Arbuckle, Margery Wilson, Volva Vale, Franklyn Farnum, Charles Chaplin, Ruth Roland, Edward Maier, Harry Caulfield, Al Levy, Julian Johnson, Joseph Montroe, Mayor F. T. Woodman, Chief of Police John L. Butler, Edna Purviance, Dustin Farnum, Winifred Kingston, Enid Bennett, Mr. and Mrs. Edgar Lewis, Charles Ray, Mitchell Lewis, J. Warren Kerrigan, E. H. Allen, Bessie Barriscale, Constance Talmadge, Mary Miles Minter, Wilfred Buckland, Douglas Gerrard, Henry Walthall, Stuart Holmes, William Desmond, Bryant Washburn, Sydney Chaplin, Mack Sennett, D. W. Griffith, Henry Lehrman, David Horsley, Marshall Stedman, Oscar Apfel, Hampton Del Ruth, W. H. Clune, T. L. Tally, Donald Bowles, Carl Walker, Emil Kehrlein, Jr., Fred Miller, Roy Miller, W. T. Wyatt, William Sibbald, Charles Gates, Seymour Tally, Mr. and Mrs. L. E. Behymer, Mr. and Mrs. Sparks Berry, Hal Roach, W. H. Clifford, Henry McRae, E. D. Horkheimer, H. M. Horkheimer, Mrs. Rudolph G. Kopp and Harry Leonhardt.

TWO STUDIOS TEMPORARILY SUSPEND.

Due to Fuel and Railroad Conditions Triangle Shuts Down for a Week and Universal for a Month.

A JOLT was given the local photoplay colony last week when the announcement was made that two of the largest studios on the Pacific Coast had suspended production, the Universal for a month and the Triangle studios at Culver City for a week, which, of course, meant hundreds of actors, directors and studio employes without work for the time being. The Universal studios were closed by telegraphic orders from the East and all companies laid off for a month with the exception of two serials now in the process of production.

On the bulletin board of the Triangle studios the following notice was posted: "All actresses, actors and cameramen, and those in the producing department with the exception of scenario writers, will have a week's vacation without pay, starting January 23, but will report for work January 31."

When asked the reason for the action at the Triangle studio, H. O. Davis, vice president and general manager, said: "The main reason for the Triangle temporarily suspending operations is because our film factory in Fort Lee, N. J., is located in the district ordered closed by the National Fuel Administration. Also, owing to the traffic congestion in the East, preference is being given to coal cars and we are unable to secure shipments of raw material from the Eastman Company in Rochester, N. Y."

At the Triangle studios, all of the various producing units are back at work. Things are now running at the Culver City plant on normal schedule, with the probability that several additional companies will be added to the comedy organization.

Twenty-two Exchanges Booking Christie's.

When in September, 1916, the Christie Film Company, Charles and Al Christie, decided to distribute their comedies through independent exchanges, they adopted a slogan "Best Theaters Everywhere," and went ahead to make that slogan good. Slapstick ruled the comedy program at that time, but with the faith that had caused Al Christie to cling to his own brand of light comedy for two years previous, he continued producing comedy as he envisioned it. The slap and the stick were entirely missing from Christie's scenes. Instead amusing situations with pretty girls to carry them and exacting care as to settings and details handled with Al Christie's skill offered comedies that soon opened the doors of the best theaters everywhere to their showing.

Where but a few of the independent exchanges were hand-

State Rights Department

Conducted by C. S. SEWELL

"Big Bill" Steiner Completes Trip

WILLIAM STEINER, better known in the film industry as "Big Bill," has returned from a tour of the United States in the interests of the Jester Comedy Company, of which he is the founder. Mr. Steiner spent little over a month in making this trip, and touched at all the important film centers, and says he was surprised to find so many of the old boys still on the job, both from the exchange and the exhibitors' end.

"I would not have missed making this trip for anything. It gave me a great opportunity of sizing up the country, and at the same time renewing friendships of old standing. Before I left New York I listened to many of the pessimistic film men, who said the country was shot to pieces, and that the war had brought around conditions that made it impossible for buyers to pay proper prices for good films. This, more than anything else, made me desirous of making the trip, and, further, as I had not been over the country for years, I was rather glad of having the opportunity to go.

"My first stop was Philadelphia, where I found independent exchanges and exhibitors looking for films that would meet present-day conditions. The same applies to Cleveland, Chicago, Kansas City, Denver, Seattle, Portland, San Francisco, Dallas, and, in fact, every city that I touched.



William Steiner.

"This talk that there is not a market for films is all a mistake. Evidently this feeling that has cropped up among many of the manufacturers in the East has been brought about by their figuring that the exchange man is looking for him. Very true—they are! But today the exchange man has risen into a position of prominence, and he has to be treated on the same lines as the commercial industry is treated by the manufacturers. They have learned that they are the buyers, and if a man has goods to sell let him present his wares and demonstrate the quality of his goods on the home ground.

"In the future all films that I manufacture shall be sent through the country under the same policy that I have adopted for the Jester Comedies, and that is to show goods on the home grounds."

Speaking of the Jester Comedies, which feature Twede-Dan, Mr. Steiner states, with the exception of a few small territories, the country has been sold for the period of one year—12 in number.

ADDITIONAL PATRIOTIC FILMS FOR FOURSQUARE.

M. H. Hoffman is determined that Foursquare Pictures shall do its share in aiding the Government. Already he is distributing the Whartons' serial, "The Eagle's Eye," which is an exposure of the German Government's spy system in this country.

He has also made arrangements to distribute for the Naval Relief League through its president, Mrs. Moffett, a film entitled "Our Boys and Your Boys," showing the work that is being done at the Great Lakes Relief Training Station, Illinois; also by arrangement with the Rothacker Film Manufacturing Company to handle the one-reel subject, "Food Will Win the War."

"People are just beginning to awake to the fact that food is one of the vital elements in our combat with the enemy," said Mr. Hoffman. "Food and munitions and men—all of the utmost value. Foursquare exchanges everywhere are getting behind this film with push and vim."

"Grain of Dust" for Europe

Robertson-Cole Company Contract for All Crest Picture's Productions.

DURING the past week a deal was consummated by which the Robertson-Cole Company, European distributors, secured the Crest Picture Corporation's film version of David Graham Phillips' novel, "The Grain of Dust," starring Lillian Walker, for distribution in all foreign countries. The contract also includes the foreign rights for all pictures produced by the Crest organization, and was handled by Miss Edna Williams, general manager of Robertson-Cole Company's film department, and Carle E. Carlton, president of the Crest Pictures Corporation.

It is announced that an elaborate trade showing of "The Grain of Dust" will be given at Albert Hall, London, England, at which a symphony orchestra will be employed to render special music.

This is the second Crest picture handled by the Robertson-Cole Company, as they previously secured rights to "The Lust of the Ages," in which Lillian Walker was also featured.

SUPER-FEATURES OPENS WESTERN BRANCHES.

In order to give subjects released by the U. S. Exhibitors' Booking Corporation features, "The Zeppelin's Last Raid," "Those Who Pay" and "The Belgian," wider distribution in Western Canada, Super-features, Ltd., one of the largest independent concerns in the Dominion, has expanded its system to the coast. Offices have been established in Winnipeg, Calgary and Vancouver.

Mr. Stevens, general manager, who has spent the last few weeks in the western section of Canada, declares that exhibitor conditions are rapidly improving and that milder weather will surely see a return to normal. "There is far more optimism in Western Canada," he states, "than we find in the Eastern section. The hand of the war has not fallen with such serious effect in the west as in the east."

The Super-Features, Ltd., also has launched a drive in the Eastern section of the Dominion, and Charles Berman has been appointed representative in that territory to succeed R. P. Madden, who has returned to New York and will be assigned to another post in the near future.

"THE CRUCIBLE OF LIFE" FOR CAMP UPTON.

Following the private showing of "The Crucible of Life," at which the Camp Upton Quartet was present, arrangements have been made to show the film at the Long Island cantonment. It was through the courtesy of Colonel George Vidmer, commanding officer of the 366th Infantry of Camp Upton, that Messrs Sawyer and Lubin, who are handling the picture, were enabled to secure the services of the soldiers' quartet for their showing and in a desire to reciprocate this kindness, "The Crucible of Life" has been offered for special screening to entertain the National Army quartered at that camp. Inasmuch as the picture of General Enterprise, Inc., deals with the present war, containing many views of our army's activities both in America and France, it should carry a special appeal to the boys in khaki.

HOFFMAN BACK IN NEW YORK.

M. H. Hoffman, president and general manager of Foursquare Pictures, recently returned from a two weeks' trip to the Foursquare exchanges of the Middle West. He reports that he found conditions are improving, and while everyone, producers, distributors and exhibitors alike, have suffered, he finds nothing to justify the alarm felt in certain quarters; and that the exhibitors appear to be a body of men determined to stand firm for the good of the industry.

Mr. Hoffman further states: "Now is not the time to pull a long face and crawl inside one's shell. Economies are in order, the development of efficiency to its highest possible point. But not pessimism or the curtailment of expenses legitimate and essential to progress. Let the deadwood be cut off, by all means. Stop the monetary leaks, but do not cut advertising appropriations below the point of reasonable conservation."

Mr. Hoffman also reports great interest is being shown by exhibitors and public in the Wharton serial "The Eagle's Eye," with its strong patriotic appeal. He also advises that bookings are starting with a rush on George Backer's picture, "The Cast-Off," with Bessie Barriscale and Howard Hickman; produced under the direction of Thomas H. Ince.

Goldburg Back from Tour

Eastern Representative of State Right Owners Closes New Contracts—Will Shortly Release One and Two-Reel Comedies.

JESSE J. GOLDBURG, state right distributor of Independent attractions, has returned from a tour of the United States investigating the state right market and forming connections with independent exchanges, to act as their exclusive buying and Eastern representative.

Contracts were signed whereby Mr. Goldburg for a period of one year is constituted sole buying representative for A. H. Blank, of Des Moines for the territory of Missouri, Kansas, Iowa and Nebraska; the Consolidated Film Corporation of San Francisco for the territory of California, Arizona, Nevada and the Hawaiian Islands; the Consolidated Film Corporation of Seattle for the territory of Washington, Oregon, Idaho and Montana; the Unity Photoplay Company of Chicago for the territory of Illinois, Indiana and Wisconsin, and the Standard Film Corporation of Minnesota, Standard Film Corporation of Missouri and Van Dyke Amusement Enterprises of Illinois jointly for the combined territory of Illinois, Indiana and Wisconsin, Missouri, Kansas, Iowa, Nebraska and Oklahoma, Minnesota, North and South Dakota.

Mr. Goldburg has also made arrangements to represent Sidney Lust of Washington. Mr. Lust operates in the territory of Delaware, Maryland, District of Columbia, Virginia and North Carolina. Negotiations have not yet been completed for Mr. Goldburg representing exchanges covering the remainder of the United States, but such contracts, Mr. Goldburg states, will be consummated within a fortnight. On this tour Mr. Goldburg also placed the undisposed of attractions of the Ivan Film Productions, Inc.

As Eastern representative of exchanges Mr. Goldburg will keep his correspondents informed of state right attractions and act as Eastern representative on all matters requiring attention in New York. In addition he is acting as exclusive sales agent on independent attractions and will shortly announce the exclusive release of one one-reel comedy a week and one two-reel comedy every two weeks.

Mr. Goldburg reports that his investigation of motion picture conditions throughout the country revealed a startling state of affairs.

HILLER & WILK HANDLE BIG DEAL FOR LYNCH.

In our last issue we published a list of forty-five Hart, Fairbanks, Keenan and Talmadge reissues to which the state rights has been sold by S. A. Lynch Enterprises to the following concerns: De Luxe Feature Film Company, Seattle; All Star Feature Film Company, San Francisco; Boston Photoplay Company; Quality Film Company, Pittsburgh, and Masterpiece Film Company, Philadelphia. Further developments indicate that this transaction, engineered by Hiller & Wilk, is of even greater proportions, and is clearly one of the largest in the history of state rights. The value of the pictures involved, which have been distributed through Triangle Exchanges and will now be handled by the state right organizations, is said to be in excess of \$1,000,000.

The additional state right buyers who have secured rights to these pictures include Jones, Linick & Shaefer and Asher Brothers, Chicago, for Illinois and Indiana; Sidney B. Lust, of Super Film Attractions, Inc., Washington, D. C., for District of Columbia, Maryland, Delaware and Virginia.

OLGA PETROVA'S FOURTH PICTURE.

In the fourth offering produced by her own organization, Madame Olga Petrova interprets the role of Lucille Caruthers, daughter of a Southern gentlemen of the old school, with strong feminist ideas of her own, and the individuality to place them into effect.

A strong cast will support her. Thomas Holding, who has appeared opposite Madame Petrova in a number of her previous pictures, will portray the leading male part, while J. Herbert Frank, well known "heavy," who has been seen in various Goldwyn and Famous Players pictures, will have a role suited to his talents. Matilda Brundage and Edith Hinkle, who have also appeared with Madame Petrova, and E. J. Radcliffe, a newcomer from the stage, will have important roles.

"THE WARRIOR" DOING GOOD BUSINESS.

Arthur H. Sawyer and Herbert Lubin, executives of General Enterprises, Inc., which concern is handling "The Warrior" on a state rights basis, are in receipt of reports which indicate that this picture is playing to large audiences. It was shown for three days at the Regent theater in Pittsburgh, two days at Princess theater in Jeannette, Pa., and three days at the Empire theater in DuBois, Pa., and it is announced that each of these houses rebooked this picture for additional runs.

"KING BEE WALTZ" FREE.

King Bee Films Corporation advertises that it will gladly supply a copy of the "King Bee Waltz" to anyone who desires it, and requests that communications be addressed to E. Rosenbaum, Jr., publicity director, Longacre building, New York, inclosing a stamped envelope.

Ethel Burton With King Bee

BECAUSE of her success in some of the earlier productions, the King Bee Films Corporation announces that Ethel Marie Burton will again appear in its productions, starring Billy West, playing opposite this comedian. Miss Burton was born in New York City of American parentage. She is



Ethel Burton.

five and a half feet in height weighs 118 pounds, has a fair complexion, blonde hair and blue eyes. She is the wife of A. E. Gillstrom, the King Bee director, and has never appeared on the stage.

In 1915 Miss Burton made her screen debut in "Two For a Quarter," and has since appeared in a number of ingenue and soubrette roles with the Vitagraph, World Film and Vim companies, some of the pictures being "Ambitious Ethel," "He Winked and Won," "Fat and Fickle," and "Strangled Harmony."

Miss Burton is fond of sports and athletics, and finds her accomplishments along these lines to be of great assistance in her work. In addition, she is a hard worker, and is always willing to undertake whatever difficult

and dangerous stunts her role may require.

The reappearance of the actress in King Bees with Billy West will be made in "The Rogue," which was released February 15.

"MICKEY" A CHARMING LOVE STORY.

In a recent editorial in one of the trade papers it was stated that comedy and society dramas were wanted of the "best seller story" variety and supported by heart interest, and that particularly for light dramas, there is an unusual demand; that people will want to be amused this year and that producers would do well to bear this fact in mind. The foresight of the Western Import Company along these lines is clearly shown when they acquired the rights to Mabel Normand in "Mickey."

In analyzing the present conditions an official of the Western Import Company concluded that the public would want to be amused and entertained and their minds kept clear of the horrors of war, so therefore "Mickey."

"There is not much about ancient history or bloodshed in 'Mickey,' he said, 'just a sweet, charming love story about a little girl you will never forget, a story with a lot of action and 'go,' and Mabel Normand in a part that gives full scope for her beauty and charm. Her characterization of this lovable child shows a depth and an incisive appreciation of art that Miss Normand has never had a chance to show before.'

NOVEL TITLING IN "CRUCIBLE OF LIFE."

A novel feature in "The Crucible of Life," the Author's Film Company production handled by General Enterprises, Inc., featuring Grace Darmond, Jack Sherrill and Frank O'Connor, is the main title which represents the exterior of a motion picture theater with a brilliant electric sign on which is flashed in rapid succession the title of the picture and names of the featured players and other leading members of the cast. In addition, animated subtitles of a patriotic and symbolic nature are used throughout and at the close of the picture is a tableau representing the Goddess of Liberty surrounded by fighting representatives of all the Allies.

TERRITORY FOR "THE WHIP" ALL SOLD.

With the sale of the rights to "The Whip" for Louisiana and Mississippi to the True Film Company, of Dallas, Hiller & Wilk advises that the entire territory in the United States has been disposed of. A majority of the foreign territory also has been sold.

FILMING OF "MORAL SUICIDE" COMPLETED.

President Ivan Abramson of the Graphic Film Corporation and the entire cast of principals have returned to New York from Palm Beach, Fla., where a number of the scenes for "Moral Suicide" were filmed. This picture is now complete and is being cut, assembled and titled at the Biograph studios. Illustrated titles are being prepared.

MOLLIE KING WITH IVAN.

Mollie King, star of the Ivan Film Production's feature picture "Human Clay," the scenario of which was so written by L. V. Jefferson as to be particularly well suited to her personality; although one of the youngest screen stars, not being quite twenty, is already well known to moving picture as well as stage audiences. She has



Mollie King.

had experience more than commensurate with her years, as her initial public appearance occurred about eighteen years ago, when she was seen in an "infant" role in a stage production.

Born in New York City, she was educated in the public schools, and has been almost interruptedly before the public. One of her first "real" parts was with Maxine Elliott in "Her Own Way," and after appearing in several dramatic productions, when fifteen years of age she understudied Elizabeth Brice in "The Winsome Widow." She later appeared in vaudeville with her sister Nellie, and is a charming singer and dancer. Her stage appearances also include engagement at the New York Winter Garden, and with Sam Bernard in "The Belle of Bond Street."

Since her debut in moving pictures she has been seen in World Film productions, and more recently under the Pathe banner in "Kick In," also in serials released by this company, including "The Mystery of the Double Cross" and "The Seven Pearls."

Miss King attributes much of her success to hard work, and states that "temperament" has no place in moving pictures; and is confident that in "Human Clay" the public will find that she is "there" the same as she was in serials.

ARROW TO HANDLE "TODAY" AND "MAD LOVER."

Through arrangements recently concluded between J. A. Berst, vice-president and general manager of Pathe Exchange, and W. E. Shallenberger, president of the Arrow Film Corporation, the Arrow will act as exclusive agents for Pathe on the sale of states rights on the Pathe pictures "Today," with Florence Reed, and "The Mad Lover," with Robert Warwick.

The territory still unsold consists of North Dakota, South Dakota, Minnesota, northern Wisconsin, Michigan, Iowa, Missouri, Kansas, Nebraska, Louisiana, Arkansas, Texas, Oklahoma, South Carolina, Georgia, Alabama, Florida and Mississippi.

VON RINTELEN DEPICTED IN "EAGLE'S EYE."

Of timely interest are the fourth, fifth and sixth episodes of "The Eagle's Eye," ex-Secret Service Chief Flynn's patriotic serial exposing the German spy system, made by the Whartons, and distributed through Foursquare Exchanges. Prominent in these episodes is Captain Fritz von Rintelen, who was convicted in the United States court on February 5, and sentenced to a fine of \$2,000 and imprisonment in the Federal prison at Atlanta, for eighteen months for conspiring with other plotters to destroy the English ship "Kirk Oswald."

The part of Von Rintelen in this production is played by Wellington Playter, who is said to closely resemble him.

THIRD JESTER COMEDY COMPLETED.

The third Jester comedy, "All 'Fur' Her," which is to be released in April, is completed, and as soon as the cutting and titling has been finished will be given a trade showing.

"All 'Fur' Her" shows Twede-Dan in a different line of comedy from that of "The Recruit" and "His Golden Romance." It is said to be full of amusing situations, and, unlike many comedies, to possess a plot and a story.

"A ROMANCE OF THE UNDERWORLD" (Keeney).

Catherine Calvert, who is to be featured in "A Romance of the Underworld," shortly to be released by the Frank A. Keeney Pictures Corporation, is being exploited as "The Girl With the Wonderful Eyes," also as "The Lady Beautiful of the Screen."

Miss Calvert appears in the role of Doris Elliott, which is the part in which she was seen a few years ago on the stage, when she was starred in the play of the same name under the management of Paul Armstrong, the author.

An unusual circumstance in connection with this photoplay is that it calls for two leading men, Richard Elliott and Thomas McDonald. Eugene O'Brien, formerly leading man for Norma Talmadge, is cast as McDonald, and David Powell, who has played opposite Mary Pickford, Edna Goodrich, Ann Murdock, and Olive Tell, as Elliott. Additional members of the company include Edwin Forsberg, now appearing in "Seven Days' Leave" at the Park theater; Sybil Carmen, the "Moon Girl" in Ziegfeld's "Midnight Frolics"; Cecil Chichester, Harry Lee, and Marcia Harris.

"THE BIRTH OF DEMOCRACY" (Export and Import).

Loew's New York Roof Garden was recently the scene of the premier public presentation of "The Birth of Democracy," a seven part production, handled by the Export and Import Film Company, dealing with the French Revolution, and the stirring days of the reign of terror, the upheaval of the Commune, and the final establishment of the republic. This subject was well received by the audience and should be of timely interest, because of the similarity between conditions presented and those existing in Russia at the present time.

The leading role is handled by Lydia Borelli, an actress of excellent artistic ability, and stately beauty, who appears as Theresa; while A. Fabiani is cast as Robespierre.

Successful in her divorce from the Comte de Fontenay, Theresa leaves Paris for Bordeaux. Her lover, Guery, visits her there, and his boldness in coming into the province where Robespierre's agent, Tallien, is instituting the Reign of Terror, is the means of making him practically a fugitive. He is discovered in the home of Theresa. She encourages the advances of the agent in order to save her lover. Tallien, fascinated by Theresa, follows her advice and formulates a plot for the downfall of Robespierre. As Guery has been called for the guillotine, the plans must be quickly carried out. Tallien and his followers denounce Robespierre at the convention. They lead the mob to violence against him. Robespierre is executed and Guery wins his freedom and his sweetheart.

This picture has been booked for the various houses on the Marcus Loew circuit, as well as those of the Independent Exhibitors Association of Pennsylvania and Maryland, and will begin a week's run at Shay's Hippodrome, Buffalo. The Boston Photoplay Company has also booked it for a run of the same length at a large theater in Boston; and the M. & R. Feature Film Exchange has also arranged for its presentation for a week at the Rialto theater, San Francisco.

W. H. CLOSES TERRITORY ON HART FILMS.

W. H. Productions Company announces that the first of the two-reel Mack Sennett comedies which it is handling, entitled "A Small Town Bully," will be released February 15. The story deals with the difficulties of a district school teacher, Mabel Normand, and her troublesome pupils, Mack Sennett and Roscoe Arbuckle. Owen Moore appears as her city sweetheart.

This company, which has only been in business a few months, advises it has disposed of rights of twenty-eight Mack Sennett comedies for most of the territory; and for a series of fifteen two-reel Hart subjects, and the three features "The Two-Gun Man," in "The Bargain," "The Bandit and the Preacher," and "The Hell Hound of Alaska," the entire territory of the United States has been sold.

SHERRILL TALKS OF "BIRTH OF A RACE."

As announced in our last issue, William L. Sherrill, president of the Frohman Amusement Corporation, has returned to this city from the corporation's Tampa, Fla., studios. For the past four weeks he has been supervising the production of "The Birth of a Race," on which the entire Frohman production staff and supers numbering more than three hundred in its directorial, technical, and art departments has been engaged for more than three months under the direction of John W. Noble, assisted by Charles Horan, Arthur Vaughan, and Ralph Dean.

Mr. Sherrill advises that this picture is being made by the Frohman Amusement Corporation under contract as manufacturers with the Birth of a Race Photoplay Corporation, of Chicago, and, in speaking of the progress made and magnitude of the production, expresses himself as "confident that with the completion of 'The Birth of a Race' once more the abilities of the Frohman production staff will be ably demonstrated, and we are positive that we will turn over to the Birth of a Race Photoplay Corporation a finished product which will warrant the confidence placed in the Frohman Amusement Corporation when we were employed to produce this spectacle for the Birth of a Race Photoplay Corporation."

Director Noble expects that an additional three or four months will be necessary to complete the production.

RIALTO TO PRESENT "THE LIGHT WITHIN."

During the week commencing February 10 the second Petrova picture, "The Light Within," will be shown at the Rialto theater, New York. This is the second picture starring Olga Petrova which has been presented at this well known house within two months, the "Daughter of Destiny" being shown during week of December 23.

Dr. Hugo Reisenfeld, leader of the orchestra, has composed "The Petrova Waltz," which will be a feature of the musical program, and considerable space in the Rialto Revue will be devoted to the play and the star.

This production is being released throughout the country by the First National Exhibitors' Circuit.

ANOTHER EXCHANGE FOR NEW YORK.

New York Exhibitors will be interested to learn that a new independent exchange, the Magnet Film Exchange, at 71 West 23rd street, New York, has been organized, and have already acquired the rights to W. H. Production Co.'s first Hart feature, "The Two-Gun Man" in "The Bargain," which will be shown during week of February 11 at the 81st Street theater.

Manufacturers' Advance Notes

Shirley Mason in a Jap Role

Edison Will Present the Little Star as a Nippon Bride in Japanese Play.

MISS SHIRLEY MASON, the piquant heroine of "Seven Deadly Sins," and the erstwhile "Appletree Girl," whom admirers of rural comedy loved, is being starred by the Edison Company as Kiku-San in a novel Japanese production now nearing completion in their Bronx studio. Provisionally called "Aliens" or "Weavers of Dreams," the play awaits final titling, but the work has progressed so far that a resume of it should prove interesting.

Kiku-San is a flower-like girl whose family oppose her marriage to a white man. Nevertheless, Dick Tower, a young American collegian, marries her. Anglo-Saxon ideals and Japanese prejudices are outraged, with social ostracism on the one hand, and on the other the stirring of vengeful Jap passions. As the result of a tragic conflict, the Nippon tradition triumphs and the girl is obliged to dismiss her alien husband. The latter is absolved of blame and seeks a new tie among his own people. The powerful ending contrasts the poignant mystery of race severance with the happiness of obedience to Nature's law.

The actress has spent most of her waking hours in and around the fictive scene, performing the quaint tasks of Japanese maidens or laboring with the intricacies of Oriental toilette. To heighten the illusion, only Japanese actors are employed for the other native parts. When the big scenes in front of the bungalow were played, fifty Jap extras—men, women and children—filled the picture.

Miss Mason in her new production is supported by Matt Moore as Dick Tower, the young American; Frank O'Connor, as his friend, Thompson, and Miss Ormi Hawley in the role of an attractive widow in the white colony. The Jap principals include T. Tomomoto of "Iron Claw" fame and Messrs. Oskima and Wada, who have had experience in the native theatrical stock in the old country. The guidance and the almost priceless objects d'art of wealthy Japanese living in New York have been freely lent to the resourceful and ambitious director. The star's costumes presented a vexing problem till a prominent Japanese artist-designer solved it by offering his services. No less than fourteen changes of costume were required, all of them picturesque, and some of an exquisite rarity, to which nothing in European costuming is comparable.

There has been no restriction on footage, and the six reels when completed will represent the careful selection of the best photographic achievement, more than 12,000 feet having been already taken. The play is scheduled for special release by Perfection Pictures. Before its release date, however, it is



Scene from "Aliens" (Edison).

likely to be introduced by a metropolitan run at a Broadway theater. The scenes are laid in "cherry-blossom time," and it is in the spring that New York will see it.

Two Triangle Features for Feb. 17

"Keith of the Border" and "From Two to Six" Head the Week's Program.

LIFE on the Texas Border and the exploits of the "Wolves" are vividly portrayed in Randall Parrish's famous tale, "Keith of the Border," a new "thriller," in which Jack Keith (Roy Stewart) routs the notorious leader of the "Wolves" and rescues the charming little Southern girl whom the bandit has kidnapped. The subject is released February 17. It



Scene from "From Two to Six" (Triangle).

abounds in dramatic incidents, and the element of mystery caused by two girls who are counterparts is maintained throughout.

Josie Sedgwick, last seen as Clarice Phillips in "The Maternal Spark" is given her first opportunity to appear in a dual role. Norbert Cills, Pete Morrisson, William Ellingford, Wilbur Higbie, Alberta Lee, and Clara Horton also are in the cast. Alvin J. Neitz made the screen adaptation of the story.

"From Two to Six," the second release of the week, has been adapted from Arthur Stringer's story, "The Button Thief," which deals with the workings of the German spy system in the United States. The play is what the title implies, a rapid action drama transpiring within four hours, and events move forward in rapid and logical sequence to a dramatic climax. Winifred Allen is supported by Robert Fisher, Forrest Robinson, Earl Fox, Reilly Hatch, Clarence Handyside, and Margaret Greene. This picture was made by Albert Parker under the supervision of Allen Dwan. A suite of luxurious rooms of the Ritz Carlton was copied for this picture, and a wedding breakfast table was appointed by a noted New York caterer.

Ray Griffith's head has been turned by success, success in obtaining a wife, two mother-in-laws, one father-in-law, and nine children. The amusing complications which ensue when he tries to marry an heiress are depicted in "His Double Life," the Keystone comedy released for the week of February 17, featuring Ray Griffith, Claire Anderson, and Dorothy Hagar.

"Their Undercover Capers" and "A Full Dress Fizzle" are one-reel Triangle Komedies also released the same week.

DE LUXE BUYS A RINEHART STORY.

The first feature to be presented by the new producing firm, De Luxe Pictures, Inc., starring Doris Kenyon at the head of her own company, will be "The Street of Seven Stars," by Mary Roberts Rinehart. The subject appeared in serial form in a magazine and proved a "best-seller" in book form, attaining a sale of 250,000 copies.

"Miss Kenyon's beauty, her girlishness, and her personal charm, together with her marked dramatic ability, will be important factors in tending to the great success of her appearance as the heroine of 'The Street of Seven Stars,'" declared Mrs. Rinehart. "I consider it my most beautiful and artistic story."

The purchase of the rights of the Rinehart subject follows the announced policy of Mr. Deitrich for presenting Miss Kenyon in clean, wholesome and artistic productions. No expense will be spared in making this feature a de luxe production in every sense.

Pathe To Use New Exploiting Method

Will Be Applied in Furthering the Wider Circulation of "The House of Hate."

A NEW method of handling a serial will be instituted by Pathe in the releasing on March 2 of "The House of Hate," starring Pearl White and Antonio Moreno. The practical business brains of the big distributing organization are concentrated on getting this picture before the exhibitors in a way which retains the good points of the old system and introduces others which from long experience Pathe has learned.

Prints of the first episodes are being shipped to the thirty branch offices. A more showings preceded by a special reel, will be arranged. Details concerning "The House of Hate" will be given to exhibitors by means of a most striking trade paper advertising campaign. The releasing plan calls for many practical aids to exhibitors. The things that count in putting over a picture are first complete information, strong patron-pulling power, and plenty of press matter.

The advertising matter available for exhibitors will be an advance twenty-four sheet Pathe art portrait of Pearl White in ten colors, special portrait of Pearl White, general herald with space for the exhibitor to print any advertising he desires, advance announcement slide, photographic lobby display for each episode consisting of six 11 by 14 photographs and two title cards, one column newspaper cut of Pearl White and Antonio Moreno, two column newspaper cut of Pearl White, black and white photographs of Pearl White and Antonio Moreno, novelties, campaign book containing press matter, reproductions of advertising matter and ideas of putting the serial over.

VIRGINIA PEARS IS MAKING BIG WAR DRAMA.

Virginia Pearson has in on work in what will be one of the most stirring war dramas yet made for the screen, according to an announcement from the William Fox office. Edmund Lawrence, whom Mr. Fox recently engaged, makes his directorial debut with the Fox forces with this production.

Hugh Thompson, who plays opposite Annette Kellerman in the marine spectacle "Queen of the Sea," and who had the leading male part in "The Forbidden Path," appears in an equivalent role in this picture.

The production will enlist the services of a large number of players. Prominent in the supporting company are Herbert Evans, George Stone, Ethel Kaufman, Anthony Merlo, Maude Hill, and Naida Glee.

"A Daughter of France" is being filmed at the former Victor studio. William Kettinger is in charge of the photography. The settings are noteworthy. Especial emphasis is laid on the interior of the French chateau, where most of the action takes place. At the Fox office it is declared that because of the depth of the scenes in the chateau living room more lights of all kinds are being used to insure the recording of detail than have been required at the studio for months. The present intention is to release the subject March 24.

FOX STORY FOUNDED ON RECENT MURDER.

Since it was announced that the mysterious picture on which R. A. Walsh has been working is a production founded on a recent society killing and subsequent New York City murder trial the policy of reticence at first pursued by the William Fox interests has in part been abandoned. Mr. Fox himself is now the author of a statement regarding the photoplay in which he argues that all of the publicity the case received in the press will redound to the advantage of the exhibitor. May, in fact, it is claimed, be considered as so much preliminary advertising.

"The profits which will accrue to the exhibitor through the interest aroused in this case by the newspaper accounts of it are incalculable," says Mr. Fox. "Mr. Walsh and I talked over the matter at the time, looked at it from all angles, and then decided it would furnish the material for a photodrama notable in the annals of the screen. Then Mr. Walsh was given a free hand."

PARALTA BEGINS WORK ON DIXON STORY.

Work has been started in the Paralta studio in Los Angeles on the first Mastercraft production, which will be a screen version of Thomas Dixon's famous novel, "The One Woman." The scenario was prepared from Mr. Dixon's book by J. Grubb Alexander and Fred Minton. The picture is being directed by Reginald Barker and the management of the production is in charge of F. Eugene Farnsworth, who has charge of the Mastercraft interests in California.

"The One Woman" is the first of the series of special productions to be issued by the Mastercraft company, which will be taken from the best of Mr. Dixon's literary works.

LOEW INCREASES PATHE SERIAL BOOKINGS.

It is understood that the Marcus Loew circuit of theaters has increased its original booking of the Pathe series, "The Price of Polly," starring Ruth Roland with Frank Mayo, and additional reports throughout the country are that this picture is proving an interesting means of rounding out the exhibitor's bill.

Paralta Has Completed Ten Pictures

These Comprise Three Walthalls, Five Barriscales and Two Kerrigans.

That Paralta has a firm foothold upon the motion picture industry with a series of unusual feature pictures is certain from the fact it has already completed and has ready for release ten elaborate and gripping productions starring the foremost dramatic artists of the screen. All of the pictures are seven reels in length and have been staged at the Paralta studios in Los Angeles.

Henry B. Walthall, whose first Paralta, "The Robe of Honor," attracted such wide attention, has finished two more features, "Humdrum Brown" and "With Hoops of Steel."

James Barriscale has five completed pictures ready for the exhibitor. These are "Madam Who," "Within the Cup," "Rose of Paradise," "Blindfolded," and another production yet unnamed.

J. Warren Kerrigan has two pictures, a melodrama and a comedy drama, which are now heading. The first is "A Man's Man" and the second is "The Turn of a Card."

MISS STOREY WORKING ON "THE CLAIM."

A frontier hotel of the sort that is "all things to all men" is shown in Metro's "The Claim," a screen version of the Broadway success of the same name by Charles Kenyon and Frank Larc. "The Claim" is being produced at Metro's West Coast studio at Hollywood, with Edith Storey as star.

This hotel, around which the life of the little mining town of El Tiendeo centers, is dwelling place, gambling house, saloon, village store, post-office and vaudeville theater.

In the role of the dancehall entertainer Miss Storey wears an effective costume of satin, edged with lace and embroidered with feathers. The dress is of the kind described as "ankle-length." Miss Storey is not believing it necessary to wear the short skirts of the average motion picture dancehall artist. Completed is a handsome embroidered Spanish shawl, the costume is most becoming. "The Claim" abounds in colorful scenes and rapid action.

WINTER BACKGROUNDS IN "BROADWAY BILL."

"Broadway Bill," Harold Lockwood's newest Metro All Star Series Production, which is released Feb. 11, promises to afford the screen with what is characterized as one of the most impressive pictures yet in the North.

Staged for the most part in northern Maine in extremely cold weather, with the ground covered with a four-foot depth of snow and with a blizzard raging, the background thus formed in "Broadway Bill" not only lends color to the drama but taken on a distinguishing feature in the way of rare scenic views as well.

Among the players are Martha Mansfield, Stanton Heck, William Clifford, Bert Starkey, Cornish Beck, W. W. Black, Raymond C. Hadley and Blanche Davenport.

"THE BELL BOY" LAID IN OUCHGOSH.

Main street in Ouchgosh, the hitherto sleepy village that will shortly be made famous in Fatty Arbuckle's coming Paramount comedy, "The Bell Boy," is a perfect replica of the usual small town's chief thoroughfare. There are no reflections upon the country town because Fatty Arbuckle himself was born at Smith Center, Kan., and he cherishes the memories of a boyhood spent in Santa Ana, Cal. But the quaint humor of typical American country environment is deftly transferred to the screen by the big comedian in the funniest kind of travesty.

Everything peculiar to Main street in every small town is satirized in "The Bell Boy." Most prominent in the architectural pride of Ouchgosh is the Hotel Elkshend and the Last National Bank.

NEW ORDER FOR "JUDGE BROWNS."

Because of unforeseen mechanical delays in the production program of the Fox City Film Company at Los Angeles, there has been a slight change in the order in which the subjects already completed are released. The new order, as announced by General Film Company, the distributor of these two-part "Stories of Youth" is "Fad's Swimming Hole," "Marrying Off Dad," "The Preacher's Son," "Thief or Angel," and "The Accusing Toe." With this new alignment the release of the Judge Brown stories will be continued without interruption. The tremendous demand for these subjects has compelled the producers to work at capacity in order that enough prints might be supplied to General Film exchanges. The list given herewith brings the subjects up to eight.

BESSIE LOVE RETURNS TO LOS ANGELES.

Pathe's West coast producing forces have been augmented by the arrival in Los Angeles of Bessie Love, who will immediately begin work on "A Little Sister to Everybody," by William Addison Lathrop, at the Paralta Studio. She was preceded by Frank Keenan and his director, Ernest Ward, who, on January 28, turned the crank on the first Keenan Pathe Play to be made on the Pacific Coast, and she will be followed by Fannie Ward.

William Duncan will shortly start work on a new type of Pathe serial by Gilson Willets at one of Pathe's West Coast plants.

HIGH TAKES LAST SCENES OF GERARD STORY.

With the taking of the final scenes at Camp Upton, in the presence of Ambassador James W. Gerard, the big feature adaptation of Mr. Gerard's world-known book was completed and is now being cut, titled and assembled by Director William Nigh.

"My Four Years in Germany" is not a war film. It will be one of the most lavishly produced pictures of the year and will tell with fidelity the inside story of Prussian intrigue



Scene from "My Four Years in Germany."

against America and the world, from the viewpoint of the one man best fitted to tell it—Ambassador Gerard.

The picture begins with the famous Zabern incident in Germany, when a Prussian officer cut down a lame shoemaker in the little German town. From then on follows the whole story of the rape of Belgium, the entry of England into the arena, the scenes at the embassy, the sinking of neutral ships and the violation of American rights and the entrance of America into the war.

One of the most dramatic moments of the picture is the scene of the banquet given in Gerard's honor at the Chamber of Commerce. It was a love feast at which America was toasted and the Ambassador lauded. Germany presumed that Gerard knew little and suspected less, while at the time he was being feted he had with him the proofs that Germany had ordered the resumption of ruthless submarine warfare, knowing it would mean war with the United States.

IN EASTERN FAMOUS PLAYERS-LASKY STUDIOS.

At the Famous Players-Lasky 56th street studio, the production of "The Lie," starring Elsie Ferguson, is well under way, and the interiors will be completed this week, after which the outside scenes will be taken. J. Searle Dawley, the veteran producer, is directing this subject.

In Ft. Lee, N. J., Director Maurice Tourneur is heaping imprecations upon the weather man for the arctic weather with which he has surrounded the Famous Players-Lasky studio. The production of "Prunella," with Marguerite Clark as the star, is going on under difficulties.

'Tis an ill wind that blows no good, however, for at the Fifty-sixth street studio Director Edward Jose hailed the drop in the mercury with delight. He had begun the production of "The Resurrection," with Pauline Frederick as the star, and had started on interiors when the blizzard arrived. This picture will contain Siberian scenes which he had contemplated taking in the extreme northern part of the state, near the Canadian border, where the temperature at this time of the year is about 20 degrees below zero. Mr. Jose dropped the interior scenes and immediately arranged for the filming of these Siberian pictures near New York City before moderate weather should melt the snow and ice.

Miss Billie Burke worked on interiors last week at the Fifty-sixth street studio in the satire, "Let's Get a Divorce." In addition to the comedy situations, the subject contains terse, humorous titles, and the taking of these scenes have livened the studio, as the famous comedienne is enthusiastic over the story by Anita Loos and John Emerson. Charles Giblyn, who had just completed "Sunshine Nan" with Ann Pennington, took up the direction of this subject following the illness of the late Joe Kaufman and left last week for Miami, Fla., to film the exteriors.

"HIS COLLEGE PROXY" A GOOD SELBURN.

Neal Burns and Gertrude Selby, two of the screen world's best-known light comedians, are featured in the one-reel Selburn comedy, "His College Proxy," released this week by General Film Company. This is the fourth of the Selburn comedies, and it maintains the high standard for wholesomeness and entertaining qualities established by the first subjects.

PORTER OF SIMPLEX MAKES FLYING TRIP.

"When you can't do what you want to do, it's up to you to want to do something else." That is the way General Manager E. M. Porter, of the Simplex Company, reasoned when the fuel administrator imposed a five-day shutdown upon industry.

Immediately he wanted to make a flying trip and get face to face with some of his distributors. He particularly wanted to do this in order to get more first-hand information on the working of the exclusive-territory plan of distribution which was inaugurated Nov. 1, 1917.

So much had happened to discourage motion picture men—closing one day per week, the fuel famine, the weather you wouldn't chase a dog out into—that he wondered how the new plan had withstood that severe test. Well, he found that it had been equal to the occasion. While fewer orders had been booked than in December, the falling off was slight; and it proved that the zone system, with an exclusive distributor in each zone, is the logical way to sell projection machines.

One thing Mr. Porter again discovered was that you can't get away from the weather, no matter where you go. He found a considerable amount of it, and of a kind that beat several hotels out of a guest. For eight days in succession he had to satisfy himself with a hotel on wheels—a Pullman sleeper. But in spite of that he succeeded in having a splendid visit with his distributors in Philadelphia, Washington, Pittsburgh, Chicago, Cleveland, Detroit and Kansas City, and not only is he none the worse for it, but he says that trip was just what he needed.

TRIANGLE'S "SMOKE" NEARING COMPLETION.

Gloria Swanson has the leading role in "Smoke," a society romance which is nearing completion at the Triangle studios under the direction of Jack Dillon. The subject is a picturization of Norman Sherbrook's recent magazine story of the same title, adapted for the screen by Charles Mortimer, and shows the initiation of a young girl into the ultra "smart set" of a large city, and the triumph of her ideals over the pitfalls and temptations which beset her. Several faces new to the Triangle lot are seen in "Smoke." Edward Peale makes his initial appearance as Miss Swanson's leading man. The cast also includes Jim Cope, Grover Franke, Darrell Foss, George Hernandez, Claire McDowell, Jack Richardson, Kitty Bradbury, Bliss Chevalier and Iris Ashton.

MISS YOUNG DONS PRISON GARB.

Clara Kimball Young in prison garb is the novel sight which will greet this screen star's many admirers when the "House of Glass" is released by Select Pictures Corporation within the next few weeks. Miss Young has created many roles during her life on the screen, but it remained for "The House of Glass" to present her in stripes and lock-step—or the modern equivalent which present-day prison reform has substituted for these time-honored earmarks of the jailbird.

In "The House of Glass" Miss Young plays the part of a young girl who, believing herself on the threshold of a happy marriage, finds herself landed in the Tombs, so charged with complicity in a major robbery that proof of her innocence is



Scene from "The House of Glass" (Select).

impossible. It is while serving the resultant prison term that Miss Young—discarding for once the beautiful habiliments in which she has made so many notable screen pictures—appears in one reel in the drab garb of a Blackwells Island inmate.

While the picture is being cut by Director Chautard the star is engrossed in preparations for her production of Elinor Glyn's successful serial, "The Reason Why."

"The Reason Why" will be directed by Robert G. Vignola, and Louis Physioc will do the camera work.

Goldwyn Announces Another Garden

It Is "The Splendid Sinner" and Will Be Released April 7—
Three Pictures Precede It.

GOLDWYN, in making public the names of four new productions for immediate release to its exhibitor patrons, will take exhibitors everywhere by surprise with the announcement that it has a second Mary Garden production fully completed and includes this among its regular releases at the same price that Goldwyn exhibitors pay for all other Goldwyn pictures. The title of Miss Garden's second picture is "The Splendid Sinner," from an original story by Kate Jordan—a big, modern, melodramatic society story.

The next four Goldwyn releases following Madge Kennedy in "Our Little Wife," which was released beginning Feb. 10 throughout the world, are:

Feb. 27—Mae Marsh in "The Beloved Traitor," from the novel of the same name by Frank L. Packard.

March 10—Mabel Normand in "The Room Below," by Blaine Sterne.

March 24—Madge Kennedy in "Powder-Nose Annie," by Roy Somerville.

April 7—Mary Garden in "The Splendid Sinner," by Kate Jordan.

"The Beloved Traitor," Mae Marsh's next production, ranks with "Polly of the Circus" and "The Cinderella Man" in the opportunities it gives the star. In it she has the best emotional role afforded, thus far by any of her Goldwyn screen stories.

Good news for exhibitors is found in the fact that following the success of her first Goldwyn picture, "Dodging a Million," Mabel Normand is brought back. "The Room Below," her second Goldwyn picture, is, like her first release, also a mystery story, but of a different type. Besides being packed with dramatic action and incident, it contains a tremendous amount of fun, laughter and pathos, with a corking love story thrown in for good measure.

"Powder-Nose Annie," Madge Kennedy's next production, has a surprise in store for the public that so quickly applauded and liked this star. To date, her screen productions have been farce comedies, but "Powder-Nose Annie" is an entirely different type of dramatic picture—a type of role that Madge Kennedy has never had before, either on the stage or screen.

Last Fall, while "Thais" was still being assembled and arranged for showing, Mary Garden plunged into the making of her second Goldwyn Picture. Not more than 100 persons in the entire industry—and most of those were on the Goldwyn pay roll—knew that Miss Garden was to make a second Goldwyn production so quickly. This second picture was completed even in advance of the release of "Thais," and has been held back as a surprise for Goldwyn customers. This production, "The Splendid Sinner," was directed by Edwin Carewe and is a powerful emotional drama. Miss Garden drew capacity audiences into theaters everywhere with "Thais," and exhibitors who profited by the presentation of her first picture are now given another opportunity at the same rental they pay for other Goldwyn productions.

"WEAVER OF DREAMS" (Metro).

Viola Dana, the star of the forthcoming Metro picturization of Myrtle Reed's novel, "Weaver of Dreams," is supported by a capable cast in this All Star Series production, which is being



Scene from "A Weaver of Dreams" (Metro).

produced at the Metro West Coast studio at Hollywood, California, under the direction of John H. Collins.

Clifford Bruce appears "opposite." Bruce was Miss Dana's leading man in "The Winding Trail," her first California-made production. Russell Simpson plays Martin Chandler. He played Jacob Tutwiler, grandfather of June (Viola Dana) in "Blue Jeans," and is well known for his sterling portrayals of strong character roles.

Others in the cast are Vera Lewis, Cora Drew and Mildred Davis. The subject is to be released Feb. 18.

DRAFT BOYS IN GAUMONT-MUTUAL WEEKLY.

Five months ago the boys who were caught in the first draft were mere civilians. At that time the Gaumont-Mutual Weekly pictured them as they left their homes and as they arrived in awkward squads at the training camps. In succeeding issues they have been shown as they were initiated into the intricacies of drill, trench digging, artillery practice, and the many other essentials which go to make up the capable fighter.

In No. 7 of the Gaumont-Mutual Weekly, released on Feb. 10, is shown the most impressive demonstration of the efficiency of the selective draft in making soldiers. The 308th Infantry, National Army, is pictured in its parade down New York's Fifth Avenue with all the snap and spirit of seasoned regulars while the weather was hovering near the zero mark.

Scenes in this number from the war zone show how Pershing's "pets" were taught to handle big guns. Since this picture was taken the news dispatches have told us how these same soldiers demolished Hun trenches in their first battle.

Other foreign views show how the French and Italian soldiers have stopped the Prussians on the Piave River; the training of war dogs at the front, and ex-Premier Caillaux, who conspired to overthrow France, and his wife, who gained unwarranted sympathy when she killed the editor of Figaro, one of the first to accuse Caillaux of villainy.

Among the many subjects photographed in the United States, one of the most interesting is that which exposes the secrets of the "great white way." For the first time the press agents who have made Broadway the most famous thoroughfare in the world are shown on the screen for the edification of the thousands who have read their effusions.

BILL HART DOUBLES IN "TIGER MAN."

The titles of two Thomas H. Ince productions on which work is now in progress were received at the New York office of the Famous Players-Lasky Corporation last week. William S. Hart's vehicle following "Blue Blazes Rawden," which will be released by Artcraft on Feb. 18, has been named "The Tiger Man." In this production "Big Bill" is now appearing before the camera as Hawk Parsons, an outlaw of the desert who is redeemed by the love of a good woman. The story is by J. G. Hawks. A troop of cavalry plays an important part in the picture. In staging one of the big cavalry charges last week, the players did not seem to present the necessary punch in their riding. It was suggested that if Hart would lead them there would be a different kind of a showing. Changing his buckskins for a faded blue cavalry uniform, the popular star led the charge and the desired result was immediately evident. This is perhaps the first time in his film career that Hart has doubled in a photoplay. The charge, however, was taken at a long-shot, so that the leader will not be recognized in the picture as the same person who portrays the starring role.

Dorothy Dalton's Paramount picture on which she has been working for the past few weeks has been titled "Tyrant Fear." This story is being staged by R. William Neill under the supervision of Thomas H. Ince, from the scenario by R. Cecil Smith. John Stumar is responsible for the photography. The story is one of primitive passions unloosed and a woman's struggle against fate, with her triumph when she has once thrown off the shackles of fear.

FILM HYLAN'S FIRE PREVENTION PROCLAMATION.

The proclamation on fire prevention recently issued by Mayor Hylan of New York City has been vividly illustrated in motion pictures by the Industrial Department of the Universal Film Manufacturing Company. This first link in an educational campaign on fire prevention, which is eventually to spread from coast to coast, is to be shown to the public in one of the early issues of the Universal Animated Weekly.

This campaign is receiving the personal attention of Harry Levey, manager of the Universal's industrial department. Governors of many states, fire officials and fire underwriters are giving the movement their whole-hearted support.

One of the incidents mentioned in the Mayor's proclamation, and impressively shown in this first film of the campaign, is the usual result of carelessness on the part of a workman who believes he is employed in a fireproof building which is deemed safe from any sort of conflagration. It also shows the necessity of having a properly equipped watchman to prevent disaster which may arise from carelessness of this nature. Of particular timeliness is the preventative methods suggested as a means of combating the spread of havoc caused by the Kaiser's arson fiends, who are now proving themselves so effective in hindering the production of war necessities.

SILBAR GIVES WHOLESOME HIS FULL TIME.

A. Silbar, one of Chicago's fashionable garment makers, has transferred his interests to the Wholesome Films Corporation, in which he has been a stockholder, and from now on will associate himself entirely in the producing end of the film business.

Mr. Silbar's knowledge of styles and designing will prove a big asset in costuming Wholesome productions, and forthcoming releases will show his handiwork.

Brady-Mades Up to May

World Film Announces Titles of Subjects Completed for Future Release.

THE World Film Corporation is able to announce to exhibitors the titles of all the World Pictures Brady-Made completed and scheduled for release up to the middle of May. Inasmuch as the chronological order of the pictures is not determined, no release dates are given and the following order is only approximate.

Kitty Gordon in "The Divine Sacrifice" leads the list. Associated with Miss Gordon in this picture is Jean Angelo, who is leading man for Sarah Bernhardt in the present American tour. The succeeding picture is "The Whims of Southy," with Ethel Clayton.

Montagu Love, June Elvidge and Arthur Ashley follow with "Broken Ties," which is directed by Mr. Ashley and possesses a complication of the tensest sort, involving no less than six persons and the solution of which is accomplished by the sacrifice of the victim. Carlyle Blackwell and Evelyn Greeley are co-starred in "His Royal Highness," in which picture Mr. Blackwell performs a feat of marvelous athletic dexterity. Alice Brady reappears on the World program in a most sympathetic role in "The Spur of Sybil," a comedy drama. In this picture Miss Brady portrays a very ambitious girl who surmounts all kinds of obstacles, both serious and ludicrous, in order to win her spurs.

Kitty Gordon's next picture is called "The Wasp," and contains a number of startling mob scenes and exciting episodes which indicate some deviation from her previous roles.

"The Cross Bearer," in seven reels, with Montagu Love and Jeanne Eagles, is prepared for publication. This is the much-discussed World-Picture picturizing the conditions in Belgium at the opening of the war. Montagu Love portrays the masterly figure of Cardinal Mercier in his role of protector of the oppressed Belgians. A delightful love story is bound up with the sterner duties of the prelate and relieves the harrowing details. Several military scenes of surpassing interest are included showing the German attack on Belgium which are in keeping with the massive scale of the production.

Madge Evans is co-starred with George MacQuarrie in a picture with the thought-provoking title, "Wanted, a Mother." The story revolves about the vicissitudes of little Madge as the motherless child of an ambitious surgeon who endeavors to renew the affections of her father and at the same time find a suitable mother. Some of the scenes are of marked beauty, having been photographed in the Magnolia Gardens of Savannah, Georgia.

Carlyle Blackwell and June Elvidge appear in "The Way Out," Ethel Clayton in "The Witch Woman" and Kitty Gordon in "Devil's Dice," all of which titles are not permanently decided upon. Evelyn Greeley and Carlyle Blackwell appear together in "Leap to Fame" and Ethel Clayton plays an unusual role in "A Soul Without Windows," which has the Shaker life as a portion of its background. "Journey's End," which is also an Ethel Clayton picture, has John Bowers as leading man. The scenes are of great natural beauty, being laid in Florida. Another Alice Brady release called "Nether Currents" is listed for publication.

The release sheet also contains an "Announcement Extraordinary." Inasmuch as such pictures—previous to their being permanently titled—as "Mothers of France," "Rasputin" and "The Cross Bearer," were unveiled to the public under this impersonal caption, the natural implication is that another super-picture is to be released on the World program.

Ethel Clayton is scheduled to appear in "A Modern Girl," and another all-star production entitled "Helene" is about completed. Carlyle Blackwell, June Elvidge, Montagu Love, George MacQuarrie and John Bowers are among the long list of World players participating in the picture.

GOOD CAST FOR "THE UNBELIEVERS."

In "The Unbelievers," an Edison subject, Raymond McKee gives a natural and ardent portrayal of Philip Landicutt, the wealthy, well-born young American who enlists in the Marine Corps. Marguerite Courtot is Virginie Harbrot, the young Belgian refugee. Kate Lester is Margaret Landicutt, Philip's mother. Frank de Vernon is "Uncle Jemmy" Landicutt. The part of Lefty, the loyal, generous private of Marines, who saved Philip's life, and, in doing so, gave up his own, is played by Darwin Karr. The role of Lieutenant Kurt von Schnieditz, the brutal young German officer, is a difficult and unsympathetic one. Karl von Stroheim presents the brutal military tactics of the Hun in a realistic manner.

Other parts are equally well cast, and, with the authentic military atmosphere imparted by participation of well-drilled marines at Quantico, Va., "The Unbeliever" has an artistic finish that is most satisfying.

NATALIE TALMADGE WITH ARBUCKLE.

Natalie Talmadge, third of the trio of Talmadge sisters, was drafted by Roscoe "Fatty" Arbuckle for his new picture, "The Bell Boy," to be released by Paramount. Natalie didn't aspire for film honors, but Arbuckle said he needed her eyes to complete the beauty and charm of the film. There are lots of types in the comedy, and among them Natalie Talmadge will stand out strongly.

"THE DOCTOR AND THE WOMAN" (Jewel).

Twenty prints of "The Doctor and the Woman" have been ordered by the New York branch of Jewel Productions, Inc., as the result of the requests for bookings that have already been forthcoming from exhibitors in that territory.

Announced as the companion picture to "The Price of a Good Time," the newest Jewel release has aroused the anticipation of those exhibitors who have already run its prede-



Scene from "The Doctor and the Woman" (Jewel).

cessor. Both were produced by Lois Weber, and feature Mildred Harris.

According to Harry M. Berman, sales manager of the Jewel organization, the feature will be released on March 4, and every effort will be made to have all the first-run houses in the New York territory show it within the thirty days that follow. Should more than twenty prints be required to fill the demand they will be ordered.

A special trade showing is now being arranged and will be held within the next two weeks. It is likely that a run at Carl Laemmle's Broadway theater will be given prior to its general release.

That True Boardman will be co-starred in the Mary Roberts Rinehart story will be welcome news to exhibitors who have shown pictures in which this player was featured.

"THE LANDLOPER'S" CAST IS CHOSEN.

The names of a number of well-known film players appear in the cast engaged to support Harold Lockwood in Metro's screen production of Holman Day's popular novel, "The Landloper," the making of which has just been begun, under the direction of George Irving, in Florida, where Mr. Lockwood and his company are quartered for the coming months.

In the leading feminine role will appear Pauline Curley, who returns to Mr. Lockwood's company because of the pronounced success she achieved upon the occasion of her first appearance with the player as his chief support in "The Square Deceiver."

The "heavy" character will be enacted by Stanton Heck, who played the same type of part in Mr. Lockwood's current Metro release, "Broadway Bill."

Bert Starkey has been selected for an important character part. Like Mr. Heck, Mr. Starkey was a member of the cast of "Broadway Bill," and his highly creditable performance led to his re-engagement.

Another member of the cast whose name is well known to picturegoers is William Clifford, who has prominently supported Mr. Lockwood in his last four pictures.

JAXON FINISHES ITS PATRIOTIC SERIAL.

General Film announces that the final scenes of the twelfth and last episode of the thrill serial, "A Daughter of Uncle Sam," are completed. This is far ahead of the release date. The work of assembling, titling and printing the final chapter of the serial is now well under way at the Providence studio of the Jaxon Film Corporation, insuring that there will be no hitch or delay in getting the various episodes to the exhibitors. Reports which have reached General Film since the release of the first episode on Jan. 19 indicate that the patriotic serial has scored a tremendous success.

WIDE DEMAND FOR EMPEY FEATURE.

Many of the leading exhibitors of the country are bidding for "Over the Top," the Vitagraph special in which Sergeant Arthur Guy Empey, soldier, lecturer and author, is to be featured. According to a statement by Walter W. Irwin, general manager of the Vitagraph distributing organization, first run requests are reaching the home office of the company from all the important cities of the United States and Canada, New York City theater men being in the lead.

"SCHOOLS AND SCHOOLS" (Broadway Star).

Jean Paige, an attractive star who has appeared in a number of important O. Henry successes, reappears in a new O. Henry vehicle, "Schools and Schools," the current General Film release. This is the delightful story of the Western girl who came to New York to live with her city relatives, and who found society life deadly dull until Gilbert Ross came into her life. Nevada Warren (Jean Paige) is one of the most likeable of the famous O. Henry's characters, and the process



Scene from "Schools and Schools" (Broadway Star).

of immortalizing her for the screen has been well managed. A dramatic touch is added to the story when the heroine reveals for the first time that she can neither read nor write. She hands a note from the artist Ross to her cousin to read for her and suddenly discovers that she is loved, proving thereby that love is no respecter of the "Three R's." Miss Paige is ably supported by Charles Hutchison, Frances McHenry and Herbert Pattee.

"AMARILLY" IS NOW COMPLETED.

Mary Pickford has completed "Amarilly of Clothes-Line Alley" for Arctcraft release, to follow "Stella Maris." Her latest vehicle was adapted by Frances Marion from the novel by Belle K. Maniates, and the production was directed by Marshall Neilan.

In "Amarilly of Clothes-Line Alley," Mary Pickford will be seen in a character of particular charm. Amarilly is a girl who "makes 'em stand around," as her mother expresses it.

The cast is a lengthy one and includes William Scott, Norman Kerry, Ida Waterman, Margaret Landis, Kate Price, Thomas H. Wilson, Fred Goodwin, Herbert Standing, Wesley Barry, Frank Butterworth, Antrim Short, George Hackathorne and Gertrude Short.

THREE HUNDRED CHINESE IN DE MILLE PICTURE.

Cecil B. DeMille took one of the big scenes of "The Whispering Chorus" recently, with three hundred Chinese celebrating their New Year. A replica of a village in China was constructed, with all its lights and brilliant colors, and the scene was photographed at night. Lanterns hung from the rafters and swung across the street on ribbon streamers, and Chinese dragons, spitting fire, were dragged along by prancing Celestials. There was considerable excitement at the Famous Players-Lasky studios in Hollywood the day these scenes were taken. The Chinese were brought from San Francisco and were costumed at the studio.

HART TAKES ON MORE STUDIO SPACE.

Sixteen acres in the heart of Hollywood, five blocks from the William S. Hart studio, have been secured for the use of the Ince star in Arctcraft pictures, so that in many instances it will be possible to erect large sets without going a great distance to find the necessary space.

When Bill Hart first worked with Mr. Ince, Inceville was placed at his disposal, and when, later, the star came under the Arctcraft banner, he missed the space to which he had been accustomed. The studio now used is large enough for all interior work, and for some exterior purposes as well.

LOWRY SUBJECT GOING STRONG.

Up to the close of the first week in February, the Goldwyn Distributing Corporation announces Ira M. Lowry's production of "For the Freedom of the World," Edwin Bower Hesser's drama of love and the Great War, had been played to capacity business by more than 1,000 exhibitors in every section of the United States and Canada. Inspection of the booking records reveals that more than a thousand additional theaters have contracted for this spectacle at an early date and that contracts are coming in excess of 100 a day.

BEACH STRONG FOR AUTHENTIC LOCATIONS.

When the Rex Beach Pictures Company sets out to picture one of the author's many famous novels there is never any question about "locations" that will look enough like the locality which is the background of the story to make it appear that the scenes were taken in that locality itself. If the scenario calls for New York City, as in "The Auction Block," New York City it is, not a West Coast studio representation of famous New York places; or if the script prescribes Mexico, as in "Heart of the Sunset," players and technical staff are whisked off to Mexico. All of which is preliminary to saying that members of the "Heart of the Sunset" company have just come back from nearly three months of wild adventures in southwestern Texas and northern Mexico.

Details of Mexican life are faithfully depicted in the film, which is now being cut, titled and assembled at the Beach laboratory in New York City. Upon its completion, the picture will be released throughout the world by the Goldwyn Distributing Corporation as a Rex Beach special—which is to say that it will not be rented to exhibitors as part of the regular Goldwyn program, as was the case with "The Auction Block," but will be handled as a production separate and distinct, such as "The Manxman" and "For the Freedom of the World."

"REVELATION" IS METRO'S BEST, SAYS ROWLAND.

"Revelation," the initial screen production under the Metro banner, starring the great Russian actress, Mme. Nazimova, will be shown on a circuit of all the Loew theaters beginning Monday, Feb. 25. Half of the Loew houses will show "Revelation" beginning the first half of the week, and the other theaters will offer the picture to their patrons the second half of the week. Marcus Loew is enthusiastic over the high artistic qualities of the picture, as well as the potency of it as a box-office attraction.

The picture will be the first appearance of Nazimova on the screen in any way since her last stage production, "Ception Shoals." Her return to artistic activity is as fortunate as it is important, since "Revelation" presents an ideal combination of star, story and direction. The story has been adapted from Mabel Wagnalls novelette, "A Rose-Bush of a Thousand Years." The seven-act special production de luxe has been directed by George D. Baker.

Richard A. Rowland, president of Metro, says Metro considers "Revelation" the greatest picture ever made in the history of the organization.

HOLMES MOVES FAST IN "A PAIR OF SIXES."

Taylor Holmes shows his ability to move rapidly in his forthcoming production, "A Pair of Sixes." This production gives him the most strenuous and perhaps the funniest role he has yet assumed for the movies. As T. Boggs Johns, degraded to the caste of butler, as a result of a card game with his business partner, Mr. Holmes is speeded on in his action by the relentless love of "Coddies," the haggard and aged housemaid.

Production of this Edward Peple play adaptation is now in its fourth week and has several weeks yet to go before the script is all checked off.

Mr. Holmes' wife, Edna Phillips Holmes, a former member of Mr. Holmes' famous stage vehicle, "The Million," occupies a role of conspicuous in the picture and demonstrates her full right to the name of "Holmes." Director Windom is in charge of the production.

BEBAN'S "ONE MORE AMERICAN" READY.

George Beban's next production for Paramount release, entitled "One More American," has been completed at the Hollywood studios of the Famous Players-Lasky Corporation for Paramount release. The scenario was adapted for the screen by Olga Printzlau from William C. DeMille's successful stage play, "The Land of the Free."

In this subject Beban again portrays an Italian immigrant, a character which he created on the speaking stage and later transferred to the screen, and which has caused immeasurable tears and laughter. The scenes are laid in Little Italy, New York, and on Ellis Island.

The supporting cast includes Helen Jerome Eddy, Marcia Manon, May Gracel, Raymond Hatton, Jack Holt, H. B. Carpenter, Hector Dion, May Palmer, Ernest Joy and Signor Buzzi. The production was directed by William C. DeMille.

BIG DEMAND FOR CHAPIN SERIES.

Reports from exchanges all over the country indicate a tremendous demand for the Paramount series, "The Son of Democracy," written, directed and produced by Benjamin Chapin, the famous portrayer of Lincoln, it was announced at the Famous Players-Lasky New York headquarters last week.

The first of the series, entitled "My Mother," showing dramatically the log cabin birth of "The Son of Democracy," the gentle influence of Lincoln's mother, developing the boy who became the president, will be released the day before Lincoln's birthday, thus offering a particularly auspicious opening date for this subject.

BIG PART FOR STATUE IN "BELOVED TRAITOR."

Second only in importance to the actors themselves is an inanimate member of the cast in "The Beloved Traitor," Goldwyn's latest Mae Marsh production. The inanimate member is a life-sized statue, a counterpart of the star, Mae Marsh. It is not a rough, careless suggestion of her, but a painstakingly executed replica of the elusive "whim girl of the screen." The figure is entitled "The Beacon," and represents a girl in the garb of a fisher girl, with arms outstretched, as



Scene from "The Beloved Traitor" (Goldwyn).

if welcoming home the returning mariners. The idea runs through the play, first in the toy figures which the fisherman-sculptor fashions for the village children, then as the vision he sees of the great masterwork through which he will achieve fame, later as the realization of the dream when he actually chisels the statue.

In the powerful climax of "The Beloved Traitor" the sculptor fights with a rival and this figure is overturned. In an effort to save the precious effigy from destruction Mae Marsh struggles to her feet and staggers toward the combatants just as the statue falls forward. She receives the full force of its weight, and her slim frame crumples beneath it, buried under the debris.

The director's problem in accomplishing this scene was a difficult one. It was impossible to rehearse the episode for, once demolished, the statue obviously could not be recreated and used again. Once it had played its most important part in the play, the figure could not be employed to "act" once more. The director could only instruct Mae Marsh and E. K. Lincoln, her leading man, in the bare essentials of the situation, trusting to chance and the players' skill to accomplish the scene effectively. That this was done seems unnecessary to say, but with what degree of realism and lack of constraint only the finished production will reveal.

"THE GUILTY MAN" COMING FEBRUARY 18.

The screen presentation of A. H. Woods' theatrical triumph, "The Guilty Man," produced under the supervision of Thomas H. Ince, Inc., will be released by Paramount on Feb. 18. When this subject appeared on the stage in 1916, it scored a tremendous success. The screen version, it is stated, is practically an unchanged version of this play.

Written by Ruth Helen Davis and the late Charles Klein, author of "The Lion and the Mouse," "Daughters of Men," "Next of Kin," "The District Attorney," etc., Mr. Woods' production was conceded to be one of the strongest, most vitally gripping plays ever staged. The story deals with the life of a Parisian dancer and her illegitimate daughter, who, murdering her stepfather, is prosecuted for the state by her own father.

The picture was directed by Irvin V. Willat, under the supervision of Mr. Ince, and presents an exceptionally able cast, including Gloria Hope as the daughter and Vivian Reed as the wronged mother, the remainder of the cast consisting of William Garwood, J. P. Lockney, Charles French and Hayward Mack in the important characters.

MOTHER GOOSE TALES ADAPTED TO SCREEN.

Old Mother Goose and her entire family are busy at the Chicago studios of the Wholesome Films Corporation. Having found that the public wants to stay young, that it appreciates the screen versions of childhood's literature, Wholesome has outlined a schedule of releases that will include "The Cow Jumped Over the Moon," "Humpty-Dumpty," "Cat and the Fiddle," and "The House That Jack Built."

The announcement of the first Mother Goose release will be made soon.

ESSANAY COMING THROUGH WITH COMEDIES.

"Check Your Hat, Sir", a one-reel Essanay comedy, featuring the famous Ziegfeld Follies comedian, Don Barclay, has been furnished and will be released on the General Film program Feb. 16. The picture required a longer time to produce than is usually given to those comedies, not only because Don had some matinees to attend in a Loop theater, but because Director A. D. Hotelling wanted to extract some of the best gems from the pantomimic genius of the comedian.

All of the action takes place in a cafe, and Don wears one of his famous makeups, including the laughable zig-zag part in his hair. Considerable expense was gone to in obtaining suitable support for this picture, including a classic dancer, whose grace Don mimics.

In Essanay's one-reel comedy, "Our Little Nell," exhibitors can give their patrons all the thrills of a Western melodrama, plus the most valuable thing in the world today—a good laugh. The picture is a satirical burlesque on Western thrillers, including all of the well known characters—the villainous outlaw, the courageous (?) hero, the dainty ingenue (she weighs two hundred pounds) and a wealth of dance-hall colors and types.

GENERAL RELEASES "THE TRIMMED LAMP."

"The Trimmed Lamp," a powerful and dramatic story of New York life, revealing O. Henry's skill for character delineation in its most attractive form, forms this week's release in General Film Company's Broadway Star Feature series. Mildred Manning and Alice Terry, two well-known O. Henry favorites, with a capable cast, give the story a real life interpretation.

This O. Henry story is one of the most refreshing and faithful pictures of life given by the noted author. Lou and Nancy can be found by the thousands in the shops and factories of a great city.

"THE WOMAN BETWEEN FRIENDS" (Vitagraph).

Alice Joyce's first feature of the new year, "The Woman Between Friends," is announced for release Feb. 11. This Blue Ribbon feature is a pretentious five-reel subject and one of the strongest dramas in which Miss Joyce ever has appeared. The play was adapted from the Robert W. Chambers novel, "Between Friends," and was produced by Tom Terriss. Marc MacDermott appears opposite Miss Joyce in the principal male role, and the rest of the cast is exceptionally strong, including, among others, "Mother" Mary Maurice and Robert Walker.

WALLACE REID AND KATHLYN WILLIAMS CO-STAR.

The next production to be released under the Paramount trade-mark presents Wallace Reid and Kathlyn Williams in "The Thing We Love," pictured by Harvey Thew from the story by H. B. and M. G. Daniel, which sounds a powerful patriotic note. It shows the cunning of the country's enemies, and how they work in the dark and strike down a man from behind. The story is particularly timely, although it shows none of the war's horrors. The scene is set in the period just prior to our own entrance in the great world war, and deals with German plotters who attempt to injure the manufacturer making war munitions for the Allies. Wallace Reid as Rod-



Scene from "The Thing We Love" (Paramount).

ney Sheridan and Kathlyn Williams as Margaret Kenwood, in a series of sensational incidents, are able to avert an explosion which would have wrecked the plant.

The co-stars in "The Thing We Love" played opposite each other in "Big Timber," which was well received throughout the country. The supporting cast includes Tully Marshall, the noted heavy of the stage and screen; Mayme Kelso, Charles Ogle and Billy Elmer. The latter again appears in the role of a detective, in which character he has been seen to advantage. The production was directed by Lou-Tellegen.

Ann Murdock Heads Mutual Feb. 18

Will Be Seen in "My Wife," Directed by Dell Henderson—Billie Rhodes and Mutual Weekly Complete Program.

ANN MURDOCK will be seen in a screen production of "My Wife," released by Mutual on its star production series February 18. The picture was made under the direction of Dell Henderson at the Empire All-Star studios. It is an adaptation of the play by Michael Morton, which had an extended run both in America and London, and achieved a



Scene from "My Wife" (Mutual).

tremendous stage success with Billie Burke when first produced in New York. Originally it was a starring vehicle for John Drew, but in the film version the play was altered to provide a stellar part for Beatrice Hammond, who is "My Wife."

The story presents the amusing and interesting complications developed by a marriage of convenience.

It becomes embarrassing and decidedly uncomfortable for the guardian when he falls in love with his wife, and he repents of his bargain. The comedy element is dominant throughout in spite of the seriousness which involves the unusual position of the husband.

Miss Murdock is thoroughly at home in her role, giving it a lightness of touch and vivacity that are charming. She wears some stunning gowns of the ultra-fashionable mode.

Rex MacDougal reveals some fine acting in the part of the husband, a part created by John Drew in the stage production. The supporting cast includes Amy Veness, Ferdinand Gottschalk, Hubert Druce, Grace Carlyle, Dudley Hill, and Carl Saueremann.

Billie Rhodes in a Strand comedy, "Miss Cinderella," is scheduled for release February 19. Mary has an idea that the son of her father's old friend who is coming to visit them is the usual spendthrift and pampered scion of wealthy parents. To prove her assertion she poses as a poor working girl, and manages to have him meet her when she is apparently starving. He proves a real fellow when he rescues her from some black-handers who are about to blow up the house.

Mutual Weekly is released February 18. A surprise is in store for exhibitors on this Weekly, as it is said to contain some "scoops" and some striking scenes resulting from the tie-up in railroad freightage.

Louise Glaum Starts Work for Paralta

Talented Actress Will Be Seen in "The Snapdragon" in a Role That Has Nothing of the Seductress.

LOUISE GLAUM, who is widely known as the "Lady of the Peacocks," has started work on a production in which she will make her debut as a Paralta star. Paralta has recognized in Miss Glaum a talent for dramatic and emotional acting which has to a great extent been confined to a small scope because of her continued appearance as a screen vampire. The executives of Paralta Plays, Inc., have decided to take Miss Glaum out of the vampire character and to give her an opportunity to gain fame in a new field.

Her first picture, "The Snapdragon," is a straight drama full of strong action and gripping situations which has nothing of the seductress in it. Miss Glaum is quite pleased with the change that takes her from the morbid, unpleasant type of woman and that places her on the plane which offers unlimited possibilities for her to display her versatility. Prior to going on the screen Miss Glaum did no vampire work whatever and even played ingenue when in stock companies.

"The Snapdragon" was written especially for Miss Glaum by Monte M. Katterjohn. It is a drama of international intrigue with many sympathetic touches.

Two more productions already have been arranged for by Paralta. Thomas J. Geraghty has just finished the second and Julian Louis Lamothe is writing the third. Both are of the melodramatic nature.

What Triangle Offers For March

Under the Lead of Olive Thomas, Company Will Present Eleven Diversified Subjects.

DURING March Triangle will release eleven pictures, which will in every way substantiate its policy of diversified program features. Olive Thomas opens the month's program in "An Heiress for a Day," a new comedy drama directed by Jack Dillon, in which she is supported by Joe King, a leading man new to Triangle colors. Miss Thomas has a role as a manicurist with whom fickle fortune trifles. The second feature for the week of March 3 is "The Shoes That Danced," an adaptation of John A. Moroso's magazine story dealing with life on the fringe of New York's underworld, in which Pauline Starke, Wallace MacDonald and Dick Rosson are featured.

A story by Frederic Becholdt, "The Hard Rock Breed," is the first release for the week of the 10th, showing J. Barney Sherry and Jack Curtis as the two typical hard rock men, and including in the cast Margery Wilson and Jack Livingston. The other feature is "The Sea Panther," an elaborate costume picture with William Desmond in the title role, as a swashbuckling pirate of the days of Captain Kidd. Mary Warren makes her initial appearance as leading woman.

For the week of March 17 Roy Stewart stars in a new Western thriller, "Faith Endurin," by Kenneth B. Clarke—said to be the strongest vehicle for a two-gun hero in which Stewart has ever been cast. Supporting the cowboy star are Miss Fritz Ridgeway and a carefully selected cast. "The Answer," a socialistic drama starring Alma Rubens, is the second release. The supporting cast also includes Joe King, Claire Anderson, Francis McDonald, Jean Hersholt, Wilbur Higbee and Betty Pearce.

"Nancy Comes Home," Jack Dillon's latest subject, features Myrtle Lind and Jack Gilbert. Myrtle Rishell appears as a society matron. The second release for the week of the 24th is "Innocent's Progress," a society drama featuring Pauline Starke, and numbering in the supporting body Lillian West, Jack Livingston, Charles Dorian and Curley Baldwin.

Dorothy Dalton is seen in a two-reel feature, "The Unfaithful," released March 31, a play with an intensely dramatic plot. In "The Marriage Bubble," a diverting three-reel comedy-drama, William Desmond appears in a dual role. "Another Foolish Virgin" completes the month's program. This picture is based on W. Carey Wonderley's story of the same title, and has been adapted for the screen by Charles J. Wilson. It is described as a society drama. In the cast are Margery Wilson, Texas Guinan, Mildred Delfino, Francis McDonald, Lee Hill and George Pearce.

FOX DIVORCE PROPAGANDA PICTURE COMPLETED.

A telegram received at the William Fox offices from the Western studios at Hollywood announces that Director Frank Lloyd has completed the divorce propaganda production on which he has been engaged for some time. The film is now en route to the Eastern offices for cutting and editing, and the present expectation is that it will be released until March 10 as a Standard Picture.

Bertha Mann is cast as Ethel Langdon, the neglected wife of a rich man who is divorced by him and subsequently becomes Claire, the proprietor of a fashionable gambling resort. The role of John Langdon, her husband, is played by Charles Clary, and Rhea Mitchell has the part of the couple's daughter, Florence, who has been raised in the belief that her mother is dead. Bertram Grassby as Stanley Merrill is a former sweetheart of Mrs. Langdon, and the unnamed co-respondent in the husband's divorce case. He demonstrates his character by taking a train for a quieter neighborhood until after the Langdon troubles have been aired in court. Others in the cast are Marcus Robbins, Willard Louis, Al. Fremont, and Fred Church.

The production, the name of which has not been announced, represents Director Lloyd's development of his own idea, he having written the scenario, and had entire charge of the picture from the outset.

CONSTANCE TALMADGE IN "THE SHUTTLE."

Out at the Morosco studios in Los Angeles final touches are being placed on Constance Talmadge's Select production, "The Shuttle." In this Miss Talmadge has combined the lighter touches of comedy with the heavier demands of drama, as in her earlier release, "Scandal." Unlike "The Honeymoon" and "The Studio Girl," "The Shuttle" provides her with an impersonation of unusual force in which her deeper vein of dramatic ability is given ample opportunity for expression.

The story is a film adaptation of Frances Hodgson Burnett's well known novel, "The Shuttle," and tells a tale of romance and international entanglements which furnishes excellent material for the screen. In it the star, as Bettina Vanderpoel, brilliant and resourceful young New Yorker, comes to the rescue of her older sister, who had, years before, married a dissolute English peer, but in rescuing Sister Rosy she, herself, falls victim to the wiles of Cupid. The play is filled with tense moments and the action moves rapidly.

Work on "Up the Road With Sallie," Miss Talmadge's next production, is well under way and promises a return to her lighter comedy vein.

"Naulahka" Leads Pathe February 24

Interesting Variety in Week's Program, Which Includes Pairs of Serials and Comedies.

PATHE'S program announced for the week of February 24 is one of unusual magnitude, including Rudyard Kipling's "The Naulahka," one serial episode; a two-reel series drama, "A Bombshell of Joy," starring Toto; a Lloyd comedy, and an Argus pictorial as the outstanding features.

Antonio Moreno and Doralina, the famous Hawaiian dancer, are starred in Astra's six-reel production of "The Naulahka," a story of romance and adventure in West and East by Rudyard Kipling and Wolcott Balestier made under the direction of George Fitzmaurice.

Doris Kenyon is starred in the fourteenth episode of "The Hidden Hand" under the title of "The Unmasking," with Sheldon Lewis, Arline Pretty, and Mahlon Hamilton.

Ruth Roland is starred in the sixth drama of "The Price of Folly" series called "In Poverty's Power," with Frank Mayo.

Toto is starred in "One Night's Stand," a two-reel comedy produced by the Rolin Film Company. The famous comedian of the New York Hippodrome appears as the property boy in a little tank town theater, and his antics resulting from the appearance of a slight of hand artist and hypnotist, played by Budd Jamison, bring many laughs.

Harold Lloyd appears in "Beat It," a one-reel comedy produced by Rolin.

The Argus Pictorial No. 8 is an animated magazine in one reel produced by Argus Laboratories. This issue contains remarkable scenes of a Peruvian sheep ranch, an interesting demonstration of specific gravity, unusual pictures of Trinidad's asphalt lake, several brief and well photographed scenes of the beaver, and a brief article featuring the Sun animalculae. "Around Central Auvergne" and "Clermont-Ferrand" form a split-reel Pathe colored travel picture showing beautiful scenes in picturesque untrampled France.

There are an International Cartoon and educational split-reel and Hearst-Pathe News No. 18 and No. 19 on this program.

UNUSUAL DOUBLE EXPOSURE IN FOX FEATURE.

Photography of a decidedly unusual nature, a feature of which is a perfect double exposure kiss, is claimed for "The Moral Law," starring Gladys Brockwell. The production will be the William Fox Special Features release for February 17.

From a dramatic standpoint the drama is declared to be specially interesting because Miss Brockwell has the role of half-sisters of very dissimilar dispositions. One of the girls has been raised in an atmosphere of refinement in New York, and the other has been reared in a gambling house conducted by her mother in South America. One is American through and through; the other has considerable "bad blood" in her veins. The two meet when their father dies, and the complications that result are said to make a most unusual drama.

As the action centers principally about the two young women, they being the chief characters of the play, the director was called upon constantly to resort to double exposure. The two appear on the screen at the same time on numerous occasions, and in no instance, it is claimed, is there even a suggestion of a division in the film. The kissing occurs at the time the two girls meet in South America, and is declared to be done with such exactness as to register perfectly and realistically.

Those in the cast besides Miss Brockwell are Rosita Marstini, Cora Rankin Drew, Colin Chase, Bertram Grassby, and Joseph Singleton. The story was written by E. Lloyd Sheldon, and the scenario is by Charles Kenyon, author of "Kindling," who recently has joined the Fox organization in the West. Bertram Bracken directed the production.

PARALTA ANNOUNCES THREE RELEASES.

Three releases, carrying the W. W. Hodkinson Corporation's distribution calendar for Paralta Plays up to March 15, are announced. These are "The Turn of a Card," with J. Warren Kerrigan, which is released February 15; "Within the Cup," with Bessie Barriscale, released March 1, and "Humdrum Brown," with Henry B. Walthall, released March 15.

The fortnightly release plan would have moved all of these plays up two weeks, as the third of the Paralta Plays, with Henry B. Walthall in "His Robe of Honor," was released January 15. Owing to the shutdown of industry for the conservation of fuel, however, the printing of the second Kerrigan picture, "The Turn of a Card," was held up so that it was decided to move the whole series ahead two weeks to give the laboratory ample time for thoroughly good work. There will, however, be no further postponement, as the other pictures announced are already in work. The releases on the 1st and 15th of the month will be continued.

The three pictures announced this week complete the second "round" of the three Paralta star series. The W. W. Hodkinson Corporation has further announced that there are ten Paraltas already finished and on the shelves or in the cutting rooms.

GENERAL'S SPY SERIAL GOING OVER.

Reports received from branch managers by General Film Company indicate that "A Daughter of Uncle Sam," the spy exposure thrill serial starring Jane Vance, has gone "over the top" with a rush. Important bookings have been reported from many territories.

TRIANGLE TO ISSUE UNDERWORLD STORY.

The Apaches of Paris have been written in song and story the world over. Their haunts have been described by master writers and their queer characters and desperate deeds painted in lurid colors. But New York surpassed Paris in its own gangsters about the time of the Rosenthal murder. In the new Triangle drama, scheduled for the week of March 3, "The Shoes that Danced," which has been adapted from the magazine story by John A. Moroso, many angles of life on the fringe of the New York underworld are seen. Wallace MacDonald is the "Harmony Lad," a slim, closely-dressed gangster, with a wonderful voice which wins for him on the vaudeville stage when he decides to "go straight." Little Pauline Starke, whom Director Frank Borzage is featuring in her third straight production, is Rhoda Regan, whose love for the "Harmony Lad" makes him renounce his old haunts. Dick Dosson is "Stumpy" Darcy. The supporting cast also includes Anna Dodge, Lydia Yeamans Titus, Anne Kromon, Edward Brady and William Dyer.

HEARST-PATHE SHOWS MODERN CRUSADERS.

In the Hearst-Pathe News No. 12 are to be seen some pictures which will thrill every American, whether Jew or Gentile. These pictures show the Allied troops before Jerusalem, this being the first time since the Crusades that armed men not Moslems have walked the streets of the Holy City. The cameraman succeeded in getting some beautiful scenes showing the troops outlined against the sky. One notes that the victorious army is made up of British, French and native forces, and seeing the infantry laboring through the sands, gets a new conception of the difficulties of campaigning in the East.

In the same number are scenes of highest interest. They show the parade of the 308th Infantry in New York City, this being the first opportunity given to compare the stoop-shouldered conscripts of a few short months ago with the trained soldier of the National Army of today.

THREE CHANGES IN FOX SCHEDULE.

Three changes in the schedule of Fox Special Features releases were announced last week. The Tom Mix production, "Six-Shooter Andy," originally set for February 24, and later moved along to March 3, has been restored to its original place on the calendar. The March 3 release will be "The Girl With the Champagne Eyes," in which Jewel Carmen is the star. This had been set for February 24, and now changes places with the Mix drama.

The third change is the elimination from the present schedule of a George Walsh comedy titled "The Kid Is Clever," and set tentatively for March 31 release. There are no changes in the other March releases. "The Debt of Honor," Peggy Hyland's first picture for Fox, will be available March 10; "Woman and the Law," an R. A. Walsh production having an all-star cast, March 17, and Virginia Pearson's drama, "A Daughter of France," March 24.

STRONG SUPPORT FOR EDITH STOREY.

Edith Storey, the athletic star, is supported by a distinguished cast in the forthcoming Metro production "Revenge," which is a picturization of Edward Moffatt's novel of the West, "Hearts Steadfast." H. P. Keeler and William Parker adapted the book for the screen, and it was directed by Tod Browning.

Wheeler Oakman is her leading man, playing "Dick" Randall. Oakman has signed a long-time contract to appear opposite Miss Storey. Ralph Lewis, the well-known heavy, plays "Sudden" Duncan. He is best remembered by picture-theatergoers for his strong work in "The Birth of a Nation." He has played for Fox, Fine-Arts and other companies.

The role of "Tiger Lil" is in the capable hands of Alberta Ballard, a player well known for her work with companies on the West Coast. Miss Ballard presents a sterling characterization of a Western "bad woman."

MALACHI KELLY MAKING GOOD.

While the uninitiated might consider it a hardship to be called upon to portray numerous types of villains and "heavies" during the course of one production, Malachi Kelly, versatile character actor, supporting Jane Vance in "A Daughter of Uncle Sam," the Jaxon thrill serial, considers himself to be a lucky man. Since the first of the twelve episodes of the patriotic serial was begun he has appeared in several important roles in the story. During the exciting expose of the activities of German secret agents and incendiaryists in this country actor Kelly has made frequent changes, each and all of which stamp him as one of the genuinely good "heavies" in the eastern film studios.

HAL ROACH IN NEW YORK.

Hal E. Roach, managing director of the Rolin Film Company, left New York for Los Angeles last week after a visit at the Pathe offices. Mr. Roach, who discovered and developed Harold Lloyd, who has won favor on the Pathe program, is enthusiastic about Toto, whom he has recently launched as a screen comedian. He says that Toto is the result of a search which he made for two years to find a true comedian who would be absolutely different from any working in pictures.

"DADDY'S GIRL" TO BE RELEASED MARCH 3.

Baby Marie Osborne is announced by Pathe as the star of "Daddy's Girl," a Gold Rooster Play, which will be released on March 3. This is the picture previously spoken of as "Any Home." The story, by John W. Grey and M. Ramirez Torres, affords the Baby excellent opportunities to display the winsome pranks and remarkable talent which have made her, within two short years, one of the most popular little ones before the public.

Associated with her in the cast is little Sambo, the pickaninny who convulsed audiences with his huge battered trombone in "The Little Patriot." Sambo has been rewarded for the hit he has scored by being given a part in this picture which virtually makes him "second lead" to the Baby.

VIRGINIA PEARSON TWO YEARS WITH FOX.

This week marks the second anniversary of Virginia Pearson's joining the William Fox film forces. Miss Pearson, now one of the brilliant cinema emotional stars, has made thirteen feature productions in that period, and is engaged upon a war photodrama, "A Daughter of France," which, it is declared, will prove to be the most notable production of her entire career.

Miss Pearson's first Fox picture was "Blazing Love," released May 1, 1916. Her most recent film was "Stolen Honor," a story of intrigue in Washington society.

Miss Pearson is a member of a distinguished Southern family, the Galloways, of Kentucky. She was born and lived in Louisville until she left to accept a small part on the stage. Her first important characterization was done in "A Gentleman from Mississippi."



Scene from "Are Married Policemen Safe?"
(Fox-Lehrman-Sunshine).

Picture Theaters Projected

BLACKWELL, OKLA.—Opera house is being erected on West Blackwell avenue.

DRUMRIGHT, OKLA.—Folly theater will open under management of Harry Le Van.

NORMAN, OKLA.—Laurence Shead succeeds Clarence Sherman as manager of University theater. Mr. Sherman has enlisted in quartermaster's department.

TULSA, OKLA.—Among the improvements being made to the Empress theater, a pipe organ to cost \$1,400 will be installed.

CHAMBERSBURG, PA.—Norland H. Martin has purchased Star theater from H. R. Weber.

FRANKLIN, PA.—R. C. Miliron has sold Strand theater to Leslie Clark and Louis Hamilton. E. S. Fendig will be the manager.

PHILADELPHIA, PA.—Franklin moving picture theater at 1205-9 N. 52d street has again changed hands.

PHILADELPHIA, PA.—Stage and complete moving picture equipment will be provided for Y. M. C. A. building which will be erected at Hog Island yard of the American International Shipbuilding Corporation. Charles A. Green is the industrial secretary.

PHILADELPHIA, PA.—Jay Emanuel has taken title to the moving picture theater at southwest corner 53d street and Lansdowne avenue, subject to a mortgage of \$15,500. It is located on a lot 51.3 by 172 feet and is assessed at \$25,000.

PHILADELPHIA, PA.—Samuel Segall has taken title to the two-story brick moving picture theater at 1205-09 N. 52d street, subject to a mortgage of \$26,500. The building is on a lot 48 by 101 feet and is assessed at \$30,000.

PROVIDENCE, R. I.—New Majestic theater, with seating capacity for 3,000 people, has opened.

SIOUX FALLS, S. D.—Orpheum theater will be enlarged.

STURGIS, S. D.—Majestic theater, formerly conducted by Burt Burton, has been taken over by Robert Muckler.

CHATTANOOGA, TENN.—Rialto theater will be remodeled for moving picture house at cost of \$20,000.

CHATTANOOGA, TENN.—Signal Amusement Company will erect four-story theater on Broad street, steel and concrete construction throughout, with seating capacity for about 2,100 people, and costing approximately \$50,000.

JACKSON, TENN.—Marlow Amusement Company has been organized for purpose of operating Marlow theater. H. L. Laurence will be the manager.

GATESVILLE, TEXAS.—New moving picture theater is being erected for Christopher Essing.

SANDERSON, TEXAS.—W. F. Bohlman has plans by Addie E. Noonan for a two-story brick and tile building, 108 by 40 feet, lower floor for moving picture theater, upper floor for apartments, to cost about \$16,000.

SAN ANTONIO, TEXAS.—Majestic theater being erected at Camp Travis is nearing completion.

WACO, TEXAS.—Don Stevenson is having a moving picture theater, 45 by 115 feet, erected on Arcade Walk at Camp MacArthur.

FREMONTON, UTAH.—New theater erected for George Steed has been opened.

AUBURN, WASH.—Contract has been awarded for erection of new Tacoma theater.

TACOMA, WASH.—Moving picture theater is being erected at Ninth and Market streets for John S. Baker and H. T. Moore.

TOPPENISH, WASH.—Dr. Johnson has plans by H. Weatherwax, North Yakima, Wash., for a one-story moving picture theater, 25 by 100 feet, to cost \$6,000.

MARYSVILLE, WASH.—Marysville theater has been purchased by O. P. Hanson and reopened.

SUNNYSIDE, WASH.—Grand theater has opened.

WINLOCK, WASH.—R. J. Charles, of Vader, has purchased Metropolitan theater.

CLEAR LAKE, WIS.—L. E. Joppa has sold Rex theater to A. H. Steindorn.

GREEN BAY, WIS.—Grand theater has opened under the management of David Werner.

HIGHLAND, WIS.—New moving picture theater has opened under management of Clarence Peters.

MEILLVILLE, WIS.—W. S. Marin has purchased moving picture theater.

MONROE, WIS.—Crystal theater on W. Washington street has been opened by R. T. Holcomb and Joseph Collins.

OSCEOLA, WIS.—H. E. Burnett has sold the Lyric theater to O. H. Steindorf who has charge of the Gem theater at Amery.

BELOIT, WIS.—Rex Strand Theater Company has purchased Star theater from John Olson.

RIPON, WIS.—Fitzpatrick Brothers, who conduct Ripon Roller Skating Rink, have opened moving picture theater in armory.

WEST ALLIS, WIS.—J. H. Aiken has sold Rex theater at 5203 National avenue to Franz Gerl of Milwaukee.

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Trade News Brevities



The Week's Film Trade News from Boston

Palace Theater Burns Again—Pertinent Personal Notes of Film Men and Theaters—Business Jottings—Notable Features.

By Richard D. Howe, 80 Summer Street, Boston, Mass.

BOSTON, MASS.—The Palace theater, a moving picture house located on Sudbury street, this city, took fire from some unknown cause early one morning recently. The blaze was confined to the theater. Manager Lavangi estimated the loss as \$5,000. The theater was practically destroyed by a similar fire several years ago.

Dorchester's Hamilton Gives Benefit.

Boston.—The soldier or sailor boys that belong to Saint Peter's Court, M. C. O. F., of Dorchester, will not be forgotten. A successful "movie night" and entertainment was conducted at the Hamilton theater, Dorchester, by the organization. The theater was given free of charge. A considerable sum of money was taken.

John M. Casey Honored.

Boston.—John M. Casey, moving picture censor for Boston, and a great friend of the motion picture exhibitors, has been made an honorary member of the Massachusetts and Rhode Island branches of the Motion Picture Exhibitors' League of America. Mr. Casey served four years as License Secretary for Boston under former Mayor James M. Curley, and has commenced another four-year term under Mayor Andrew J. Peters, who formerly was assistant secretary of the United Treasury.

Abraham Barry Gets Call.

Boston.—Abraham Barry, former booker in the local office of the Famous Players, who enlisted in the naval branch of the service a few weeks ago, has been called for active duty, and has been assigned to Chaplain Stone's office at the Charlestown Navy Yard as a second class seaman. Mr. Barry expects an appointment shortly to be business manager of the New England Bureau of the United States Official Government War Films. His services will be loaned to that bureau as long as they are needed. He will work in co-operation with Mrs. Alice Rice Carroll, film executive of the local bureau.

H. B. Perry Buys Newport Theater.

Newport, R. I.—H. DeMotte Perry, general manager of the three moving picture theaters in Bellows Falls, Vermont, has bought the Lafayette theater in this city. The Lafayette is one of the most fashionable moving picture houses in the state, and is patronized by society leaders. Mr. Perry has installed a high class Symphony orchestra, and has made several noticeable alterations on the house.

Camp Devens' Theater Opens.

Camp Devens, Mass.—The Liberty theater, largest in New England, constructed at this camp for the entertaining of the drafted men, held a very auspicious opening here last week.

"It was a very creditable performance," said Brigadier-General William Weigel, commanding general, at the conclusion of the opening show. "The acts were bright, and the men ought to be happy to have such a fine theater for their en-

tertainment. It will be a great addition to the camp."

Advance Photoplay to Start Production.

Boston.—Dr. Charles Fleisher has been elected president of the Advance Photoplay Corporation, a new film company to produce feature pictures. David G. Fischer has been appointed director-general, and William J. Reid will be treasurer. The new company is backed entirely by local business men. A studio has been rented in New York City for the production of films. It is stated, however, that some exterior scenes will be taken in Greater Boston for some pictures. Work on two subjects already chosen for picture-tization will commence within a few weeks.

Federal Gets "Will You Marry Me?"

Boston.—The Federal Feature Film Corporation, of No. 16 Piedmont street, this city, has obtained the New England state rights for "Will You Marry Me?"

Grandun Buys Two Features.

Boston.—General Manager John E. Dunne, of the Grandun Film Company, of this city, announces that he has secured the New England territorial rights for "Winning Back" and "Whither Thou Goest." Mr. Dunne has also bought the New England distributing rights for four reels of exclusive films depicting the training of Uncle Sam's National Army at Camp Devens, Mass., photographed by Joseph Reed.

Goldwyn Takes On Two New Salesmen.

Boston.—Manager William H. Bradley, of the local Goldwyn exchange, has engaged two new salesmen. A. E. Penn, formerly of the Metro, is "covering" eastern Massachusetts and Rhode Island, and E. F. Haley, of Des Moines, Iowa, has been assigned to the Maine territory.

Pine Tree State Letter.

From J. P. Flanagan, Bangor, Me.

Screenings at the Bangor General.

BANGOR, ME.—Earle B. Tinker, branch manager of the General Film Company, is arranging the interior of the local offices for a projection room for the benefit of exhibitors. The room, while small, will serve the purpose. This will be the first exchange in Maine to have a private run-off room.

Business around the General is fast picking up. The present manager is installing new booking systems and many ideas that will assist in making General service a winner.

E. A. Schuster, of the accounting department at the home offices of the General Film, was at the local office several days recently. Mr. Schuster expressed himself as greatly pleased at the great strides the office has made in the past few weeks.

W. S. O'Brien Visits Bangor.

W. S. O'Brien, long and favorably known to Maine exhibitors, was a visitor in

Bangor last week. Mr. O'Brien is representative of the Fox Film Corporation. Fox pictures are used in Bangor at the Graphic theater.

Moxley Blumenberg Wants a New Name

Portland, Me.—Moxley Blumenberg, local manager of the Famous Players Film, has petitioned the Probate Court that his name, and also the names of his minor sons, aged 13 and 16 years, be changed to Hill. It is set out in the petition that the petitioners did not desire to bear a German name any longer.

The petitioner has been connected with the theatrical business of Portland for some years past.

New Waterville Theater Opens.

Waterville, Me.—Maine Theater Company, Inc., opened its new Haines theater in Waterville on February 7 with "The Whip" and three acts of vaudeville. Mayor Meader and members of the Waterville city government visited the building on the invitation of General Manager Block of the company and Manager Engley, who will have charge of the house. The Haines is a modern theater with all the up-to-date comforts. A more detailed description will be printed later.

Baltimore Trade Letter.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

G. C. Brown Helps Uncle Sam.

BALTIMORE, MD.—George C. Brown, who has been connected with the film industry in Baltimore for some years and has many friends in Baltimore, has now joined the forces of Uncle Sam. Mr. Brown has a position with the Ordnance Department of the United States Army and is stationed at the Aberdeen proving grounds in the purchasing department. Prior to his present occupation Mr. Brown was the assistant manager of the Nixon-Victoria theater, 415 East Baltimore street. For some time previous to that association he managed the Ideal theater in Hampden.

Margaret Lee to Paramount.

Baltimore.—It is now being reported that Margaret Lee, who for some years has been on the staff of the Baltimore News in the photoplay department, will shortly give up her position with this paper to accept an offer from the Paramount Film company in New York, to become a member of their publicity staff. Miss Lee has done excellent work while on the News.

Baltimore Personal Notes.

The week of February 4 being anniversary week for the Garden theater, Lexington street at Park avenue, Baltimore, Manager Woods booked the Thomas H. Ince spectacular feature, "The Zeppelin's Last Raid," in addition to his regular vaudeville.

On Sunday, February 3, Charles S. Anderson, manager of the Grand theater, Highlandtown, arranged a concert for the benefit of the Knights of Columbus War Camp Fund.

George H. Floyd, a selected man from Philadelphia, who before his entrance into the National Army was one of the stars of the old Lubin Company, and who has been at Camp Meade for several weeks, will soon leave this camp for Leon Springs, Texas.

Maritime Province News

From Alice Fairweather, "Standard,"
St. John, N. B.

Delegation to Ottawa Returns.

ST JOHN, N. B.—The delegation of theater men who left St. John to interview the Government at Ottawa on the question of closing the motion picture houses were delayed in Montreal in company with the Toronto delegation. The message brought back from the Government was to the effect that if any measures had to be taken they would be in line with a general conservation of fuel movement, would not be drastic, and plenty of notice would be given.

Theater managers and exchange men will fall into line with any measure deemed necessary by the Government, but the shortness of this notice given (in the telegram received from Toronto two days ago) caused consternation all over Canada, and thousands of telegrams poured into Ottawa from all over the Dominion.

Lower Prices at the Lyric.

ST JOHN.—The Lyric has reduced its prices, making the matinees for adults fifteen, children ten, and in the evening the balcony fifteen and downstairs twenty-five instead of twenty-five all over the house. The Lyric will show "The Submarine Eye" the second week in February as a substitute for "Damaged Goods," which is delayed in transit.

Alfred Gaudet Managing the Gem.

FREDERICTON, N. B.—Alfred Gaudet, formerly manager of a theater at Campbellton, later with Messrs. Torry and Winters at Moncton, and recently traveling for the Famous Players, has accepted the position of manager for F. G. Spencer at the Gem, Fredericton.

Business Notes of Interest.

A. Mason, of the Wolfville, N. S., opera house, has been playing big productions with good success. He had the best business with "Joan the Woman" of any picture since "Intolerance."

The vaudeville policy at the Empress theater, at Amherst, N. S., has been very successful here, as well as at Truro. "The Freedom of the World" and "The Fall of the Romanoffs" were both very popular pictures in these houses. Improvements are to be made in the Empress. Another floor is to be put over the arcade, making a new space for thoroughly up-to-date waiting rooms and smoking rooms. The Empress was only opened in September, and is a very convenient, handsome theater of which Amherst people are very proud.

The Imperial at St. John scored another success with "The Little Princess." It was held over for Saturday, and has created much favorable comment.

The "Bloodiness" of serials and the showing of "a certain kind of picture" only too popular was attacked from the Pulpit by one of St. John's foremost Anglican preachers lately.

The Unique theater, St. John, has started the Pathe serial, "The Hidden Hand," and is also showing a Chaplin picture, "Cruel, Cruel Love."

Manager Rogers, of the Peoples theater, Yarmouth, has signed for the Famous Players service, for Mack Sennett comedies, and for the Arbuckle comedies.

The Imperial, St. John, has contracted for the Mack Sennett comedies. At St. Andrews, N. B., E. W. Davis has booked Paramount service, while J. J. Gaudett, of Summerside, P. E. I., has taken the entire 138 productions.

The Imperial, Halifax, will play the Paramount serial and the Arbuckle comedies.

At the Academy of Music, Halifax, "Parentage" was such a success that the run was extended for a whole week.

F. G. Spencer's theater in Charlottetown, P. E. I., was closed for one week, as films were so delayed it was impossible to run.

Newark Theaters Hit by Two-Day Closing

Committee of Exhibitors Visits City Hall and Enters Protest—Cannot Run Sundays or Tuesdays and Must Close at Ten Nightly.

By Jacob J. Kalter, 25 Brandford Place, Newark, N. J.

NEWARK, N. J.—"We would rather close down entirely than close Sundays, Tuesdays and at 10 o'clock nightly," Thomas W. Miner, president of the Theatrical Managers' Association of Newark and Essex County, is quoted as telling Mayor Gillen and Director of Public Safety Brennan. He headed a committee composed of John B. McNally, of the Newark theater; George W. Jacobs, of the Paramount; Lewis R. Golding, of the Proctor's Palace, and Morris Schlesinger, of the Broad Street theater.

The committee visited the City Hall to enter a protest against the closing proposal of Fuel Administrator Richard C. Jenkinson. Mr. Miner stated that the theaters could not stand the two-day closing proposition from a financial viewpoint.

Mayor Gillen told the delegation that the City Commission would give the matter further consideration. It is understood on good authority that a majority of the commissioners are opposed to the closing proposal. It was pointed out to them that the closing of the theaters would not save any appreciable amount of coal, since the showhouses must maintain a certain degree of heat to prevent the freezing of pipes and sprinkler system. Also the theaters close normally at 10.30 or 11, and the fires are banked before then, so the 10 o'clock closing would result in more hardships than the saving would warrant.

Interstate Film Co., Incorporated.

NEWARK, N. J.—The Interstate Film company has filed papers of incorporation. Joseph Siegler, 27 Clinton street, is named as registered agent. The concern, which is authorized to produce moving picture films, is capitalized at \$100,000. The incorporators are Samuel O. Siegel, formerly of the Newark Film exchange; Sigmund Liebshtein and J. Siegel.

Dr. Hespe Files Trade Name.

JERSEY CITY, N. J.—Dr. H. Charles Hespe, of 388 Central avenue, president of the New Jersey Exhibitors' League, has filed the Cortland Exhibiting Company as the trade name of the company controlling the theaters located at 339-343 Summit avenue, 388 Central avenue, and 3795 Boulevard.

Miss Stewart at Civilization.

NEWARK, N. J.—Miss Bertha Stewart has assumed charge of the office work of the Civilization Film, Strand theater building. Manager Herman Heidelberg reports that business prospects are brighter now than before the new year. He now controls, among others, "A Modern Lorelei," "The Warrior," "Italian Battlefront" and "Persuasive Peggy."

Philadelphia News Letter

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

Theaters Are Signally Honored.

PHILADELPHIA, PA.—J. M. Graver, manager of the Liberty theater, received the following letter from Washington, D. C., last week: "We have the honor and pleasure to announce that the Committee of Public Safety of the Commonwealth of Pennsylvania, with the approval of the Bureau of Public Information, of Washington, D. C., has placed your theater upon the roll of honor, in appreciation of and recognition of the generous, loyal and patriotic service it has rendered to the Government. On Monday, February 4, one of our speakers will be at your theater for the purpose of presenting to you the official certificate

awarding your theater its place on the roll of honor."

The Stanley theater was also presented with the official certificate of honor on Monday, February 4, by the Committee of Public Safety of the Commonwealth of Pennsylvania, and with the approval of the Bureau of Public Information, of Washington, D. C., in appreciation of and recognition of the generous, loyal and patriotic service it has rendered to the Government.

Lafayette Theater Changes Hands.

PHILADELPHIA.—Title to the Lafayette theater, 2914 Kensington avenue and 2119 to 2127 E street, was conveyed last week by Cornelius W. Vanartsdalen to the Kensington Amusement Company. The property occupies a lot 18 feet on Kensington avenue by 144.3 feet, and 90x90 on E street. The assessed valuation is \$45,000.

Masterpiece Film Closes for Films.

PHILADELPHIA.—B. Amsterdam and L. Kersen, of the Masterpiece Film Attractions, announce that they have completed negotiations for the Douglas Fairbanks and William S. Hart reissues. They also have secured the rights for "Shorty Hamilton's" series and Jester comedies for this territory.

Special Screenings of Pathe Plays.

PHILADELPHIA.—A trade showing of the latest Pathe plays was held Sunday night, February 3, at the Belmont theater, to which the local exhibitors and the members of the Press were invited. The pictures screened were "Innocent," starring Fannie Ward; "Loaded Dice," with Frank Keenan, and the comedy, "One Night Stand," with Toto, the famous New York Hippodrome clown, in the leading role. Both of the stars who made their debut in the Pathe plays were highly praised, and the comedy was roundly applauded.

Eastern Pennsylvania Notes.

PHILADELPHIA.—Stanley V. Mastbaum, director of the Stanley Company, has just returned to his desk after a period of three weeks' illness.

W. T. Jones, well known in motion picture circles in Philadelphia, has been appointed the captain of the military guards at Hog Island, where he has been situated for some time past.

Coatesville, Pa.—Manager Brook, of the Y. M. C. A. Auditorium, has just taken over the Rialto theater in West Chester. Paramount and Arcraft pictures have been contracted for, and will be presented here.

Charles Henschell, of the Paramount and Arcraft at Philadelphia, returned from an extended trip through the Cumberland Valley, where he secured a considerable number of bookings on "The Son of Democracy."

Sablosky and McGuirk, of Philadelphia, have been compelled to keep closed their Dix theater in Wrightstown, N. J., owing to an epidemic of measles which existed in the soldiers' camp nearby. The quarantine, which has already lasted three weeks, is expected to be lifted in the very near future. The Army theater, recently completed, has also been closed.

Mable Normand was at the Stanley theater, Philadelphia, in her first Goldwyn picture, "Dodging a Million," and delighted her many admirers more than ever. Her new vehicle drew laugh upon laugh, and at the same time proved that the Keystone favorite was capable of attaining great heights as a screen star.

Cincinnati Universal Exchanges Combined

Samuel Sax Now Has Charge of Universal, Bluebird, Jewel and Buckeye Exchanges—Will Lessen the Overhead Expenses.

By Kenneth C. Crain, 307 First National Bank, Cincinnati, O.

CINCINNATI, O.—The consolidation of the Universal, Cincinnati-Buckeye, Jewel, and Bluebird exchanges in Cincinnati resulted in one man, Samuel Sax, being placed in charge of the four local exchanges named, and taking the place of three former managers, Messrs. Penrod, Hite, and Harris.

Mr. Penrod came up to the Universal from the Bluebird office following the consolidation of the two companies, while Mr. Hite was in charge of the Jewel, going there only a short time ago, and Mr. Harris was with the Universal.

Samuel Sax came to Cincinnati from Indianapolis, where he was formerly sales manager of the Universal, and handled the consolidation of the three companies there.

visible," and other pictures from the First National. The company is incorporated for \$10,000.

Theaters at Cumminsville Flooded.

Cincinnati, O.—The Liberty theater in Cumminsville was among the sufferers when an ice gorge, which jammed the Ohio, caused Mill Creek, at Cumminsville, to flood that part of the city. There were several feet of water in the theater, which remained there for several days, and caused considerable damage to the house. Much distress resulted from the flood, which was combined with a scarcity of fuel and freezing weather.

Patriotic Picture Gets Special Favor.

Youngstown, O.—One of the few exceptions to the general enforcement among picture houses of the Tuesday closing required under the Fuel Administration's order was the Dome, which, on January 29, was permitted to remain open by the express permission of the Administration in order to show pictures of life at the army cantonments. The field secretary of the National Military Training Camps Association, who was in charge of the pictures, had the matter taken up with Washington through the Youngstown fuel authorities, and received this telegram in reply: "Your wire received, and military training camp association may show the pictures mentioned in telegram next Tuesday."

through the local committee in charge of entertainment for the soldiers that in future half tickets would admit anyone in uniform to any of the Wilmington theaters on Saturdays.

While Wilmington has no camps, Fort Caswell, at the entrance to the Wilmington harbor, has some three thousand soldiers who are allowed to come up to the city each Saturday in companies of about five hundred each week.

Guy West Booking "Twilight Sleep."

Wilmington, N. C.—The Wilmington Film and Supply Company, who recently bought the Southern states rights on the "Twilight Sleep" pictures, are playing this attraction on a percentage basis throughout North Carolina territory. The film is presented accompanied by a lecture on the subject by a lady.

Guy West, formerly a theater owner of California, is booking the attraction through this territory and it has already played at Raleigh, Wilmington, Charlotte, Greensboro, Goldsboro and several other large towns of the state.

Buffalo News Letter

By Joseph A. McQuire, 152 N. Elmwood St., Buffalo, N. Y.

Sorry Outlook for Fuel in Bison City.

BUFFALO, N. Y.—Buffalo is having the coldest weather of the year, and the exhibitors are experiencing great difficulty in supplying sufficient warmth for their theaters. On the third "heatless Monday" thousands of show-goers preferred to remain at home than to make the trip along the wind-swept streets. However, some of the theaters did a fairly good business on that day, because they had extra good shows. The exhibitors are still worrying over their coal supplies. The local Fuel Administrator does not paint a very rosy picture for them. He says the daily average of coal reaching this city has lessened again. He explains that the fault is chargeable mostly to the railroads and the weather. The shipment of fuel in and out of Buffalo is slow and tedious these days, because many of the trains are several hours late.

Elderly Theater Man Dies.

Buffalo.—The funeral of John Kreitner, formerly interested in Shea's Hippodrome and Shea's Court Street theater, Buffalo, was held here Wednesday, February 5. He was 63 years old. About twenty-five years ago Mr. Kreitner became a partner of Michael Shea in the theater business. They had the old Shea's music hall at Main and Clinton streets, afterward destroyed by fire, and later the Tivoli in Washington street. Then they opened the Garden theater in Pearl street, which was a success from the start. There they had high class vaudeville which for years they supplemented with pictures. About twelve years ago they opened Shea's theater in Court street, and later Shea's Hippodrome, one of the largest and most elaborate moving picture houses in the country. About a year ago Mr. Kreitner gave up his interests in Buffalo theaters, and retained only his interests in the Shea theaters in Toronto. He was a life member of the Elks. The Rev. Martin Walker, of Cavalry Lutheran Church, conducted the funeral services.

Snappy Buffalo Notes.

Rochester, N. Y.—J. J. Farren, manager of the Victoria theater, Rochester, has taken the Hart and Fairbanks reissues.

Buffalo.—"Intolerance" recently drew record business at Shea's Hippodrome, Buffalo. There were no advance in prices. "Thais," a Goldwyn production, was another successful feature at this house.

Buffalo.—Buffalo's street car service is so crippled that patrons of downtown theaters complain of long delays in traveling to and from the shows. There is additional discomfort because the cars are poorly heated.

Dayton's Warm Sunday Brings Out Crowds

Theaters Full and People Waiting in Line for Tickets Were the Rule—Local Personal Notes of Interest and Business Briefs.

By P. J. G., Dayton Correspondent.

DAYTON, O.—Sunday, February 3, turned out the best Sunday matinee audiences for the winter. The weather was warm, and the people came in large numbers. There were more people on the streets, and all the theaters prospered.

At the Orpheum many were standing to see Toto in his first Pathe comedy supported by Kathleen O'Connor, former Dayton girl. From there I went to the Apollo, where I saw a crowded house for a Metro production. In the last row of seats what looked like a censor board in miniature turned out to be Teddy Chifos and L. C. Pollack. From the Apollo I visited the Ideal, and watched Mrs. Vernon Castle and the Dayton favorite, Antonio Moreno, in "The Mark of Cain." This house was crowded and had many standing in line. John Siefert told me he will use Pathe pictures indefinitely.

It was something of a surprise to see a standing line at the Columbia for the "Whip," now playing its second week. A square away is the Majestic, and this house had a standing line at the time of my visit to see "The Lone Wolf" (played here before). The surprise of the afternoon, however, was at the Strand, where, for the first time, it was necessary to open two ticket offices in order to handle the business. The line at this house was almost a square long, with the lobby jammed. Clay Brehm wore a smile that spoke prosperity.

I then visited the Elite, the Woods, the Alhambra, the Mecca, the Midget, People's, and the Old Glory. None of these but were crowded.

Pertinent Dayton Brief Notes.

Although it had been advertised, "Poppy," with Norma Talmadge, did not show up at the Midget, Sunday, February

3, with the result that a Metro picture, "Dorian's Divorce," was used, thanks to L. C. Pollack. To add to the misery, Monday's show did not arrive, and Metro's "Child of Destiny" was used.

I read in the Photoplay Journal that the Comique is to be closed, and will go the sheet one better—it is closed.

Many Dayton exhibitors were included in last week's Pilgrimage to Cincinnati.

The East Majestic here is closed till further notice. It had been operating for four days a week previous to the closing.

Keith's headline attraction this week is Eva Tanguay. T. Chifos cashed in on Eva's popularity, and booked "Firefly" last week; result, good business. Miss Tanguay told yours truly she liked picture work.

Jack Needham, former Dayton Pathe representative, is doing good work with the Government picture made at Camp Sherman, Ohio.

Chas. Gross has nothing more to do with the Majestic here.

Al. Kinsler and Clem Kerr are in a new enterprise, official announcements to be made later.

Harry Wessel's elevator story was exceptionally good. Harry is one of those who would fit in well as the "Old Gentleman" in "Way Down East."

North Carolina News

By D. M. Bain, Wilmington, N. C.

Soldier Tickets Are Half Price.

WILMINGTON, N. C.—There is one place in the United States where the theaters are not endeavoring to reap a mint from the khaki boys. The Howard-Wells Amusement Company has announced

Cleveland News Letter

By M. A. Malaney, 218 Columbia Bldg.,
Cleveland, O.

Theaters Boosting Thrift Stamps.

CLEVELAND, O.—As in all other patriotic movies, the exhibitors of Ohio and their employees have volunteered their organizations to assist in the War Savings Stamp campaign. In Cleveland slides are being shown each day.

A special committee has just been named by the Cleveland director of the campaign made up of prominent film men. It includes B. W. Rueben, of the Superior Advertising Slide Company; E. N. Downs, president of the Screen Club; Henry Lustig, president of the Exhibitors' League, and M. A. Malaney, of the Moving Picture World.

This committee has issued the following statement to exhibitors:

"In addition to securing four-minute men to present the War Savings and Thrift Stamps to the audiences a number of theater managers are offering prizes of Thrift Stamps to the first boys and girls who form War Savings Societies in their neighborhoods.

"It is the intention each week to throw the names on the screen of all persons who have joined the club, and the names of the winners of the prizes. This will stimulate local interest, and will give the exhibitor the credit which he deserves for being a leader in his community in patriotic endeavors."

"Remaking a Nation" Film Liked.

Toledo.—The moving picture production, "The Remaking of a Nation," made at Camp Sherman, O., made such a hit here this week that it was extended for another week at the Temple theater.

Paralta Plays in Two Cleveland Theaters

Cleveland.—Paralta Plays will be shown in the Metropolitan and Knickerbocker theaters, Cleveland. In fact the Knickerbocker has already shown the first, which was Bessie Barriscale in "Madame Who." Last week this house showed Henry B. Walthall in "His Robe of Honor," while the Metropolitan showed J. Warren Kerrigan in "A Man's Man" a little later.

Both theaters are under one control.

Manager Dan Phillips announced that the new Liberty theater, Youngstown, with 2,000 seats, which will be opened February 12, has contracted for Paralta Plays.

Northern Ohio Business Hit.

Cleveland.—Continuous cold weather has played havoc with the box office receipts of many northern Ohio theaters during the last two weeks.

It seems that every storm or cold wave for months has come on Saturday or Sunday, the best days of the week, and the last two weeks have been no exception to this rule.

The larger theaters, however, are not feeling the weather to any great extent.

Metro Will Open Cleveland Exchange.

Cleveland.—Joseph Skirboll, district manager of Metro, has announced that Metro would open a regular exchange in Cleveland shortly. About the same time W. C. Backmeyer, Cincinnati Metro manager, came to Cleveland to assist in the work of opening the exchange.

"We are here to open a regular first class exchange," said Mr. Skirboll. "We are the only big film company without an exchange in the Forest City, and when we open ours it will surprise the exhibitors of northern Ohio.

"We expect to have three prints of all releases, which will include the regular program of one feature a week, the travel pictures and comedies, and the big productions known as Screen Classics.

"The exchange will be opened about March 1, or sooner, if we are in shape before that time."

Big Features Making Money in Michigan

Exhibitors Are Hopeful of Warmer Weather, Though Fuel Is Still a Problem and the Wise Are Keeping Down Expenses—Features Making Records.

By Jacob Smith, 718 Free Press Building, Detroit, Mich.

DETROIT, MICH.—At the time of writing Detroit is having its first warm spell and it looks as if a real thaw would set in, a combination that is bound to improve the coal situation. However, up until to-day (Feb. 7) the coal and fuel situation has been very serious not only in Detroit, but all over the state, and it has considerably affected the attendance of the motion picture theaters. In fact many have closed down indefinitely, while others are operating two or three days a week. In Detroit, as we noted once before in this column, Detroit exhibitors have been extremely fortunate, eleven of them being able to secure all the coal and fuel necessary to keep their auditoriums warm and comfortable.

Although several times exhibitors have consulted with the state and their respective local fuel administrators, no change has resulted to the original order of permitting theaters to operate full time on Monday; closed down on Tuesday, and six hours per day the balance of the week. It is generally believed by leading exhibitors that if warm weather stays any length of time the closing order will be changed and that theaters will be allowed full time as formerly. With all these adverse conditions exhibitors throughout Michigan are optimistic, and they feel that the next few weeks will see a big change in conditions and that the theater business will come back into its own. Exhibitors are holding down their overhead expenses to the very penny and watching the leaks and wastes as never before. It's just a case now of exhibitors being patient another few weeks and then they will surely begin to reap the benefit.

Big Features Getting the Money.

It is a fact that despite adverse conditions at the present time throughout the state especially big features still get the money. The theater-going public may be economizing on account of the high cost of living, fuel and Liberty Bonds, but give them a big picture and they will "loosen up." This is being proven to-day in the state of Michigan more than ever. "The Birth of a Nation" played two weeks at the Washington theater, Detroit, and did an enormous business. It is now playing the state theaters at \$200 per day flat rental or 75-25 percentage, and "cleaning up" wherever it shows, with bookings that extend way into April. "Cleopatra," at the Washington theater, Detroit, opened Sunday, Feb. 3, and has positively broken all house records and doing better each day. The engagement may be extended indefinitely. It was 16 degrees below zero the first two days of the engagement, yet crowds stood outside of the theater waiting to buy tickets. This proves that big pictures properly advertised will get money under the most adverse conditions. Through the state "The Whip" is getting a lot of money, and so are any of the big features.

Samuel Goldfish Visits Detroit.

Detroit.—A noted visitor to Detroit the first week in February was Samuel Goldfish, president of the Goldwyn Pictures Corporation. Mr. Goldfish told the Moving Picture World correspondent that he was very enthusiastic about the outlook for spring business.

Mr. Goldfish spent two days in Detroit in conference with A. I. Shapiro, the local branch manager, John H. Kunsy, and George W. Trendle, of the Kunsy Enterprises, as well as other leading exhibitors. He also visited the Ford Motor company's factory.

In this connection we might add that before leaving town Mr. Goldfish secured

from Messrs. Kunsy and Trendle an extension of the present Goldwyn franchise calling for thirteen more Goldwyn pictures, or a total of twenty-six pictures showing at the Madison theater, Detroit.

Blair McElroy Pays Visit.

Cadillac, Mich.—Blair McElroy, of Fitzpatrick & McElroy, Chicago, operating a Michigan circuit of houses, was in Detroit Feb. 3 arranging bookings for his various theaters. From Detroit he went to Cadillac in connection with the new Lyric theater, which opened officially on Wednesday, Feb. 6. The new house seats about 900 and cost nearly \$40,000. It is a very beautiful theater, managed by George Kennedy, formerly at Ludington. Mr. McElroy spent a week at Cadillac in order to have everything in perfect running order before he left.

Sterling Film Exchange Formed.

Detroit.—H. Woodhead and F. Diehl have purchased the Art Drama features and the Christie comedies, formerly handled by the Tri-State, and will hereafter conduct business from 310 Elm building as the Sterling Film exchange.

The Duplex to Reopen.

Detroit.—At the annual meeting of the stockholders of the Duplex theater, Detroit's only two-auditorium house, it was decided to reopen the house with pictures at an early date. The plans for operating are now being worked out.

New Lincoln to Open in April.

Detroit.—S. J. Stoughton, of the Lincoln Amusement company, which will conduct the New Lincoln theater at Fort and Cavalry avenues, was in Detroit this week. The new house is scheduled to open in April.

Among Exchange Managers in Detroit.

Detroit.—The latest at the film exchanges in Detroit is that H. W. D. Ward is now manager of the Universal-Bluebird and Jewel exchange, while J. O. Kent is manager of the Select; Art W. Blankmeyer is in charge of Harry I. Garson Productions; P. L. Smith is the new general manager of the State Film company; J. M. Duncan is still at Vitagraph; Bob Cotton at the World; Jesse Fishman at the Standard; A. I. Shapiro at Goldwyn; Eddie Fontaine at Pathe; Mr. Ross at Paramount, while Joe Horwitz is in charge at the Foursquare, succeeding George W. Weeks; M. S. Bailey has moved from the film building to 23 East Elizabeth street; Bert Wedge in the film building, has doubled the size of his office since taking on dealers' rights to Simplex machines and Simplex parts.

Michigan Notes of Special Interest.

Detroit.—"Blue Jeans" is having very successful business in Detroit, every exhibitor running it so far reporting big business. It had two solid weeks down town in Detroit—one week at the Madison and one week at the Liberty. It's a Metro picture featuring Viola Dana.

Detroit.—George Rowell, formerly with Pathe and Vitagraph in Detroit, is now selling for George Kleine Pictures, while Bert Graham, formerly with Universal and Pathe in Chicago, is now selling for the General.

Detroit.—Joe Snitzer, district manager for Universal, and Sam Morris, district manager for the Select, have been frequent visitors to Detroit of late in connection with recent changes in management.

Injunction Holds Off Kansas City Censors

George Kleine Office Gets Around Adverse Decision of Local Board—Second Time the Courts Have Been Appealed To Recently.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, MO.—The local George Kleine office is experiencing the same trouble as the Goldwyn office here in regard to the censoring of pictures, and is seeking relief in precisely the same manner. "I, Mary MacLane, in Men Who Have Made Love to Me" was rejected by the Kansas City Board of Review of the Kansas City Welfare Board. The acts and the association of Mary were given as the reasons for the rejection. The picture opened for a week at the Garden theater here on February 3. An injunction in the form of a restraining order was got to prevent any interference in the showing of the picture.

The hearing or settlement of the case is set for after the finish of the run at the Garden, by which time the picture will have been shown. Thus it is seen that the film office is somewhat the winner on the proposition, however advertising matter was delayed by the controversy. The showing of the picture is something in the way of an adventure for a film office, as the Kleine office is the exhibitor in the Garden showing. The picture will be shown on a percentage basis, the owners of the theater and the exchange sharing in the percentage.

With Traveling Men and Visitors.

Kansas City.—George Bowles, manager of the Kansas City Bluebird office, spent a week in Joplin, Mo., and southern Kansas recently.

Joseph Brandt, general sales manager of the Universal Mfg. Co., New York City, spent several days in Kansas City on and about February 1. From Kansas City he will go to Omaha, Des Moines, and Chicago, from which trips he will return to New York.

Joseph Fox, salesman for the local Jewel office, was a visitor in Kansas City, February 1, after spending three weeks on his territory in Kansas.

Joseph Stout, newly acquired salesman for the Kansas City Goldwyn office, was in Kansas City January 31 and February 1 after a trip of two weeks in southern Kansas.

S. J. Baker, manager of the Kansas City office of the Hoffman Foursquare interests here, spent February 1 and 2 in Independence and Coffeyville, Kan.

B. A. Lucas, manager of the local office of the U. S. Exhibitors' Booking Corporation, left January 29 for a two-weeks' trip in Omaha, Nebraska, and Sioux City, Ia.

C. E. McDaniels, who for the last three months has been working as assistant manager of the local office of the General Film, has returned to Chicago, Ill., where he will work in the General office there.

St. Joseph, Mo.—Ira F. Mantzke, manager of the Kansas City Mutual office, recently held a trade showing at the Colonial theater, St. Joseph, Mo., on "The Planter," featuring Tyrone Powers. The showing was attended by about fifteen exhibitors in and about St. Joseph. The picture began a run of three days at the Colonial beginning February 3.

Howard Jameyson to Be Bird Man.

Howard Jameyson, assistant manager of the Kansas City Pathe, was accepted for service in the aviation department of the army. He has been with this office for about six months, and was for a while in the Pathe office at New York City. He says that it will only be a short time before he starts his rise in rank, as he is a firm believer that the moving picture man is bound to rise even in war business.

Two New General Film Salesmen.

Kansas City.—The General Film has put on two new men recently following

the return of C. W. McDaniels to Chicago.

Larence Maddux, formerly assistant manager of the local Mutual office, will cover a part of Kansas and Missouri.

E. E. Reynolds, formerly office manager for the Southern Triangle Pictures Corporation here, will have a part of Kansas and a part of Oklahoma for his territory.

Louisville News Letter

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

Managers Appeal to Authorities to Aid.

LOUISVILLE, KY.—The Board of Public Safety of Louisville and Building Inspector W. E. Glossop have for some time been after the exhibitors to keep their aisles clear of people at all times, and the exhibitors have been endeavoring to comply with the law. However, patrons of the theaters are so bullheaded that it is almost impossible to comply and the exhibitors asked the Board of Safety for aid in the matter.

The board issued a statement to the public through the press.

Many River Boat Shows Destroyed.

Louisville.—A number of picture show and other theater boats on the Ohio and other rivers of the Ohio Valley have been wrecked or seriously damaged by the breaking of ice gorges and the movement of heavy ice in the streams of the state. During the last week in January it was estimated that more than \$3,000,000 worth of damage had been done to packets, tow boats, barges and other river equipment which was swept out of the winter ice harbors.

A Theater for the Community.

Hodgenville, Ky.—F. M. Sparks, head of the Lynn Amusement Company, of Hodgenville, Ky., recently inserted a peculiar notice in the Hodgenville paper, "We are going to have clean, moral, educational pictures and make it a profit-sharing proposition, nationally and locally. To show you my feelings in this matter, will say that I have given my entire profits on the year 1917, equally divided between the Red Cross and the Y. M. C. A., and now I want to assure you on behalf of the Lynn Amusement Company that it is our intention to make the show profit-sharing both nationally and locally."

If Mr. Sparks is really endeavoring to conduct a show merely to have pictures in the city, and without profit to anyone, he is doing something that probably was never before attempted in Kentucky, and something that should be considered as unusually generous. Hodgenville is not really large enough to support a showhouse, and Mr. Sparks' statement rings true.

Atlanta News Letter

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

Foursquare Loses Atlanta Manager.

ATLANTA, GA.—Charles W. Harden, one of the best known motion picture exchange managers in the South, has resigned as manager of the Foursquare Atlanta office.

This move was made necessary owing to the increasing business of the E. & H. Film Company, of which Mr. Harden is half owner.

It is with regret that Foursquare Pictures sees Mr. Harden's withdrawal, as he is the type of man whose efforts are constructive.

Film Traveler Falsely Called Deserter.

Macon, Ga.—William A. Daugherty, a well known theatrical man, whose home is in Macon, and who was declared some time ago to be a deserter because he failed to report for service under the draft law, but who later reported, does not have to serve in the army, as he has been granted a discharge on account of physical disabilities. Daugherty registered in Macon, but is practically on the road most of the time. He left word to notify him at a certain address in the North when wanted. When called, he failed to receive the notice, and did not know he had been declared a deserter until several weeks afterwards. Daugherty was sent to Camp Gordon (Atlanta), and word received here today is that he has been granted a discharge.

No Paid Admissions—Rowdy Audience.

Atlanta.—The committee having in charge the Sunday vaudeville and moving picture entertainment at the Auditorium-Armory for the soldiers in training at Camp Gordon and Ft. McPherson are considering the closing of the doors to the civilians who have been attending, for the reason of their rudeness during the entertainment. Official warning has been given the public through the Atlanta papers, and Sunday, February 3, is to decide whether or not the public will be admitted to any of the subsequent entertainments.

Atlanta Trade Jottings.

House records were broken this past week at the Strand theater by the first appearance of Mabel Normand, an old Atlanta girl, in her first Goldwyn picture, "Dodging a Million." The theater was crowded all week.

Interest in "The Birth of a Nation" still is lively. The theater, with four performances daily, played to capacity. If interest and enthusiasm count for anything the second week's showing of the big picture proves it the greatest drawing card of all pictures even at popular prices, and after it had been shown at three other separate times in Atlanta.

Nashville News Letter

By J. L. Ray, Trade News Service, Nashville, Tenn.

War Tax Crook Operating in South.

NASHVILLE, TENN.—A man bent on misappropriation of Government funds is operating among the moving picture theaters and vaudeville houses in the South. Collector Craig and his force are endeavoring to locate the man, who has been collecting war tax revenues from Southern theaters. Government men are on his trail, but nothing has developed thus far which leads to the capture of the crook.

Revenue officials have issued a warning to theater owners to beware of paying war revenue to anyone until assured that the collector is actually an employee of the government, and has with him a properly signed commission and seal, or unless the collector is personally known to be a representative of the Government.

At last reports the man was making his way toward the Tennessee line, having victimized towns in Alabama along his way. He is thought to have also touched Mississippi in his wanderings over the South, and authorities in that state are also on the lookout for the offender.

Nashville Houses All Open.

Nashville, Tenn.—With the coming of more seasonable weather all moving picture houses in Nashville which closed

during the extreme winter seasons have again thrown their doors open to the public. The Rex and Alhambra, two houses of the Crescent Amusement Company, located on Fifth avenue, are the only two uptown houses which closed on account of the cold weather, although numerous suburban theaters ceased operation during the excessive cold period.

The negro houses have held up remarkably well under the cold snap. The Southern negro is disinclined to creep out of his shell in cold weather, but much prefers to hug a heated stove.

Sunday Agitation On in Birmingham.

Birmingham, Ala.—A Sunday closing fight has again started in Birmingham which threatens to surpass those of former days. During last year the pastors and other radicals instituted a campaign to close the moving picture and vaudeville houses on Sunday, but permission was granted them to remain open as a test to ascertain just what degree of damage or good would be the result. A committee representing the Birmingham Pastors' Union and the laymen of the various Birmingham churches appeared before the city commission on February 5 and asked that body to discontinue the operation of Sunday pictures in Birmingham.

Indiana News Letter

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

O. O. Parks Gets New Lunalite Theater.

MARION, IND.—Oro O. Parks, until recently manager of the Lyric and Indiana theaters of this city, has closed a deal with B. F. Metcalf, and becomes manager of the Lunalite theater, opened recently. Mr. Parks has leased the theater for a number of years. The Lunalite has a seating capacity of over 300.

Orpheum at Clinton Changes Hands.

Clinton, Ind.—Messrs. Stone and Houston, owners of the Orpheum motion picture theater here, have sold the place to Jesse Isgrege. Mr. Isgrege has assumed charge of the theater. The sale was made, it is said, because Mr. Stone will soon be called into the army, and Mr. Houston's other business interests require all of his time.

Offered to Save Coal for Churches.

Goshen, Ind.—R. G. Hanson, manager of the Jefferson theater of this city, is a man with ideas. While the city was facing a serious coal shortage recently, Manager Hanson offered the use of his theater, lighted and heated, to the churches of Goshen for union services on Sunday mornings. The Ministerial Association took up the matter, but before they could reach an agreement the situation improved.

Earl Moore Likes Army Reality.

Bloomington, Ind.—Earl Moore, formerly manager of the Indiana Union theater on the campus of Indiana University, now a lieutenant with the American Expeditionary Forces in France, has written to friends here that he is having more thrills a week there than he saw in the motion pictures in a month. He wrote that he wouldn't miss the experience he is having for anything on earth.

Indiana Business Jottings.

Rochester, Ind.—Clyde and Sidney Wilson, owners of the Paramount theater in this city, were called to their home in Ober, Ind., last week because of the sudden death of their father.

Bluffton, Ind.—Bluffton may have another motion picture theater before spring. A stock company is now being formed with that end in view.

Filmdom Notes and Doings in Twin Cities

Pictures That Have Attracted Attention—Associated Theaters, Inc., Begins Distributing—Other Exchange Notes—Personal Mention.

By John L. Johnston, 719 Hennepin Ave., Minneapolis, Minn.

MINNEAPOLIS, MINN.—So popular, in spite of very cold weather, was "Dodging a Million" and Fatty Arbuckle's "Out West," a combination presented by the Minneapolis Strand, that Manager Branham held the program over two days longer than he intended.

At the New Lyric, "Alimony" and Charles Ray in "The Hired Man" pleased fairly good houses.

At the New Garrick, Ethel Barrymore satisfied a goodly number of her local admirers in "The American Widow," and George Beban in "Jules of the Strong Heart" was well received.

"The Lone Wolf," playing its third Minneapolis run, did splendidly at the New Garden the first half of last week.

At the New Aster, the last half of the past week, January 27, Wally Reid in "Rimrock Jones" enjoyed good patronage.

G. Carroll Johnston Transferred to American Army.

G. Carroll Johnston, formerly connected with the Lochren Film and several theaters in the Twin Cities, has been transferred from the Canadian Expeditionary forces in England to the American Army in France, and is now a motion picture photographer in the aero division.

Manie Gottlieb Arrives Over There.

Manie Gottlieb, former Feature Film Corp. exchange manager here, has arrived in England with the 117th Aero Squadron, a letter to the World correspondent advises.

Jack Corbett Passes Aviation Tests.

Jack Corbett, manager of the Minneapolis Triangle exchange, has been passed by a local medical board for service in the aviation corps of the United States Army, but Mr. Corbett has not received notice of his acceptance for service to date.

Associated Theaters, Inc., to Distribute.

Minneapolis.—General Manager Thomas J. Hamlin, of the newly organized Associated Theaters, Inc., has returned from New York with the announcement that beginning February 17 the new circuit will begin distributing its products to circuit members. Mr. Hamlin has announced that Herbert Brenon's "The Passing of the Third Floor Back" and the Shorty Hamilton series will be released to circuit members shortly.

Among the pictures to be distributed by the Associated upon opening its exchange are "I Believe," "The Deemster," "Glory," "The Witching Hour," "Corruption," "The Struggle Everlasting," "The Eternal Woman," "The Public Defender," "The Little Orphan," "The Soul of a Child," "Little Red Riding Hood," "His Awful Downfall," "Woman and the Beast," "America Is Ready," "Cinderella and the Magic Slipper" and "A Penny Philanthropist." Mr. Hamlin states that a campaign for Iowa members has been begun, and that a special rate of \$10 has been made. Membership for Minnesota, Dakota or Wisconsin exhibitors now costs \$25.

Julius K. Johnson Heads New Garrick.

Minneapolis.—Julius K. Johnson has been named to succeed Lowell V. Calvert as manager of the New Garrick theater, Minneapolis. Mr. Johnson has been organizer and assistant production manager at the New Garrick for over a year, and previously worked with S. L. Rothapel at the Lyric theater, Minneapolis, and also at the Rialto theater, New York. Mr. Hiller, who acted as temporary manager of the New Garrick, has accepted a position with F. F. Latta at his Austin, Minn., theater.

Standard Gets Keystone Reissues.

Minneapolis.—Manager Charles Stombaugh, of the local Standard exchange, has announced the purchase of a number of Keystone comedy reissues, including some of the most successful efforts of Fatty Arbuckle, Mabel Normand, Syd. Chaplin, Ford Sterling, Chester Conklin, and Mack Swain. The Standard has had great success in booking its series of two-reel Hart productions throughout the Northwest.

Secures Italian War Picture.

Minneapolis.—John R. Elliott, of the Elliott-Sherman exchange, has announced the purchase of Italian war films known as "The Isonzo Battlefront," and containing views and pictorial records of Italy's great struggle with the Teutonic forces in the Alps.

Chester M. Sutton Joins Supreme Office.

Chester M. Sutton, formerly connected with the Fox Exchange at Milwaukee, has resigned his position to join the ranks of the Minneapolis Supreme exchange.

Judell Moves to Film Exchange Building.

Benjamin Judell has moved his state rights exchange to the Film Exchange building, and is now in Chicago searching for features to distribute throughout the Northwest.

With the Northwest Exhibitors.

Minneapolis, Minn.—Ruben & Finkelstein have contracted for Pathe plays. They began using their new acquisitions at the New Garrick, Minneapolis, February 3, when Fannie Ward appeared on the screen in "Innocence."

James G. Gilosky, manager of three St. Paul theaters, accompanied by Mrs. Gilosky, has gone to Los Angeles to visit his daughter and his son-in-law, connected with the Triangle comedy company. Mr. and Mrs. Gilosky will be gone about two months. William Sobelman will manage the Alhambra, Gem, and Rex during Mr. Gilosky's absence.

With Twin City Exchangemen.

Minneapolis.—H. S. Lavner, publicity representative from the New York Goldwyn offices, spent several days in Minneapolis recently visiting Manager Bradford and getting acquainted with exhibitors and newspaper people.

R. E. Samuelson, booker for the Minneapolis Pathe exchange, has returned to Seattle, where he will resume work for W. J. Kofeldt at the Pathe Coast office.

Manager Louis H. Koen, of the Metro exchange, showed "Blue Jeans" to Twin City exhibitors Friday, February 1, at the New Garrick theater. Mr. Koen's invitations were printed in two colors, and designed like a pair of pants.

William Johnson, Montana representative for the Friedman Film Corp., visited headquarters recently preliminary to getting a fresh start on a booking campaign with "The Bar Sinister," "The Whip," and other Friedman features.

J. W. Jackson, manager of the Supreme exchange's Sioux Falls, S. D., branch visited Manager Conhaim, of the home offices, and reports good success with Supreme features throughout South Dakota.

R. E. Howe, auditor for the Universal, Chicago, has returned to the Windy City after spending three weeks assisting E. J. Mooney in checking over the accounts of the local Universal exchange. Mr. Mooney, kept in bed for several weeks by rheumatism, is now back at his work.

J. A. Bradley, road man for the Universal exchange, was called to Omaha last week by a telegram stating that his mother was critically ill.

Weekly News Letter from Dallas, Texas

Interesting Brevities About the Film Business in the Southwest—A Sheaf of Personals and Brevities Worth a Passing Glance.

By Douglas Hawley, Times Herald, Dallas, Texas.

Princess Theater Taken by F. S. Ferguson.

VICTORIA, TEX.—The picture business has again claimed F. S. Ferguson. Mr. Ferguson sold out his interests here about a year ago, but has recently come back into control of the Princess theater, which he is now operating.

To Open New House in Honey Grove.

Sherman, Tex.—R. C. Bryan, of Honey Grove, Tex., has purchased from Mrs. LeGrande J. Woods the equipment of the Topic theater here, and has removed it to Honey Grove, where he will operate. Mrs. Woods' son formerly ran the theater, but has entered army service.

"Bill" Oldkno Visits Dallas.

Dallas, Tex.—He once invented a patent milk bottle, which, if paper ever gets cheap again, may come into general use, but now he's a moving picture magnate, and he's visiting Dallas. Who? "Bill" Oldkno, general manager Consolidated Film and Supply Company, with headquarters at Atlanta. He is being entertained by the local manager, Ned Depinet, and he declares business good, with particularly gratifying results in Texas. Mr. Oldkno is also vice-president of the U. S. Booking Corporation, of New York.

Personals of the Texas Trade.

Lufkin, Tex.—Mrs. Nellie Binyon, one of the most popular lady managers in Texas, was on a recent booking trip to Dallas branch houses. Mrs. Binyon operates the Palace theater at Lufkin, and gets along fine with salesmen and branch managers alike.

Dallas.—The face of a former well known Chicago Vitagraph man, Harry Rosenberg, is showing up on some of the scenes in the weeklies taken at Camp Logan, Houston, Tex. He is in training at the Texas camp with the Illinois rookies.

Hugo, Okla.—O. Gill, of the Erie theater, Hugo, Okla., says he's tired of North Pole in the Southwest. Mr. Gill recently was in Dallas, and admitted that the snows have aided the crop and business outlook.

Dallas.—W. A. Godbey, south Texas Vitagraph salesman, says his territory is pretty dry, but that exhibitors generally are doing pretty well, with optimism up-pest.

Dallas.—T. O. Tuttle, of the Kleine-Edison New Orleans office, has been a recent Dallas visitor.

Dallas.—John Luenig has been transferred from Chicago to Dallas for the General Film Company in the booking department.

Galveston.—O. Jorgensen has taken over the Crystal, Galveston, formerly operated under Hulsey management. Mr. Jorgensen operates the Crystal Palace, a big beach resort at Galveston.

Dallas.—W. S. Tuttle, formerly with Vitagraph, has gone with Kleine-Edison. Mr. Tuttle was turned back by army examiners after volunteering.

C. W. Batzel, of the King and Queen theaters, of Sherman, Tex., reports some specially fine bookings recently secured by him on a visit to Dallas exchange.

Prairie State News Letter

By F. H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Theater Notes from Nebraska.

LINCOLN, NEB.—As a part of the fuel conservation movement a special committee of the Commercial club arranged for theaters to close at ten o'clock. Most theaters made the opening time about half an hour earlier. The Acme Amuse-

ment Company, controlling the Wonderland and Elite theaters, started at the regular time, but closed at ten o'clock, allowing patrons the privilege of seeing the rest of the show the next day.

Lincoln, Neb.—Manager Carman, of the Rialto theater, is going after afternoon patronage by playing up the musical end of the program. The orchestra has been augmented, and a half hour concert is given at the three o'clock performance.

Friend, Neb.—R. A. Gavin has closed the San Carlo theater because of lack of business.

Hartington, Neb.—The Elite theater is now under the management of Mr. Duman.

Spalding, Neb.—F. J. O'Hara has been making plans to open a moving picture theater here.

Niobrara, Neb.—W. W. Ashbaugh has been making plans to operate a moving picture theater here.

Windsor, N. D.—A moving picture theater has been opened by Miller & Thimmesch.

Hazen, N. D.—R. L. Stephens has purchased the Fota Pla theater from C. N. Freer.

Notes Across the Dakotas.

Parker, S. D.—Manager Jekyl has sold the Fad theater to H. Wheeler and Miss Selwyn, who have been directing home talent plays here. The change is effective March 1. The new owners plan to remodel the theater.

St. Louis Street-Carless—Theaters Suffer

Never Before Have Local Exhibitors Had a More Disappointing Sunday as on February 3 When Car Men Struck and Patrons Failed to Arrive.

By Mary Moore, 6035 Kingsbury Bldg., St. Louis, Mo.

ST. LOUIS, MO.—Sunday night, February 3, found the fourth city of the land, St. Louis, heatless, lightless, and, worst of all, street-carless. 800,000 people had to walk miles, while some 20,000 crowded into busses. Just one form of gayety shone out amid the dullness of a great but sorely beset city. This was in the film theaters, and it is estimated that when the 2,750 street car conductors who struck for higher wages walked out on Sunday at 6 p. m. they also walked out one-half of the patronage of St. Louis' numerous motion picture houses.

Never before in the history of local film-dom have the exhibitors suffered as they did on Sunday night, February 3. To a certain extent neighborhood picture houses proved a haven of solace to the weary, trial-stricken St. Louisans, but the larger houses, where crowds are jammed in on Sunday night to the fullest capacity, suffered a cut in receipts of between 25 and 50 per cent. Legitimate theaters were practically deserted.

President Mogler, of the Exhibitors' League, said the houses would feel the strike greatly, but was hopeful that the strike would be of short duration. "I'm surprised that conditions are not worse," said Mogler. "Our motto is optimism, and we'll fight the situation as we did the necessary conservation of war."

Tax Gets Big Legitimate House.

St. Louis.—Another "legitimate" theater has succumbed to films in St. Louis. The Shubert-Garrick theater, until this week the home of the regular Shubert first class attractions, will be turned into an exclusive motion picture house within a few days. The Fox Film has practically completed a deal to take the theater for exclusive first run pictures and return engagements of feature films. One of the first films to be seen at the theater, it is planned, is Theda Bara as "Cleopatra."

Garrison, N. D.—The opera house was destroyed by fire.

Underwood, N. D.—The Star theater, owned by W. L. Brown, was destroyed by fire.

Dickinson, N. D.—F. M. Nicodeme heads the staff of the Rialto theater, which has been opened here. Mrs. Nicodeme will be in the office. A. J. Lane will have charge of the projection, and Laurence Dobson will be doorman.

Among Midwest Theaters.

By Kansas City News Service.

Williamstown, Mo.—O. H. Dickey is building a picture show.

Casterville, Mo.—J. W. Brixey is planning to open a picture show at Rockerville as soon as a building can be made ready for it.

Belleville, Kan.—The White Way theater, of which Barton Davis has been manager for the past two years, has changed hands, and C. A. Chapin is now manager and proprietor.

Iola, Kan.—The Elite theater has changed management, and T. N. Magruder, of Cherryvale, Kan., has taken charge.

Wichita, Kan.—O. K. Mason, Frank Krehbiel, and other Wichita men have purchased the Colonial theater at 117 North Market street, and will remodel it.

Waco, Tex.—Work will begin in a few weeks on a new airdome theater on Washington street near the corner of Sixth. The structure will be erected by A. L. Mitchell and A. H. Simon, who are lessees of the Majestic theater.

Waco, Tex.—Another picture show is to be located on the Arcade walk at Camp MacArthur. Work has been commenced on the building by the B. M. Wilson Lumber Company.

D. M. Thomas, Fox manager in St. Louis, expects the house to be turned over to his company within a few days. The "legitimate" houses for first class productions tried to keep three big houses going in the business center of the city, but failed. Two big houses are all that St. Louis will support. So the Shuberts, after the split with Klaw and Erlanger, decided to move to the Jefferson with "Love 'o Mike" and "Oh, Boy," leaving the Garrick open to pictures.

Pertinent Personal Notes.

St. Louis.—H. D. Naugle, manager for the Western division of the Vitagraph Company, with headquarters in Los Angeles, was in St. Louis for a few days this week on a tour of inspection of the Vitagraph interests.

G. F. Hennessy, manager of the Bluebird distributing forces in St. Louis, has been put in charge of the Jewel Productions also.

Olga Petrova's first Petrova picture, "Daughter of Destiny," was well received in St. Louis. Manager William Sievers, of the National Exhibitors' Circuit, announced that the picture made appreciable increases in the receipts of the New Grand Central, the city's largest first run house.

The Cella-Tate Syndicate, Dave Russell, manager, is happy over results obtained from "Uneasy Money," with Taylor Holmes.

Cecil Mayberry, manager of the Four-square offices, is touring Illinois and Missouri on business in the adjustment of release dates due to the fuel closing orders.

Joseph Blume, of the Standard office, switched to the Goldwyn forces during the week.

Joseph Desberger, St. Louis manager of the United Booking Exhibitors' Corporation, has just returned from a trip to southern Illinois.

Des Moines News Letter.

By Dorothy Day, Register Tribune, Des Moines, Ia.

Bluebirds Again Back in Laemmle Film Office.

DES MOINES, IA.—The Bluebird office has returned to the Laemmle Film Service offices, at 922 Locust street. Zach Harris, who has been managing the office, has returned to New York City, and D. B. Lederman will conduct the exchange, with F. C. Crawford as acting manager. Mr. Crawford was promoted from the office of traveling representative. All the employees at the other Bluebird office have been retained, and will continue their work in the Laemmle office.

This gives the Locust Street exchange three separate and distinct feature concerns—the Jewel Productions, Inc., the Bluebirds, and the Universal features, serials and comedies, all under the supervision of Mr. Lederman. Nicholas Amos acts as manager for the Jewel Productions.

Mr. Lederman says that the change was made to do away with much overhead expenses.

Des Moines Theaters Have Plenty of Coal.

Des Moines, Ia.—Up to Sunday the 3rd of February the Des Moines picture houses had not been affected in any way by the shortage of coal, not even the hours of running had been cut down in spite of the fact that the retail stores will open earlier and close sooner beginning the 4th. However, there are few of the very small towns in Iowa that have not closed down for a couple of nights or so for lack of heat. In Waterloo the theaters have been ordered to do away with all matinees except Sunday, in Cedar Falls the theaters were closed one Wednesday, but with indications that they would now be allowed to run all seven days.

Iowa Exhibitors in Khaiki.

Des Moines, Ia.—While the writer was at the Pathe exchange, Saturday afternoon, a couple of Iowa exhibitors, now in service at Camp Dodge, came in to visit with L. A. Sheridan, manager. Dennis Cota, of the Cota theater in Waukon, is now corporal. Mrs. Cota is managing the theater during her husband's absence.

Al. Thorpe, who enlisted in the service to look after the entertainment of the Knights of Columbus at Camp Dodge, and left his Plaza theater in Manchester to the management of his brother, announced that the Plaza had been sold to three Manchester citizens.

L. A. Sheridan Boosting "Innocence."

Des Moines, Ia.—L. A. Sheridan returned Saturday from his second extensive trip with the big Pathe play, "Innocence." He has covered Waterloo, Cedar Rapids, Mason City, Ft. Dodge, Emmetsburg, and the outlying towns. He will continue his trips over the state until every one of the principal towns will have seen the picture and know the policy of the Pathe plays.

Well Known Iowa Film Man Dies.

Des Moines, Ia.—C. C. Mendenhall, perhaps one of the best known film men in this territory, died Tuesday afternoon, January the 29th, at the Iowa Lutheran Hospital in Des Moines. His death was brought on from complications resultant from an injury of eight years ago. Mr. Mendenhall has suffered from ill health and serious spells of illness for the past two years.

Mr. Mendenhall has acted as salesman for several different film companies in the Middle West, but for the last couple of years has been the traveling representative for the Kansas City Feature Film Company. Every exhibitor in every town in Iowa knew Mr. Mendenhall and respected him for his pleasing manner of doing business and his reliability.

Berkeley Mothers' Clubs to Censor Films

Sweeping System of Boycott Planned for Unapproved Shows—Local Theater Managers Feel That the Implication Is Unjust.

By T. A. Church, 1507 North Street, Berkeley, Cal.

BERKELEY, CAL.—A crusade for better pictures has been launched by the women of Berkeley through the Berkeley Federation of Mothers' Clubs, and a sweeping system of boycott has been proposed to take the place of official censorship relied upon in many communities. This proposition was placed before the members of the club recently by Mrs. William H. Marston, who said: "Mothers should know something about every play before they permit their children to attend a performance. If something is known about the plays and the proper are distinguished from the improper performances, the theaters will soon learn that only the proper shows are desired and profitable."

The managers of Berkeley moving picture houses, of which there are six, declare that they are exercising extreme care in the selection of their programs and fail to see on what grounds the members of the club base their complaints in regard to indecent, or improper performances. They insist that the standard of pictures shown here is maintained at a higher level than in any other city of its size in the country. One house has offered a children's matinee on Saturday afternoons for the past two years with such success that other theaters have copied its plan, while all the others book pictures that will be attractive to the students of the University of California, around which local community life revolves.

Hippodrome Circuit Completes Big Deal.

San Francisco, Cal.—The circuit of Hippodrome theaters conducted on the Pacific Coast by Ackerman & Harris is growing steadily in size, and during the present year a number of fine houses will be added, especially in California. A house was recently opened at Fresno, Cal., and this has been doing a huge volume of business. Plans are now being made for the erection of a theater at Modesto, Cal., another city in the San Joaquin Valley that is growing, at such a rapid rate that it promises to soon rival Fresno in size. Work is under way on the erection of a big house in a prominent location at San Jose, Cal., and this will be ready for occupancy within a few months. The announcement of still another new theater will be made within a few days, plans for this being completed with the exception of a few details.

Not only have Ackerman & Harris been busy of late closing deals for new houses, but they just closed a contract for film service that has proved to be an eye-opener for some local exhibitors. They have secured from E. M. Asher, manager of the Turner & Dahnken Film exchange, the first-run rights on the next eight Charlie Chaplin releases for this city, paying the unheard of sum of \$20,000 for these, or \$2,500 for each for a single week. These may be shown at either the Hippodrome or Casino theaters and cannot be shown at any other local house for at least forty days. Negotiations are now in progress for booking these films for other houses in the circuit. Sam Harris recently returned from a tour of inspection through the Northwest, where he found the amusement business to be in good shape.

Marion Kohn to Open New Exchange.

San Francisco.—Marion H. Kohn, president of the Consolidated Film Corporation, left this week for Seattle, Wash., where he will establish a branch film exchange under the name of the Northwestern Consolidated Film Corporation. Ackerman & Harris will be affiliated with this exchange, and the releases of the Educational Film Corporation will be

shown in most of their theaters. In addition to handling these releases this new film exchange will also handle the Ivan productions in the Northwest, arrangements to this end having been completed on the recent visit of Jesse Goldberg to this city. During the absence of Mr. Kohn in the Northwest the local exchange will be in charge of Rueben Cohen. Miss Laura Marron has been made secretary of the new corporation, as well as the parent one.

Eugene Roth Home Again.

San Francisco.—Eugene Roth, managing director of the California and Portola theaters, has returned from an Eastern trip, on which he combined pleasure with business. While away he inspected theaters in many of the leading cities.

Progressive Managers Hold Conference.

San Francisco.—The branch managers of the Progressive Motion Picture Company, consisting of C. M. Hill, Portland, Ore.; H. G. Rosebaum, Seattle, Wash., and M. L. Lewis, of Los Angeles, Cal., were here recently, attending a company conference with Herman Wobber, general manager, and J. W. Allen, manager of the San Francisco office. Mr. Wobber returned from the East but a short time ago and called this meeting to impart to his co-workers the information he secured at headquarters in regard to Paramount and Arcraft productions and policies. During the week in which this conference was held two private reviews were given of the big Lincoln film, "The Son of Democracy," this being attended by city officials, educators and leaders in all walks of life.

"Doug" Fairbanks to Head Rodeo.

San Francisco.—Douglas Fairbanks will be in San Francisco some time this month with a party of cowboys, a tribe of Sioux Indians, and a lot of Mexicans, to take part in a rodeo at Ewing Field for the benefit of the National War Camp Community Recreation Fund. His advance agent, Bennie Ziedman, arrived here recently to make arrangements for the show, and a real hot tamale treat is promised. A recent entertainment of this kind at Los Angeles netted \$18,000, and there is a suspicion that San Francisco will come through with even more.

Wm. H. Jobelmann Joins Select.

San Francisco.—Wm. H. Jobelman has joined the local office of the Select Pictures, as head of the promotion department, and is now placing into effect some of the original ideas which have made him a leader in moving picture publicity work. He is now handling the correspondence, making up sales-letters and working out new ideas for exhibitors. At an early date he will make a trip on the road to visit exhibitors.

Sol. L. Lesser Buys Triangle Reissues.

San Francisco.—Sol L. Lesser has purchased all of the William S. Hart, Douglas Fairbanks, Frank Keenan, Louise Glaum and Norma Talmadge re-issues of the Triangle, and will take over all contracts made with exhibitors by this concern. Exhibitors throughout the territory are wiring in to learn if their contracts still hold good and are being informed that all will be honored. The All Star Feature Distributors, Inc., of which Mr. Lesser is the head, has renewed its contract for Billy West comedies, and will release one a week. Arrangements are being made for the release of "The Carmen of the Klondyke," for which the Pacific Coast rights were recently secured.

Portland, Ore., Operators Have Auxiliary

Wives of Union Members Plan Festivities for Odd Mondays When the Business Meetings Are Not Held—Other Oregon Notes of Interest.

By Abraham Nelson, 601 Journal Building, Portland, Ore.

PORTLAND, OREGON.—The Portland motion picture operators' union is progressing nicely, according to J. S. Haughey, secretary of the organization. The union meets on the second and fourth Mondays of each month, and now the wives of the members have formed a ladies' auxiliary, which attends to furnishing festivities on the first and third Mondays. Usually a feed is arranged for the boys after the show.

The Portland union has always co-operated with the theater managers, and this co-operation has been reciprocated, with the result that there has been no trouble between the union and the managers in the many years the organization has been in existence.

Eleven members of the Portland union are in the Government service, eight in the army and three connected with other Government work. I. J. Vincent and the Evans brothers are the members of the union now with the American forces in France.

Patriotic Film Goes Well.

Portland, Ore.—The Crystal theater, Mrs. Hudson, manager, recently showed "The Man Without a Country" in a novel manner that was very successful. The Crystal is a suburban theater and does not usually run matinees. "The Man Without a Country" was put over with a quartette which rendered patriotic selections at appropriate places in the film, besides opening and closing with patriotic numbers. The result was that on a week-day matinee the Crystal stood 'em up.

Noted Film Quartette in Town.

Portland, Ore.—Usually when film men come to town they stay away from each other as much as possible. Not so with Al Eden, C. J. Kerr, J. S. Woody and Frank Steffy. They're good fellows; they don't knife each other and their companies enjoy good business in the territory as a result of their congenial natures. Eden and Kerr were in Portland to see "Cleopatra" go over at the Majestic; Woody was placing the Select service, and Steffy was placing "I, Mary McLane" and "Brown of Harvard."

Other film men in the city during the week were H. H. Hurn, Triangle, who placed the service in the Columbia, its old stand, and who departed early in the week; also C. F. Hill.

Nick Pierong Goes to Tacoma.

Portland, Ore.—Nick Pierong, former manager of the Strand theater here, has gone to Tacoma as manager of the Hippodrome theater. With him went L. H. Berry, who will be his assistant. Berry formerly was employed in the same capacity in Portland and was also poster clerk at the Film Supply Company.

Mr. Pierong is one of the best known theatrical men in the Pacific Northwest, having managed the Empress theater for Sullivan and Considine.

"Cleopatra" Presented at Majestic.

Portland, Ore.—Portland photoplay patrons had an opportunity to see "Cleopatra" at the Majestic theater during the week of Feb. 2 and they surely did use it to advantage. The picture was presented by Manager J. J. Parker in a manner that has never before been essayed in Portland. The theater was fixed up for the occasion, even to new Egyptian frescoes on the walls, and the house attaches wore costumes in Egyptian regalia.

The picture was presented with twenty-two pieces of music in two complete orchestras. The musicians were divided so that there was orchestra music for

each show. There were five performances a day, beginning at 10:30.

Most of the credit for the elaborate manner in which the production was presented is due to Harry D. Green, house manager of the Majestic, whose untiring efforts enabled all the arrangements to be completed on time. The publicity was in charge of Chas. E. Couche, regular Majestic publicity man, and P. S. Mattox, who travels with the show. The Fox representative who handled the business end of the show in Portland was Henry Pierson.

Sperry Completes Successful Trip.

Portland, Ore.—B. J. Sperry, travelling representative for the Progressive, handling Paramount and Arctcraft in this territory, recently returned from eastern Oregon, where he reports the picture industry progressing nicely. He brings the news that F. E. Alderman, who formerly conducted the theater at Athena, is now assistant to Guy Matlock at Pendleton, also that J. P. Cotter is making improvements in the Orpheum theater at Baker. Mr. Cotter is one of the most progressive exhibitors in his part of the state and is reported to be enjoying excellent business.

Exhibitor Gets Army Commission.

Portland, Ore.—Lieut. W. L. Cutts, now in the aviation service in Portland, was formerly manager of the Liberty theater in Spokane and was an exhibitor in Butte. He sold his theater interests and was commissioned as lieutenant after a period of training. Now the Government has recognized his ability as a motion picture expert and has delegated him to gather films on aviation service, to be shown in the army camps. The film exchanges in Portland have opened their vaults to him and he is cutting appropriate scenes from weeklies for Government use.

Snappy Oregon Shorts.

Portland, Ore.—E. R. Simpson, Pathe representative in Portland, journeyed to Seattle recently to attend the "Pathe Week" there.

Springfield, Ore.—Ernest Bladen has bought the Bell theater from W. J. White.

Portland, Ore.—Pete Sabo reports that several exhibitors are adding second machines to their equipment, which indicates prosperity in the territory. Among those furnished by Mr. Sabo were: M. B. Donovan, Portsmouth; J. Sullivan, Powell; Frank Biles, Majestic, Roseburg; also added equipment was installed in the Arcade at Warrenton.

Condon, Ore.—Thomas and Plummer, local men, have purchased the American theater from D. H. Cottmyer.

Seattle News Letter.

By J. S. Anderson, East Seattle, Wash.

G. P. Endert Takes Arctcraft Job.

SEATTLE, WASH.—George P. Endert resigned two weeks ago from the managership of the Seattle Pathe exchange to become sales manager for Arctcraft-Paramount in the same territory. Until the new manager, W. A. Kofeldt, arrived, W. H. Rankin, Pathe salesman, had charge of the office. Mr. Kofeldt came this week from Minneapolis, where he was manager of the Pathe exchange. He declares that he is glad to get back to the Pacific Northwest after the intense cold of the middle states. Mr. Kofeldt was manager of the Portland Pathe office until that was closed last year. Previous to that he was in San Francisco.

George West, for several years booker in the Seattle Pathe office, went with Mr.

Endert to the Arctcraft-Paramount headquarters to take up the same work for that exchange.

B. Rubin, former booker for Arctcraft-Paramount, is now booker for Pathe.

C. D. Hammer, formerly cashier in the Los Angeles Pathe office and studio, has come to Seattle to assume the cashier's duties in this office.

General Business Conditions in Washington State.

So far as I have been able to learn not a single motion picture theater has closed on account of the recent depression, but quite a number of the small town houses have cut the number of their shows per week down about half. The general feeling among the small town exhibitors is that the coming Liberty Loan and the Thrift Stamps, particularly, will cause more and more people to cut down their attendance at motion picture shows. They feel that patriotic investments are affecting amusements more than the war tax, because most of the people in this territory are now more prosperous than they have been for several years due to the great shipbuilding activities in Seattle and the Grays Harbor country, and to the high prices the fruit ranchers of eastern Washington are getting for their fruit. The prosperity in the country districts, however, is not enough to counterbalance the patriotic investments made by the people, and the exhibitors are preparing to cut expenses down to a minimum for the next six months; but it is significant that none of them apparently are considering closing their houses.

In Seattle, itself, the motion picture business has not for years been so good. All the downtown houses are making good money, the people having grown accustomed to the raised prices, and the neighborhood theaters are getting their share of the prosperity also. The great numbers of men employed in the ship yards are receiving high wages, and the motion picture business was quick to reflect the general prosperity caused by the increased pay roll.

Jas. M. Tally Brings Bride Home.

Seattle, Wash.—Jas. M. Tally surprised his friends last week by going down to Portland and bringing back a bride. The new manageress of the Vitagraph was Miss Florence Marie Flood, of Portland.

While in the Oregon city, Mr. Tally took time to call at all the 50 theaters there.

Mansfield Theater Opens Again.

Mansfield, Wash.—Mrs. Clara Wright, of the Mansfield theater, has been ill for the last two weeks, and the theater had to remain closed during that time. Mrs. Wright has now recovered sufficiently to open the house.

MORE SAN FRANCISCO NOTES.

By T. A. Church.

W. H. (Buck) Massie, until recently manager of Clune's Auditorium, Los Angeles, and formerly official greeter at Universal City, was in San Francisco a short time ago in the interests of the Fox Film, having charge of the big production, "Cleopatra."

William Steiner, a pioneer in the moving picture business, was in San Francisco a short time ago in the interests of productions he is about to bring out.

John T. Carleton, of Carleton, Inc., a prominent producer of Los Angeles, was a business visitor in San Francisco.

E. H. Emmick, of the Peerless Film, recently returned from a trip to Los Angeles. This concern is now handling the releases of the Educational Film Corporation in the Southern territory.

Joe Partridge has been succeeded as Pacific Coast representative of the U. S. Exhibitors' Booking Corp. by W. A. Bishop.

Fred Dahnken, Jr., president of the T. & D. circuit, who is now in the East,

plans to remain in New York for several months.

Two Bluebird productions on Market street was the showing made by the Universal during the last week in January, "The Grand Passion" being shown at the Alhambra, and "The Girl by the Roadside" at the Jewel. A similar showing will be made during the week of Feb. 10.

In the San Francisco Field.

Corning, Cal.—The new theater of Guy V. Fleming will be ready for occupancy in about thirty days and it is the plan to conduct this house seven days a week. The other house here operates three days a week.

Concord, Cal.—Improvements are being made at the Majestic theater, including the installation of a Simplex machine purchased from Walter Preddey of San Francisco.

Lodi, Cal.—The stockholders of the Lodi Investment Co. have decided to ask for bids for the construction of a theater on South School street.

Oakland, Cal.—The Piedmont theater, which has been closed for the past month, has been reopened by Tom Spies.

San Rafael, Cal.—The Liberty theater is to be reopened by A. G. Eustace.

Honolulu, T. H.—The Consolidated Amusement Company has been incorporated, with a capital stock of \$250,000, by Joel C. Cohen, Arthur Coyne, John H. Magoon, Alfred A. Magoon, and Marmion M. Magoon.

Reno, Nev.—Hurst Bros., who recently took over the T. & D. theater, have remodeled and redecorated the house, and will open it shortly as the Rialto theater.

Reno, Nev.—The Premier Film Corporation is preparing to erect a studio near Moana Springs. Particular attention will be devoted to the filming of Bret Harte and Mark Twain stories.

Vancouver News Letter

By James M. Maxwell, 2770 Tenth Ave. West, Vancouver, B. C.

May Form Screen Club in Vancouver.

VANCOUVER, B. C.—At the last meeting of the Film Exchange Managers' Association of B. C. the subject of forming a screen club was brought up, and is now under consideration, while a committee of three members are securing information on this subject. It is proposed to secure sufficiently large quarters so that they could be used for private screening of pictures, as well as for the meetings of the association, and also for the Exhibitors' Association.

Interesting Business Briefs.

W. G. Carruthers has resigned from the staff of the Fox Films, of Vancouver, and will leave shortly to cover Western Canada with the Rex Beach feature, "The Ne'er Do Well."

Miss Quinn, of the Regal Vancouver office, is making a selling trip through the Okanagan Valley.

P. E. S. Doyle, who left for Philadelphia after closing the General Film offices in Vancouver, of which he was local manager, has written the secretary of the Film Exchange Managers' Association that he has arrived, and is starting in on the new field.

It is expected that some announcement will be made by the British Columbia Government regarding a readjustment of the Amusement Tax Act. It is understood that this matter will be taken up when the legislature meets next month. The exhibitors throughout the Province are anxiously waiting for some form of relief from the severity of the tax.

The Geraldine Farrar picture, "The Woman God Forgot," has been rejected by the censor for British Columbia. The picture was viewed by most of the exhibitors of Vancouver after coming from the censor's office, and they unanimously agreed that they could not understand why it should have been rejected.

"Victory" Films Begin Releasing February

Titan Film Company of Washington Promises Its First Scenic This Month—Educational Subjects Will Follow—No Company Stock for Sale.

By S. Clark Patchin, E. 1811 Eleventh Ave., Spokane, Wash.

SPokane, WASH. — Moving picture films bearing the stamp of the Titan Feature Photoplay Company, Spokane, and released as the "Victory" brand are to be issued at the rate of one a week beginning in February. This announcement is made by J. Don Alexander, president of the Titan Company, and head of the Alexander Electric Company, S. 108 Howard street.

"Our company has financed a group of men who are prepared to begin immediate manufacture of films," Mr. Alexander stated, "and the new company, known as the Allied Film Corporation, has fully paid up capitalization with no stock for sale. The incorporators are Charles B. Dreyer, John T. Mulligan, and E. J. Barnard.

"Mr. Dreyer will have control of the new company's offices, and be in general charge of the production. The Allied people will give their time exclusively to scenic and educational films, a field which the Titan decided not to enter, but in this way will be able to care for.

"The first pictures will be of Spokane and Inland Empire news and scenic subjects, and circuted over a route of 35 theaters now under contract. About 15 employees will be hired, some from California studios."

J. P. Cotter Gets Monopoly in Baker, Ore.

Baker, Ore.—The lease and possession of the Baker theater has passed into the hands of Joseph P. Cotter, who now owns and operates the Grand, Empire, and Orpheum theaters of Baker.

Mr. Cotter is making improvements and alterations in the Baker theater which will insure it being an up-to-date and attractive show house, with new screen for the moving picture productions which will be run, as well as housing road shows in the place. The theater has a seating capacity of 1,200.

The theaters are operated under the name of the Majestic Amusement Enterprises, and Mr. Cotter announces that he is running the Paramount and Arcraft pictures in his houses, and will soon run the Chapin's Lincoln, "Son of Democracy."

Liberty Announces Bookings.

Spokane.—Manager Sam W. B. Cohn, of the Liberty theater, has completed bookings up to June 2. These include the regular Liberty favorites in new vehicles and a number of special features selected from the open market. The Liberty will continue to be an exclusive first-run house.

February 17, "On Trial"; February 21, modern version of Edward Everett Hale's "Man Without a Country"; February 24, Douglas Fairbanks in "The Modern Musketeer"; March 3, Norman Talmadge in "The Moth"; March 7, "The Co-Respondent"; March 10, Bill Hart in "Blue Blazes Rawden"; March 17, Fairbanks in "Headin' South"; March 24, "Come Through"; March 28, Enid Bennett in "The Keys of the Righteous," and March 31, Norma Talmadge in "Ghosts of Yesterday."

Clemmer to Run "Lincoln" Pictures.

Spokane.—Dr. H. S. Clemmer, manager of the Clemmer theater, announces that the Chapin "Lincoln" pictures will be offered at the Clemmer at fortnightly intervals beginning February 9. The pictures were made under the personal supervision of Benjamin Chapin, who impersonates Abraham Lincoln in the series which the Paramount is releasing in 10 episodes under the general title, "The Son of Democracy."

Dr. Clemmer has gone to Seattle on a business trip during which he will review

a number of new film releases which he is considering booking.

Theda Bara Popular in "Cleopatra."

Spokane.—The presentation of Theda Bara in "Cleopatra" proved so popular at the Casino theater that Manager C. S. Stilwell continued it four days longer than the original booking.

Cheyenne Trade Letter

By John C. Fleming, Box 273, Cheyenne, Wyo., with the Wyoming Tribune.

Coal Shortage Does Not Affect.

CHEYENNE, WYO.—All theaters in Wyoming are running full time, as the recent coal restriction does not affect the theaters of this section of the country.

New Theater in Northern Wyoming.

Basin, Wyo.—Basin's new picture house would have been completed before this had not the collapse of one of the walls caused much of the work to be done over. It is expected that the new Basin theater will be running by the first of March.

Opera House Is to Run Pictures.

Pine Bluffs, Wyo.—The opera house at Pine Bluffs, which was destroyed by fire about four months ago, has been entirely rebuilt and is about ready to open with a program of the better photo plays.

Glenrock Theater Ready.

Glenrock, Wyo.—The new Empress theater here opened for the first night recently. The popularity of Glenrock's theater was proven by the number of oil-drillers and workmen who attended the first night's performance.

Wisconsin News Letter

By F. H. Madison, 623 S. Wabash Ave., Chicago, Ill.

New Theaters and Exhibitors Notes.

MADISON, WIS.—The American Theater Company has filed articles of incorporation with the secretary of state. Incorporators, Louis Trassen, Herrman Kuethe, and H. W. Burt.

Black River Falls, Wis.—A. F. Werner has purchased the moving picture equipment in the R-K hall from F. E. Keefe, and installed it in the opera house, where he has been giving picture shows.

Milwaukee, Wis.—Miss Hazel Daly, of the Selig Company, appeared in person at the Merrill theater in connection with the exhibition of the film, "Brown of Harvard," in which she appeared. She also selected one man and one woman to be given a try-out at the Selig studio in Chicago.

Janesville, Wis.—N. Stephenson and James Zaniias have taken over the interest of W. T. Sherer in the Apollo theater. They have purchased the equipment of the theater, and taken a ten-year lease on the building. Zaniias, who has been manager for the last five years, will continue in that capacity. The policy of vaudeville four days a week and pictures three days will be continued.

Kaukauna, Wis.—Alex Conkey & Sons and John Cleland have purchased the Nugent theater, which recently was damaged by fire, and will replace it with a modern structure. The new theater will provide for vaudeville entertainments.

Beloit, Wis.—After seven years in the local field, John Olson has sold the Star theater to the Rex-Strand Theatre Company. The new owners will operate the house only on Saturday and Sunday.

Tri-State Circuit Formed in Pittsburgh

Film Men in Western Pennsylvania, Eastern Ohio and West Virginia Invited to Join New Organization—Has Twenty-eight Members Now.

From Pittsburgh News Service, 405 Fourth Avenue, Pittsburgh, Pa.

PITTSBURGH, PA.—Moving picture theater owners of Western Pennsylvania and surrounding territory are completing the organization of a new circuit to be known as the Tri-State Exhibitors' Circuit, with headquarters at Pittsburgh. At a recent meeting the following temporary officers were chosen: H. B. Kester, treasurer, and A. J. Barthell, secretary. Twenty-eight members are on roll and it is hoped to increase this number to forty at a meeting to be held in this city in the near future for the purpose of forming a permanent organization.

The Tri-State Exhibitors' Circuit hopes to work in conjunction with other circuits now being formed throughout the country. All exhibitors of Western Pennsylvania, Eastern Ohio and West Virginia, whether members of any organization or not, are eligible to join. Communications should be addressed to A. J. Barthell, secretary Tri-State Exhibitors' Circuit, 822 Wood street, Wilkensburg, Pa.

The constitution and by-laws of the new organization are being drafted by a special committee chosen from the following executive committee: F. J. Herrington, Henry Polk, Herman Mewes, Oliver McKee, L. M. Gauding, R. Goldberg, George J. Schweitzer, I. W. Shearer, George Berry, R. S. Jones, M. Bluestone, William Couch and H. B. Kester.

Matthew Teplitz Operating Penn Service.

Pittsburgh.—The Penn Film Service, 938 Penn avenue, Pittsburgh, is now under the management of Matthew Teplitz, who succeeds Joseph Spero. The offices have been removed to the fifth floor and will share the quarters of the Specialty Film Company, operated by Mr. Teplitz. The Penn will continue to handle the William S. Hart subjects and a full program of Mutual releases, as well as a line of four and five-reel sensational pictures.

Spero Forms Bell Film Service.

Pittsburgh.—Joseph Spero, well-known local film man, has organized a new concern under the name of the Bell Film Service, and on February 4 opened an exchange at 804 Penn avenue, Pittsburgh. Mr. Spero recently launched the Penn Film Service, from which concern he resigned to undertake the new project. The Bell exchange will offer a program of twelve reels each week, and has completed arrangements for handling a number of big features, it is announced by Mr. Spero.

Western Pennsylvania Briefs.

Pittsburgh.—Manager Friedbergh, of the Alhambra theater, East End, Pittsburgh, recently inaugurated a new policy whereby he is offering a change of pictures twice a week, and advanced the admission price to 15 cents. The Alhambra has booked practically all of the William Fox Standard features and will also present the Bluebird attractions.

Pittsburgh.—At the Liberty theater, the largest of the Rowland & Clark houses, East End, Pittsburgh, the latest Metro special, "Blue Jeans," featuring Viola Dana, played to capacity crowds the entire week of February 4, this being its premier showing in this city.

Pittsburgh.—Harry Rees has been appointed manager of the booking department of the Pittsburgh branch of the General Film. He succeeds Thomas Skelton, who has accepted a similar position at the local Pathe exchange.

McKees Rocks, Pa.—Robert Webb, a well known exhibitor of McKees Rocks, Pa., has joined the staff of Manager Bron-

stetter at the Foursquare exchange, 127 Fourth avenue, Pittsburgh. Mr. Webb will have charge of the film and advertising departments.

Pittsburgh.—The attractive Lyric theater, East Pittsburgh, has been sold by J. A. Brown to John A. Weaver, an experienced exhibitor. Mr. Brown is negotiating for another house in this locality.

Butler, Pa.—The Carleton theater, Butler, Pa., has resumed its policy of high-class pictures after having run stock shows since last Autumn.

Pittsburgh.—P. D. Irwin, popular traveling representative out of the Fox exchange in Pittsburgh, resigned recently to become chief inspector for the United States Government at a local plant of the Westinghouse Company.

Pittsburgh.—Manager John McAleer of the Independent Film Exchange, Pittsburgh, reports that the Universal's latest serial, "The Bull's Eye," featuring Eddie Polo and Vivian Reed, is meeting with a phenomenal reception. Already seventy-five bookings have been taken. The first

four episodes were screened recently for interested exhibitors.

Pittsburgh.—All feature bookings at the Independent Film Exchange, including Bluebirds, Star Productions and Butterflies, are now in charge of Miss M. Ackenhell. Miss Mullen, who formerly handled the bookings on Bluebirds, has resigned to accept a position with Miller & Buchanan, producers of the Pittsburgh Press Pictorial.

Harry Somerville's Reason for Sticking.

Buffalo, N. Y.—Harry Somerville, formerly manager of the Happy Hour moving picture theater, Buffalo, and now doing the publicity and picture booking for the Miles theater, Cleveland, has a new motto for the new year, according to his letter to the Buffalo correspondent. Of course Harry doesn't mean all he says in his motto. Here it is:

"EVEN AS YOU AND I.

H. Somerville.

"I have been in the show business a long time.

I have been cussed and discussed, boycotted.

Talked about, lied about, lied to, hung up, Held up, and robbed.

The only reason I am staying in this business is to see what the hell is going to happen next."

Quebec Clergy Unite Against Sunday Shows

Condemn New Ruling of Court that Permits Theaters to Open—Both Protestant and Roman Catholic Ministers Act Together in Matter.

By W. M. Gladish, 1263 Gerrard St. East, Toronto, Ont.

QUEBEC, QUE.—All is not sweet and rosy in Quebec City with regard to the permission from the courts for the opening of moving picture theaters in that city on Sundays. A meeting of prominent members of both the Protestant and Catholic clergy of Quebec was held in the courthouse on January 31, with Justice Lemieux presiding, to consider what action would be taken to suppress the Sunday performances permitted by a recent judgment of the Court of Appeals. A letter was read from Cardinal Begin in which he stated that he heartily approved and associated himself with the movement, and that his entire support could be counted upon. So far the manager of the Auditorium theater has refused to open his house on Sundays, but practically all other exhibitors have done so.

Fined for Letting Cold People in Lobby.

Toronto.—Manager J. B. Cronk, of the new Allen theater, and Manager W. G. Mitchell, of the Regent theater, were fined \$20 and costs in the Toronto Police Court for performing an act of mercy. On a very cold and windy day recently, Manager Cronk permitted people to enter the lobby of the theater out of the cold until they could be accommodated in seats of the house. The people would not go away, so Cronk allowed them to stand in the lobby, and in so doing they blocked the front exit. A police sergeant noticed this, and Cronk was summoned to court. The accused pointed out that it was more of a crime to compel the people to stay out in the cold than to crowd the lobby, but the judge could not see it that way.

Manager W. G. Mitchell was accorded the same treatment for the same offence at the Regent theater.

Business does not seem to be so bad in Toronto when exhibitors are being fined for not driving the people away.

Regent Theater Changes Hands.

Ottawa.—The Temple Theater Corporation, Limited, which controls the Allen theater, has purchased the Regent theater, Ottawa. The latter is one of the most prominent houses in Eastern Ontario. Manager Moxley will continue in charge

of the Regent, but the house is to be remodeled and redecorated throughout. The Regent will have first run Paramount releases in Ottawa, these pictures being controlled in Canada by the Allens, who also are behind the Temple Theater Corporation.

Manager Robson Back at His Theater.

Toronto.—Manager Clarence Robson, of the Strand theater, is now on the job again after being confined to his home with illness for a number of weeks. He signalized his return to business by the presentation of "The Fall of the Romanoffs" during the week of February 4. This picture brought great crowds to the house. This was the second run of the feature in Toronto, the first presentation being as a road show at the Grand opera house three months before.

Manager Stewart's Lobby Changes Often

Toronto.—The lobby displays arranged by Manager Stewart for the Rialto theater, Toronto, are becoming more and more brilliant. For "Excuse Me" the whole lobby resembled the interior of a Pullman car, and when the attraction was Charlie Chaplin's "Work" the front of the theater looked like a tumbled-down wreck. Then, again, the Rialto looked like a church when "The Rosary" was presented. These displays are becoming more finished in appearance from week to week, and Manager Stewart's achievements are the talk of all local exhibitors.

Stanley Theater at Lucan Closes.

Lucan, Ont.—The Stanley theater, Lucan, Ont., has been closed altogether because of the inability to secure coal.

Three Changes a Week in the North.

Schreiber, N. Ont.—Manager Wyckes, of the Princess theater, Schreiber, N. Ont., has been receiving editorial attention in the newspapers of the northern portion of the Province because of his aggressive show methods. He has been changing programs three times weekly in spite of transportation difficulties in that district. Mr. Wyckes is practically the whole theater staff, his wife assisting him by performing the duty of pianist.

Critical Reviews and Comments

Upon Current Productions

"THE INNER VOICE."

Pathe Releases Five-Reel Russian Art Film Which Features Ivan Mozukin in Story with Tragic Ending.

Reviewed by Robert C. McElravy.

THIS issue of the Russian Art Films continues the good record made by these productions in the matter of clear, straightforward drama and artistic presentation. It tells the life story of a man who leaves his country home as an ambitious youth to attend the University of Moscow. He is a bright, popular youth named Ivan, and has a sweetheart, called Nina, who shares his ambitions, and also goes to Moscow.

The early courtship of these two is portrayed in an enjoyable way. But Ivan desires to advance too quickly, and falls a victim to gambling. He is treasurer of an organization of students, and on one fatal night embezzles the funds in order to carry on his play. Nina also informs him that she is about to become a mother, and his troubles accumulate faster than he can take care of them. Eventually the child is born, but it dies, and the mother follows shortly afterward.

Ivan comes to maturity a hard, cold man. He has by this time married, and has a son, but the latter dies after a brief illness. Ivan then, craving election to the Duma, pledges himself to a scheming financier. He achieves election, but the vision of his conscience, which has appeared to him at intervals through the years, appears again, and he breaks down with remorse. He dies after wrestling with the vision.

The story, as will be seen from the above, carries a moral, but the moral is impressed upon the observer by indirection and not in the bald manner indicated by a bare recital of the plot.

The settings for this story are not elaborate, but are entirely in keeping with the narrative. The glimpses of Ivan's country home, the students' quarters at the university, and the streets and bridges of Moscow are very interesting. Mozukin's acting of the leading role is almost flawless, and his makeup for the period of his later years is worth the study of some of our American character performers. The production was directed by I. A. Protozanoss.

"THE SONG OF SONGS."

Poison Mostly Taken Out of Sheldon's Risque Play by Elsie Ferguson.

Reviewed by Hanford C. Judson.

THE heroine, let her be as lovely as one pleases, who never fights back, who is all love, who has no passion of the soul, who slips down the easiest way into muck, may be a convincing, but she is not an inspiring sight. The weakness of the books and plays about her lies in the fact that the reader or spectator may miss the things glossed over and inartistically left out, for the reason that if they have been put in except as a Dostoevsky could put them in they would have spoiled the work wholly. It seems that only Russian prostitutes make real heroines.

The Artcraft Pictures Corporation has pictured Edward Sheldon's play, "The Song of Songs," with Elsie Ferguson in the leading role. The leading player has left out much of the girl's disreputable experience. She hasn't answered the question as to motives that Sheldon

passed up, and she has shown us a perfectly spineless individual in the human form. I don't think the picture will make as good a record financially as the play; but it gives many glimpses of real life. It is splendidly acted and is full of character. The lesser individuals particularly stand out as actual and real to a degree. The photography, sets and general staging are perfect.

The late Director Joseph Kaufmann has done a good director's honest work on it, and there is no doubt that it will interest a good many people. Gettrude Berkeley, as the girl's drunken mother, and Henry Leone as her artistic unheroic father, open the picture with distinguished character drawing. Corinne Uzell's passionate Ann Merkle, and Cecil Fletcher's worldly-wise and interesting uncle of the girl's last foolish lover, ring as true. Robert Cummings as the fledgling lover, Frank Losee as the senator, and Crauford Kent as the rather peculiar man-friend of the girl, have conventional parts and fill them with intelligence.

"THE BRIGHT LIGHTS DIMMED."

Metro-Drew Comedy in Which Sidney Drew Does Almost a Solo Act in Reminiscent Drunk.

Reviewed by Margaret I. MacDonald.

BACK in the white light district after several years of matrimonial imprisonment, there was demonstrated to Henry Mason a fact that's sad but true—he discovered that Broadway's memory is a curtailed faculty—"out of sight out of mind." The Metro-Drew comedy, "The Bright Lights Dimmed," is based on this idea and presents Sidney Drew in what is almost a solo act, despite the fact that Mrs. Drew looks in on the first couple of scenes, and that an ensemble of white-lighters, including bartenders and restaurant managers, do the fill-in work. And whether you like bar-room scenes or not, you'll have to admit that in this picture Sidney Drew gives one of the best portrayals of the reminiscent drunk that you have ever seen.

As the simple thread of a story goes Henry Mason, who has been married several years, takes advantage of his wife's absence from home to return to his old playground among the white lights, with the expectation that things will be the same for him. He discovers to his great astonishment and chagrin that people recall their recollection of him with difficulty. He is forced to drink alone, and he arrives home from Broadway dark and empty at 10.30 P. M., drunk and disgusted. Very funny.

"THE GUILTY MAN."

A. H. Woods Melodrama of French Life Before the War—Has Dramatic Climax.

Reviewed by Hanford C. Judson.

OPENING the recent Paramount picture, "The Guilty Man," made from the A. H. Woods stage melodrama, there is an introductory piece of dancing faun and nymphs, expensive, but without particular pertinency, so it is not astonishing to find the work of its director, able as he shows himself to handle the players through the more obvious climaxes of exciting melodrama, a failure to take account of the more subtle suggestions. For instance, the costume

he permits the leading player in the opening scenes affects the whole story. Let us say that this costume is appropriate; then the woman's actions afterward show a strong awakening of the soul. The object of the picture is not to show character, but to provide a situation like any other melodrama, and anything that works against our accepting that situation is an intrusion. So that costume is an intrusion.

These failings do not rob the picture of most of its value as a melodrama. The story, well known, is exciting, and from the time that Claudine's new husband begins to use his stepdaughter, born to Lescuyer, now prosecuting attorney of Paris, as a help in his cafe business, the spectator watches the tale with close attention. Yet the continuity is not perfect even here. The mind is left free to wonder why the characters do not take this or that step to clear up their difficulties easily, and it would not have been hard to satisfy the spectators on these points by explanations. Yet, in spite of all the ability of the players: Gloria Hope, as Claudine; Vivian Reed, as her daughter by her former husband, Lescuyer, played by William Garwood; Flamboy, by Charles French, the waiter, by Hal Cooley, and the former cafe owner, by John Stepping, produce a note of sincerity that carries the spectator's attention with ease. There is excellent atmosphere in the cafe scenes, in the living room above, and in the trial scenes. The picture can very safely be recommended as an offering, though it will hardly be a sure hit everywhere.

"JILTED JANET."

Margarita Fischer Well Sustains Titular Role in Five-Part American Comedy-Drama.

Reviewed by James S. McQuade.

THE story of "Jilted Janet" offers Margarita Fischer numerous opportunities to display her well known powers as a sprightly comedienne. Many of the situations are humorous and out of the ordinary run, and in all of them the star acquits herself well, while the support is always equal to the occasion.

The careful spectator will have his or her pleasure slightly marred by the careless construction of the story in the case of Jules Graham (Jack Mower), the owner of "the house on the hill," which has been borrowed for a night by Janet Barnes (Margarita Fischer). As the story is filmed a mystery surrounds Graham, as his life is in jeopardy twice by a gang of thugs, yet not a word or a scene in explanation is offered. Director Ingraham, even if the script omitted to make things clear, could have easily solved the mystery by an apt subtitle. The whole mistake is evidently due to oversight.

The story is crisply novel. I have never before read or heard of a young woman evening the score on the man who jilted her in such a startlingly novel manner. And Janet Barnes does not only even the score with her former sweetheart; she extends her plot so as to include Susan Reed, the girl who succeeded her in the affections of the caddish Ernest Morgan, and who becomes his wife.

Janet goes out to her brother in California, who is weary of life since he became the owner of a lemon grove. Right across the way from the little cottage on the grove of Frank Barnes is the magnificent country house of the million-

aire, Jules Graham, who, at the opening of the story, is in his club in San Francisco. Janet, in her reply to Ernest Morgan, incloses a photograph of the Graham home, incidentally remarking that the palatial pile is owned by her brother, Frank.

The high marks of the comedy are reached when Morgan and his wife, on a tour of California, send a letter stating that they will visit Janet and her brother. Janet succeeds in borrowing the Graham home for a night from the servants in charge, and the owner, himself, arrives at the same time as the guests who have caused Janet such heartburnings. Graham tells his servants to keep his identity secret, while he offers himself to Janet as a butler while the guests from the East remain. The reader can guess the sequel so far as Janet and Graham are concerned.

How Margarita Fischer's Janet evens up old scores with Ernest Morgan will cause great merriment, and the plot in which Susan, his wife, is paid for her meddling is no less amusing. As for the fate of Janet, herself, Graham takes that in his own hands in a way that will be delightful to all lovers.

"You stole my house, my servants, my automobile, and my heart," he accuses. And Janet asks the penalty.

"A life-long sentence as prisoner in the house you stole—with me as jailer," is the reply.

Release will be made through the Mutual Film Corporation, February 11.

"THE WOMAN BETWEEN FRIENDS."

Excellent Vitagraph Blue Ribbon Feature Released February 11, Starring Alice Joyce and Marc MacDermott.

Reviewed by Edward Weitzel.

ROBERT W. CHAMBERS is the author of "The Woman Between Friends," a five-part Vitagraph Blue Ribbon Feature directed by Tom Terries, and starring Alice Joyce and Marc MacDermott. The picture is excellent in every respect. It is consistently dramatic in story, has variety of scene, convincing local color, intelligent direction, and a thoroughly capable cast. Artist life in Paris furnishes the background, and the plot is highly romantic.

The friends of the story are John Drene, a sculptor, and Jack Graylock, a painter. Both men swear eternal friendship the night before Drene's marriage. Later on the artist runs away with the sculptor's wife. The couple tire of each other, and the woman becomes an outcast. Then Graylock falls honestly in love with a flower girl, one of those sweetly innocent young women found in romance of the Chambers school. Her name is Cecelie, and she follows the painter back to Paris. He installs her with the housekeeper of the studios where he lives, and introduces her to Drene, who is at once inspired to employ her as the model for a half completed statue posed for by his wife.

Drene, who was present when the runaway woman paid for her folly by being accidentally burned to death, has never suspected his friend, but Cecelie unintentionally betrays him. Drene is filled with a determination to kill Graylock at once. He then concludes that this would not be sufficient punishment, and informs the artist that on a certain day he must shoot himself or be killed. As a further revenge, Drene makes up his mind to wind Cecelie away from Graylock. He starts to put his plan in operation, not knowing that the girl has already fallen in love with him. Her gentleness and devotion softens his heart toward his one time friend, and he tries to prevent Graylock from carrying out the compact. The artist fires the shot as agreed, but only wounds himself, and Drene finds peace and happiness with Cecelie.

Alice Joyce has never done anything better than her playing of the flower girl, whose wistful gentleness and appealing beauty just suit her personality. Marc MacDermott as John Drene, Robert

Walker as Jack Graylock, Edith Speare as Drene's wife, and Katherine Lewis as Cecelie's sister are the other names on the program.

"WHIMS OF SOCIETY."

Ethel Clayton in Five-Part World Release Acts the Factory Girl Heroine of Story by William Addison Lathrop.

Reviewed by Edward Weitzel.

THE struggles of a working girl, as well as the "Whims of Society," are shown in a five-part World photoplay written by William Addison Lathrop and directed by Travers Vale. The author has kept to the familiar road laid out for stories of this class, but sustains the interest with considerable skill. Two strongly contrasted grades of society are pitted against each other, the owners of wealth being sordid and disagreeable, and the factory girl heroine possessing a complete line of virtues. Nora Carey, as played by Ethel Clayton, is a superior type of mill hand who finds it difficult to support herself and a younger sister on nine dollars a week. Hugh Travers, the son of the mill owner, is attracted by the girl, and acts the part of a champion when one of his father's foremen tries to become too familiar with Nora. Hugh also defrays the younger sister's expenses at boarding school, and, when Nora is discharged from the mill, places her in a high class apartment and foots the bill.

A society matron who was anxious to have Hugh marry her daughter, and has arranged a match between the girl and Hugh's father, finds out about Nora's new home, and puts the worst possible construction on the matter. She rushes down to the mill office and tells the elder Travers the scandal. The old gentleman sends for his son, and is informed by Hugh that he intends to make Nora his wife. Travers, senior, threatens to disown the boy, and sends for his lawyers. As he signs the altered will the office is blown up by the foreman, who has also offended the mill owner and been turned off. Hugh's father and the lawyers are all killed, and Mrs. Van Schuyler, the society matron, does not see her daughter make a wealthy match. Although Hugh and Nora have been rather thoughtless of appearances they are properly married in due time. The melodramatic finish is a trifle sudden, and seems an afterthought on the part of the author. Most of the picture is well directed, and the acting is uniformly excellent.

Ethel Clayton displays her never-failing earnestness and skill in the leading role. Frank Beamish as Marlinoff, Jack Drumler as John Travers, Frank Mayo as Hugh Travers, Katherine Johnson as Katherine Carey, Zadee Burbank as Mrs. Van Schuyler, and Pinna Nesbit as Eleanor Van Schuyler have the other important parts. Photographed by Max Schneider.

"THE CAST-OFF."

Bessie Barriscale in Six-Part Thomas Ince Production Written by C. Gardner Sullivan—On Foursquare Pictures Program.

Reviewed by Edward Weitzel.

REVENGE is the main motive of "The Cast-Off," a six-part Thomas Ince production written by C. Gardner Sullivan and released on the Foursquare Pictures program. It is also the last photoplay in which Bessie Barriscale appears under the Ince banner. Two episodes in a woman's life are shown; one, when she is a girl of fourteen working for her living as a servant; the other when she becomes a successful actress and is planning to get even with the man who won her confidence when little more than a child and then attempted to ruin her reputation. There is nothing particularly strong in the story, but the motive for revenge is a very human one. As is usual in such cases time takes the matter in hand and deals out "even-handed justice" to the man the actress detests.

Pansy May is taken from an orphan

asylum and put at work in the kitchen and dining room of Mrs. Hendon-Ware's exclusive boarding house, the lodgers being the most consistently disagreeable and snobbish set ever gathered under one roof. This is one of the weak points in author Sullivan's story. Fashionable boarding house life is a great breeder of snobs to be sure, but it seems almost impossible to have housed so many in one building. At any rate, Pansy May does her best to please them all, and when she unintentionally gets into a compromising position with one of the boarders and is denounced by the man who pretends to be fond of her and cast off by Mrs. Hendon-Ware she is filled with a burning desire for revenge. Her chance does not come for several years. She is then a stage star of prominence, and Guy Henley, the object of her hate, the husband of the star boarder in the old days at the Mrs. Hendon-Ware's. Henley recognizes her, and falls madly in love with the ex-waitress. His wife also starts a flirtation with an admirer, and things look dark for a little baby in the Henley home until Dr. Thorpe, a friend of all concerned, interferes. Pansy is determined to lead Henley on to desert his wife then throw him over, but the doctor makes her accompany him to the house, and shows her the baby, asleep in his crib. The child is put in Pansy's arms, and the little one smiles and clings to her. Her heart softens toward its parents, and she drops her plan for getting even. Thorpe confesses his love for her, and Pansy finds she is only too glad to say yes.

Bessie Barriscale acts both periods of Pansy's life with discernment and charm, and is cleverly supported by Howard Hickman as Dr. Thorpe and Jack Livingston as Guy Henley. The picture was directed by Raymond B. West under the supervision of Thomas H. Ince.

TRIANGLE RELEASES.

"Keith of the Border," Live Western Drama, and "From Two to Six," a Spy Story.

Reviewed by Edward Weitzel.

"Keith of the Border."

THERE is plenty of speed in "Keith of the Border," a five-part Triangle drama of the West, taken from a story by Randall Parrish, scenario by Alvin J. Neitz and directed by Clifford Smith. Save for one error in construction, the repeating of a rough-and-tumble fight between the hero and the villain, the action has that steady forward push that makes for real drama, and is only obtained by slashing ruthlessly all non-essential detail and getting down to business. In other words, nothing is permitted to get in the way of the action except an unnecessary subtitle, and the spectator who doesn't sit up and take notice all the time this photoplay is being unwound is devoid not only of imagination but of the average amount of gray matter.

Such a desirable state of affairs is materially assisted by the presence of Roy Stewart in the cast. The more this actor is seen, the firmer is the impression of his exceptional ability. His naturalness in indicating a fine open character absolutely without fear or any other undesirable quality is not surpassed by the whole list of screen actors. As Jack Keith, the leading character in "Keith of the Border," he is wholly and satisfyingly the man created by the author. His method is the psychologic one, and he thoroughly understands the art of making his face mirror the thoughts within.

The story tells of the attempt of Black Bart to rob a young girl of her fortune after he has stolen valuable papers from her father, whom he left for dead on the desert. Bart manages to have Keith accused of the crime and put in jail, but the cowpuncher digs his way to freedom and starts in to champion the girl. From that moment it becomes a lively and en-

grossing battle of wits and fists, and the end is both happy and reasonable.

Josie Sedgwick is clever in a dual role, and Robert Gills as Black Bart, Pete Morrison as Bill Scott, William Ellingford as General Waite, Wilbur Higbee as Doctor Fairban and Alberta Lee as Mrs. Murphy, complete the excellent support.

"Keith of the Border" was photographed by Steve Rounds and contains an unusual number of picturesque shots.

"From Two to Six."

A story by Arthur Stringer, called "The Button Thief," was the foundation of "From Two to Six," a five-part Triangle picture, directed by Albert Parker and supervised by Allan Dwan. Its action takes place within four hours. During that time the heroine recovers valuable plans stolen from her father by secret agents of the Kaiser and is married to a man she had never seen or heard of before. This argues that events cannot be obstructed by very many side issues. Most of the action takes place in a New York hotel, and the scenes were photographed, both exteriors and interiors, at the hotel mentioned. There is a comedy interest introduced and worked into the story that slows up matters occasionally, but most of the time the attention is fastened on the recovery of the papers and the fate of the inventor's daughter.

"From Two to Six," although of no great dramatic value, is interesting and amusing, and is capably played by Winifred Allen as Alice Stevens, Earl Fox as Howard Skeele, Forrest Robinson as John Stevens, Robert Fisher as Baron Wiederholtz, Margaret Greene as Madame Elsa, Clarence Handysides as Richard Skeele, Charles B. Wells as George Worth, Madeline Marshall as Margaret Worth, Amy Somers as a French maid and Riley Hatch as a house detective.

"JACK SPURLOCK, PRODIGAL."

Fox Comedy with Dan Mason and George Welsh—Most of It Irresistibly Funny.

Reviewed by Hanford C. Judson.

YOUTH and personality are telling factors in making motion pictures. The cakes and ale have been largely set aside for them, and yet long and intimate acquaintance with the laws that govern funmaking and intelligent use of experience are apt, when unhampered by the script, to run away with the picture even in competition with the happiest personal gifts. Youth with its crown pays the tribute of putting the spectators in the frame of mind to laugh from the heart when experience makes occasion.

The best part of the recent Fox comedy, "Jack Spurlock, Prodigal," are Dan Mason's rather than George Welsh's, and that youthful and joyous player's part in it is far from being poverty stricken. Mr. Walsh from first to last is full of contagious lightheartedness and unconscious charm. He plays well, too, and is certainly amusing; but Mr. Mason, when the script gives him a good chance, which is again and again, is delightful. It is partly good luck. Every six-reel comedy is apt to have a best part and Dan Mason, who plays John Spurlock, Sr., drew the best scenes this time; but he knew how to take advantage of them.

The story is by George Horace Lorimer and pictures the adventures of Jack, athletic son of a wholesale grocer. The boy is of the right sort. He gets fired from college and seems to have no business ability, yet is plainly not without qualities. His father, in despair, sends him to the Newark branch of the grocery business, where he buys so many onions that his dad makes him handle them and he joins the Onion Union and leads a strike. After being fired, he has many adventures until he finds a new use for onions and his father slaps him on the back with pride.

In the early scenes there is much that is comical and much that is anything but it. As a whole, and the film is six reels long,

it is thoroughly amusing and as comical as can be. The sub-titles are uneven, but most of them are perfect. It is an exceptionally worthy offering.

"THE HEART OF ROMANCE."

Delightful Picture in Which Age Finds Amusement in Youth's Generous Dreams.

Reviewed by Hanford C. Judson.

YOUTH is abundantly rich, because it can dream, and it is generous, because it is abundantly rich. Age knows the value of dreams from experience, and it knows the glory of generosity because it remembers. Set wise but not ungenerous age to watching youth struggling in the golden net of dreams and you have the basis of one of the most delightful comedy situations possible. This is just what happens in the recent Fox picture, "The Heart of Romance," played by June Caprice and Bernard Thornton, to the great pleasure of any spectator who has a spark of true humanity left in him.

The picture is so rich in humanity that you can look at it from many an angle and find matter worthy of comment. The hero, played by Bernard Thornton, is a poet living in a garret with manuscripts all over his room, any one of which (if the publishers only weren't so flat-headed) is worth a mint. Frances Crowley, who wrote the story, plainly knows a lot about it, too, and also where a poet can pick up a ten-spot occasionally. The picture is rich in matter along this line.

On the other side of the plot, on this side not quite so well filled out but rich enough, is the heroine, played by June Caprice, worth about four millions and trying to give it all away. Her uncle and guardian is the judge, played by George Bunny (son of the famous John Bunny of happy memory), whose smile, generally, and whose flabbergasted look at impudence are "full of dealings with the world." He had once given the poet thirty days for jumping his board bill and the dreamer forgot it. He is put up to asking the judge to back him financially. That is how the boy gets into the house when June is giving one of her lavish parties. The judge remembers what the poet forgot, but the girl rescues him to recite for her guests. She takes his word about his greatness. Her guardian has rebuked her for spendthriftiness; now she will go into business by backing the great writer and make another million in royalties. He is so rich and so generous that he steps right over the judge's traps to show him up.

A thoroughly amusing love story develops in which the poet is semi-consciously master of the situation every time. It is one of the most pleasing pictures I've seen in a long time.

"THE KEYS OF THE RIGHTEOUS."

Paramount Subject Features Enid Bennett in Remarkable Story of Suppressed Love and Regeneration.

Reviewed by Robert C. McElvray.

THIS five-reel offering has many unusual qualities, chief of which are excellent character work, a deep emotional strength and a consistent story which leads up to an extremely effective climax.

Enid Bennett, who is cast in the role of a girl of the woods, gives a remarkable study of repression, which later passes away under the dawning of love and affection for her worthless father. She first appears living in a cabin with her sick mother and tyrannical old grandfather, Peter Manning. George Nichols portrays the latter role, bringing out the intense religious bigotry of the old man, whose life was soured by the girl's father.

As the story opens, a young man named Tom Gale appears. He takes an immediate liking to the girl, Mary, but she knows nothing of true affection and at

first repulses him. Later her drunken father appears and her dying mother makes the girl promise to love and protect him. She undertakes this task, which soon leads her to Ore City, where her father goes for more liquor.

The court scene, in which the girl and her father are on trial, after a wine room raid, is remarkably staged. It succeeds in bringing real feeling into situations that have frequently been handled with indifferent skill. The number, as a whole, is exceptional.

The story was written by C. Gardner Sullivan and directed by Jerome Storm. Others in the cast are Josef Swickard, Lydia Knott and Melbourne MacDowell.

O. HENRY SUBJECTS.

General Film Company Releases Two Numbers, Each of Which Is Clever Combination of Plot and Humor.

Reviewed by Robert C. McElvray.

"Compliments of the Season."

A SIMPLE situation, such as O. Henry liked best, with the action centering about a little girl, a rag doll, a dog and a hobo. The doll is stolen from the child by the dog and recovered by the hobo. That is all there is to the main situation, but around it has been constructed some of the rarest possible sentiment. The child, whose parents are wealthy, pines for the rag doll. Numerous doctors are called in, but cannot remedy her heart ache. A big reward is offered for the doll and when the hobo brings it another turn in the story crops up, for "Fuzzy" has a history and was once a suitor to the child's mother.

The number is handled with delicacy and skill. It makes an interesting addition to the series.

"The Thing's the Play."

This subject is from one of O. Henry's most ingenious stories. It is perhaps not quite so strong in film form as it was originally, but is nevertheless entertaining. It begins with a wedding, following which the groom and best man quarrel. Ten years later both appear, the groom having lost his memory. He is now a famous musician and once more falls in love with his wife. Neither recognizes the other until certain events transpire, which are unfolded in an amusing and satisfying manner. The subtitles carry considerable of the burlesque diction of the original story.

"CARMEN OF THE KLONDIKE."

Selexart Pictures, Inc., Presents a Gripping Seven-Reel Story of the Alaskan Goldfields.

Reviewed by Robert C. McElvray.

THERE is a dash and an engrossing quality to this tale of the Klondike that carries the interest through the entire seven reels without flagging. It probably does not differ greatly in plot from other stories of this region, but there is an excellent combination of continuous interest and delightful character portrayal which gives the subject strong appeal.

Clara Williams is cast in the name part, a role to which she lends unusual animation. Her dancing scenes at the "Golden Palace" in Prospect City are without doubt exceptional. Herschell Mayall as "Silk" McDonald, a brutal adventurer and gambler, is strong in his role, and Edward Coxen contributes some interesting work as the hero. The latter's make-up, indicating the varying changes in his health and fortunes, is particularly commendable.

Character work of the best type is continually in evidence in this offering. There are some good comedy flashes in the first scenes on shipboard, where the girl, Dorothy Harlan, afterward known as "Carmen," is shown on her way to join her lover in Prospect City. She meets "Silk"

McDonald on the boat and he immediately lays plans to win the girl. On the arrival of the vessel he plots with a woman friend and the latter drags the hero and poses as "his woman." At first the scheme is a success and Dorothy takes up a career as a dancer, but later events bring the girl back to her rightful lover. There are several situations in this that may be deservedly called big scenes, notably the poker game, the stampede to the new gold fields and the fight in the rain storm. The latter is slightly prolonged, owing to its primitive brutality, and might be cut somewhat.

Monte M. Katterjohn wrote the story and continuity and the direction was in charge of Reginald Barker.

"THE TURN OF A CARD."

J. Warren Kerrigan Featured by Paralta Plays, Inc., in Excellent Production in Seven Reels, by Frederick Chapin.

Reviewed by Robert C. McElravy.

THE events which transpire in "The Turn of a Card" make a highly entertaining subject of the pleasant type. It has moments that are decidedly dramatic and yet the predominating note is one of enjoyable comedy. It is thoroughly workmanlike in construction and worth all of its seven reels.

J. Warren Kerrigan plays the hero. Mr. Kerrigan has had a fine schooling in screen work and seems born to such a role as the one he portrays here, that of Jimmy Montgomery Farrell. In this he appears as a young man who strikes oil in California, risks his gains against the gambler's luck of "Ace High" Burdette and wins the latter's Long Island home. Jimmy comes East to look the place over after the supposed suicide of Burdette. He finds the latter's daughter in charge. The girl mistakes Jimmy for her new chauffeur, a part which the hero proceeds to carry out in a humorous way. It would be hard to devise better light comedy scenes than the ones in which the girl finds herself falling in love with the supposed chauffeur. The story moves on to a pleasing conclusion, in which Jimmy is charged with having tricked the girl's father out of the property. He offers to return his holdings to the girl, but the father appears unexpectedly and absolves Jimmy of all trickery and the love affair continues.

David M. Hartford gives a finished impersonation of "Ace High" Burdette, and Lois Wilson is delightfully attractive as the girl. Numerous minor characterizations are pleasing. Thomas J. Geraghty adapted the story for the screen and Oscar Apfel had charge of the direction.

"MORGAN'S RAIDERS."

Five-Reel Bluebird Production Features Violet Mersereau in Entertaining Story of Civil War Period.

Reviewed by Robert C. McElravy.

VIOLET MERSEREAU gives an interesting variation of her familiar role of the girl of the woods in this number. She is the daughter of a Kentucky mountaineer at outs with their more civilized relatives, and while her real name is Betsey Dawley, she is more commonly known as "The Wildcat." The cognomen fits her quite well, particularly in the scene where she suddenly drops from a tree and frightens a picnic party of her proud kin almost to death.

The story itself, written and directed by Bess Meredyth and Wilfred Lucas, contains much that is familiar to Civil War fiction so far as the main situations are concerned. But there are many amusing and some exciting special developments. The atmosphere surrounding the mountain regions where Colonel Morgan recruited his men, among whom is Betsey's father, is very well suggested. The girl, an ardent patriot of the confederacy and a good

hater of what she terms the "damn Yankees," attends a midnight meeting of the raiders in boy's clothes. Desirous of doing something to aid the cause she rides away with a young dispatch bearer. When the latter is shot Betsey rides through the lines bearing the message to its destination. The scenes attending this feat are nicely pictured and full of action.

The later developments, in which Betsey aids her father to escape from captivity and then is herself saved from danger by the Union officer with whom she falls in love are of a less thrilling character, but still pleasing.

Barbara Gilroy, Edward Burns and Frank Holland are in the supporting cast.

"VENGEANCE—AND THE WOMAN."

Vitagraph Serial Keeps Up Its Thrilling Career—Nine Episodes Released.

Reviewed by Edward Weitzel.

THE last five episodes of the Vitagraph serial, "Vengeance—and the Woman," find Black Jack, Red Johnson and Comanche Pete still making life a constant battle against sudden death and destruction for Henry Blake and his wife. The titles of these numbers will indicate something of the nature of the dangers they encounter in each episode. No. 5, "The Plunge of Destruction"; No. 6, "The Lure of Hate"; No. 7, "The Wolf Trap"; No. 8, "The Mountain of Devastation"; No. 9, "Buried Alive."

William Duncan continues to risk his neck in the leading role and to direct the efforts of the other actors to shorten their lives with the same skill he showed in the former serial of the untamed West, and is also remarkably successful in finding striking locations and in keeping everything and everybody on the jump. The physical endurance of Carol Holloway is only equalled by her nerve and daring.

"THE KNIFE."

Alice Brady Featured in Five-Part Screen Version of Eugene Walter's Unpleasant but Powerful Stage Play.

Review by Edward Weitzel.

IN "DAMAGED GOODS" the subject treated as propaganda is used in "The Knife" as the foundation of an unpleasant but powerful drama. Written for the stage by Eugene Walter, it has been turned into a screen play by Charles Maigne for Select Pictures and was directed by Robert G. Vignola. Alice Brady is featured as the heroine of the story, and does the best work of her screen experience. Regarded merely from an artistic standpoint, the first four parts constitute drama of an unusually gripping and skillfully devised nature. The last part has not only a decided drop in sustained interest but is badly constructed. The spectator is asked to believe that a young girl who has been drugged and outraged and who has no recollection of the affair would be allowed to run the chance of meeting the man who was responsible for the crime, in the office of her fiancé, a celebrated physician, who knows that such an encounter may bring about the very thing he is trying to prevent.

Condensed into a few lines, the plot of "The Knife" tells of a physician who has made some remarkable discoveries in the treatment of general diseases. His affianced wife is trapped by two fake fortune tellers, a man and a woman, drugged and given over to one of the patrons of the place. The doctor learns where she is, rescues her with the aid of some friends, and then proceeds to punish the two who are responsible for the crime in a novel manner. The pair are kidnapped and taken to a hospital. There they are inoculated with the germs of syphilis. The doctor then administers his treatment, knowing that it will either kill or cure. The woman dies in the cause of science, but the man lives, and the physician has the satisfaction of learning that he has discovered a great boon to humanity. The girl meets the fortune teller when he is wheeled into

the doctor's office at the hospital, and her terrible experience is brought back to her mind. She refuses at first to become the doctor's wife, but he wins her over at the finish.

From the time the girl enters the house of the fortune tellers until her rescue, "The Knife" is a remarkable example of tense and clean-cut drama. No space is wasted. When the doctor and his friends are ready to leave the house with the two trembling wretches and their victim, the director has ended the scene right there and has not shown the manner in which the three are removed from the place, carried down the steps and taken away.

The acting of Alice Brady's support is in keeping with the play's demands and the star's brilliant example. Frank Morgan as Doctor Manning, Crauford Kent as Billy Meredith, Helen Lackaye as Louise Meredith, Paul Doucet as Jimmy Bristol, Alice Hollister as Stella Hill, Edwards Davies as the District Attorney, Johnnie Walker as Hampton Gray and Frank Evans as Detective Ellis are all admirable. The photographer was H. L. Physloc.

"The Knife" is for the mature mind. In booking it in family moving picture theaters exhibitors will do well to consider carefully their class of patrons.

"UNDER SUSPICION."

Francis X. Bushman and Beverly Bayne Featured in a Society-Crook Drama.

Reviewed by C. S. Sewell.

ADAPTED from Hugh Weil's story, "The Woolworth Diamonds," the Metro five-reel feature released February 4, "Under Suspicion," is hardly up to the standard of the recent productions in which Francis X. Bushman and Beverly Bayne have appeared. It is a crook-news-paper-society drama.

Virginia Blake covers a society musicale for the Sentinel, and meets Gerry Simpson, a rich idler, who poses as a reporter. The jewels of the hostess are stolen, and Virginia obtains the only clew, a button torn from the burglar's coat by a pet monkey. Gerry falls violently in love with Virginia and gets a job on the Sentinel to make his bluff good. Everything is proceeding favorably when Virginia finds that the button is from Gerry's coat, and concludes he is guilty. She goes to Gerry's apartment for additional evidence. In the meantime another jewel robbery occurs, and on the return of Gerry's valet it develops that he, and not Gerry, is the thief, so everything ends happily.

Bushman as Gerry Simpson, and Beverly Bayne as Virginia Blake, the reporter, are congenially cast, and fill the requirements of their respective roles. Hugh Jeffrey is satisfactory as the valet. The remaining members of the cast are hardly up to the Metro standard. The production was directed by William S. Davis, and while the settings are adequate, some of the scenes are not altogether convincing. A. S. Le Vain is responsible for the adaptation, and Rudolph C. Bergquist for the photography, which is excellent.

Comments

General Film Company.

THE THING'S THE PLAY, (General Film).—A two-reel O. Henry number based on the story of the woman whose husband twice falls in love with her. Ten years' absence and loss of memory intervene between the two affairs. The best man at the first wedding also complicates the situation, he also being in love with the wife. This is hardly as strong as the original story, but makes an entertaining subject. Mildred Manning, Jack Crosby and Rex Burnett are in the cast.

COMPLIMENTS OF THE SEASON (General Film).—A charming little story,

based on one of O. Henry's tales. It concerns a rag doll, a mischievous dog which steals the same, a grief-stricken child, and a hobo, who recovers the doll. The hobo, known as "Fuzzy," has a history, having at one time been a suitor of the child's mother. The offering, which is in two reels, contains fine sentiment and much good humor. Herbert Prior, Betty Blythe and Aida Horton are in the cast.

Bluebird Photoplays, Inc.

MORGAN'S RAIDERS (Bluebird).—A five-reel story of the Civil War period, written and directed by Bass Meredith and Wilfred Lucas. Violet Mesereau plays the part of a mountain girl, the daughter of one of Colonel Morgan's men, who rides through the Union lines carrying a secret dispatch. This is good in atmosphere and tells an entertaining narrative. Reviewed at length elsewhere.

Famous Players-Lasky Corporation.

THE SONG OF SONGS (Artcraft, Feb. 11).—Elsie Ferguson plays the leading role in Sheldon's sensational plot that startled Broadway. This player takes much of the risque portion out of the action and pictures the downfall of a weak and passionless girl from innocence to the muck. For a longer notice see elsewhere in this issue.

ADAM AND SOME EVES (Klever Comedy, Feb. 11).—A rather amusing little skit in one reel, featuring Victor Moore and a bevy of girls. The hero is an aviator who lands unexpectedly in a town known as "Feminineville," where he is placed under arrest and prosecuted. There is a chase scene which is quite entertaining, though not particularly novel.

"KEYS OF THE RIGHTeous" (Paramount, Feb. 18).—A very finished and artistic five-reel offering with a strong climax, which features Enid Bennett. She plays the part of a woods girl, whose father is a drunkard and whose grandfather is a tyrant. A young man appears, with whom she falls in love, but the regeneration of her father is the leading motive of this superior subject. Reviewed at length elsewhere.

THE GUILTY MAN (Paramount).—Picture made from the A. H. Woods stage success. Acting is excellent and players carry the exciting situation with sincerity and ease. Direction is weak, but not weak enough to spoil the value of the offering. Stage work is good. For a longer notice see elsewhere in this issue.

Foursquare Pictures, Inc.

THE CAST-OFF (Foursquare).—This six-part picture was made by Thomas H. Ince and features Bessie Barriscale. The story was written by C. Gardner Sullivan. It tells of an actress who plans a revenge on a man and gives it up for the sake of his little son. The picture is interesting. A longer review is printed on another page of this issue.

Fox Film Corporation.

THE HEART OF ROMANCE (Feb. 3).—Love story-comedy and one of the most pleasing pictures this reviewer has seen in a long time. Youth captured its own dreams and wise and kindly age looking on with amusement are the basis of it. It is rich in human things and is delightfully acted. June Caprice and Bernard Thornton have the leads.

JACK SPURLOCK, PRODIGAL (Feb. 10).—A George Walsh picture written by George Horace Lorimer. It is one of the laughter compelling kind and will be a winner or this reviewer misses his guess. The length is six reels and as most of it is true comedy it is an unusual picture. Dan Mason plays Spurlock Senior and adds much by his experience in comedy work. It can be boosted as a specially funny offering.

General Enterprises, Inc.

THE CRUCIBLE OF LIFE (General Enterprises, Inc.).—A seven-reel number,

dealing with social life and the great war. It follows the fortunes of a poor girl who marries unhappily and becomes a governess in a Long Island home. She is suspected of theft and later joins the Red Cross, which takes her to France. Her lover follows and wins honors on the battlefield. The story moves slowly at first, but later contains numerous patriotic incidents of an inspiring sort. Grace D'Armond, Frank O'Connor and Jack Sherill are in the cast. Reviewed at length in last week's issue.

Greater Vitagraph, Inc.

THE WOMAN BETWEEN FRIENDS (Vitagraph, Feb. 11).—A five-part screen version of a story by Robert W. Chambers, this photoplay is an excellent piece of romance and is well acted by Alice Joyce, Marc McDermott and the entire cast. It is given a longer review on another page of this issue.

Metro Pictures Corporation.

THE BRIGHT LIGHTS DIMMED (Drew, Feb. 11).—A comedy in which Sidney Drew plays the principal role. This picture in which is staged a remarkably realistic drunk is reviewed elsewhere, and will be found very entertaining. It is based on the idea that on Broadway "out of sight" means "out of mind."

Mutual Film Corporation.

JILTED JANET (American, Feb. 11).—This is an enjoyable comedy drama in which the honors are shared by Margarita Fischer and Jack Mower. The story is novel and should hold spectators well. An extended review appears on another page, this issue.

JERRY'S STAR BOUT (Cub, July 19).—One of the Jerry comedies in which Jerry happens in at a demonstration given by a prize fighter. Jerry chosen as the heavyweight's opponent arms himself with some ammonia by means of which he wins the day. Only moderately entertaining.

Paralta Plays, Inc.

THE TURN OF A CARD (Paralta Plays, Inc.).—An excellent seven-reel production, from a story by Frederick Chapin. The narrative begins in the oil regions of California and moves East to an estate on Long Island. This has some good dramatic moments, but the prevailing note is one of high class comedy. It makes an unusually attractive subject. Reviewed at length elsewhere.

Pathe Exchange, Inc.

THE PRICE OF FOLLY (Pathe, Feb. 10).—This is a two-reel subject, with quite a strong story interest in spite of some crudities of development. It centers about a girl reared in the wilds by her father, in perfect innocence of the evils of life. An unscrupulous young man comes and lures her to the city. The father follows and shoots the young man, and the reel closes with the father a prisoner of the law. Ruth Roland, Frank Mayo and Daniel Gilfether play the leading parts. The number deals with familiar plot material, but has considerable strength.

THE EYES IN THE WALL (Pathe, Feb. 10).—Episode No. 12 of "The Hidden Hand."—This number opens with a series of scenes in which Dr. Scarley throws Doris over the bannister of a high stairway. Jack catches her below. Further excitement follows, when an attempt is made by the Hidden Hand and his men to recover the locket. Later Vera pretends to be ill and lures Doris into fresh peril. The subject is a typical one of the melodramatic sort.

ALONG THE RIVIERA (Pathe, Feb. 17).—A fine half-reel scenic, in tints, showing the picturesque coast line of the Mediterranean Sea, from Nice to Spezia. Beautiful architecture, orange and lemon groves, and a splendid environment for the towns and hamlets make this very attractive.

WATCHING FLOWERS BLOOM (Pathe, Feb. 17).—On same reel with above. This is also an attractive tinted subject, picturing as it does the actual blossoming of campanula, larkspur, petunias and other flowers. This is speeded up 15,000 times faster than the actual opening of the flowers.

THE INNER VOICE (Pathe, Feb. 17).—A five-reel Russian Art Film production, featuring that splendid dramatic actor, Ivan Mozukin. The subject is tragic in its development, picturing the career of a young university student in Moscow, who refuses to listen to his conscience. He embezzles funds; ruins his sweetheart and becomes an unscrupulous politician, finally dying of a broken heart, brought on by remorse. The subject is very strong in presentation. Reviewed at length elsewhere.

W. H. Productions.

THE BARGAIN (W. H. Productions).—A six-part William S. Hart picture, this is one of the most effective of his earlier photoplays. It was reviewed on page 1001 of last week's issue.

Select Pictures Corporation.

THE MARIONETTES (Select).—Clara Kimball Young is the star of this five-part screen version of Pierre Wolff's stage play of the same name. The story deals with French social life and is well produced. It was reviewed on page 1004 of last week's issue.

THE KNIFE (Select).—Alice Brady is starred in this five-part screen version of Eugene Walter's sensational drama. The subject is unpleasant but of great dramatic power. A longer review is printed on another page of this issue.

State Right Distributors, Inc.

CARMEN OF THE KLONDIKE (Selectart Pictures, Inc.).—An exceptional seven-reel production, by Monte M. Katterjohn, telling a fascinating story of the Klondike gold fields. Excellent character work is in evidence throughout and there are some big situations that are unusual. The cast is headed by Clara Williams, Herschell Mayall and Edward Coxen. Reviewed at length elsewhere.

Triangle Film Corporation.

THE CAPTAIN OF HIS SOUL (Triangle), Feb. 10.—Walt Whitman and Claire McDowell are the leading actors in this five-part photoplay which has a mysterious murder for its worn motive. It was reviewed on page 1004 of last week's issue.

REAL FOLKS (Feb. 10).—This is the \$1,000 prize picture written by Mrs. Kate Coraley. It is full of kindly humor and is well played by a cast headed by J. Barney Sherry and Fritz Ridgeway. A review was printed on page 1004 of last week's issue.

FROM TWO TO SIX (Triangle, Feb. 17).—One of Arthur Stringer's novels furnished the plot of this five-part picture. It is an up-to-date spy story, and Winifred Allen plays the leading part with skill. The production was supervised by Allan Dawn. A longer review is printed on another page of this issue.

KEITH OF THE BORDER (Triangle, Feb. 17).—This is a corking good drama. Roy Stewart is the star and does one of the best pieces of work of his screen career. The story was written by Randall Parrish and moves along with the steady pace of a thoroughbred. It is given a longer review on another page of this issue.

Universal Film Manufacturing Co.

CURRENT EVENTS NO. 37 (Universal), Jan. 26.—Effects of "fuelless" Monday on Eastern industries, a wreck in the White mountains, views of the Serbian war mission, an aviator's adventures and numerous other entertaining subjects are pictured in this number.

ANIMATED WEEKLY NO. 9 (Universal), Jan. 30.—A diversified number containing ice-boating on the Hudson river, gathering balsam needles for the Red Cross, seizure of illegal liquor in North Carolina, sacrifice of wooded estates in Great Britain, and many other features.

A DEVIL WITH THE WIMMIN (Nestor), Feb. 11.—Max Asher reappears in this number, after a long absence from the Universal program. He plays the part of a flirtatious male, who gets in bad with a married man and his wife. The comedy, written by Craig Hutchinson, is only a fair one, the most amusing scenes being toward the last. The action is of the knockabout type.

NEW LOVE FOR OLD (Universal), Feb. 11.—A five-reel feature, written by Waldemar Young and produced by Elsie Jane Wilson. Ella Hall, Emory Johnson and Gretchen Lederer play the leading roles. The story concerns a young man who falls in love with a woman older than himself, who throws him over; he subsequently falls in love with a mountain girl who proves to be the first woman's sister. Bright photographic effects and excellent character touches are frequent in this. Reviewed at length on page 1002 of last week's issue.

THE BULLSEYE (Universal Special), Feb. 13.—"The Fearless One," episode No. 2. This brisk Western serial moves along with increasing interest. Cody, the foreman, played by Eddie Polo, is taken forcibly from a passenger train by Sweeney's gang of sheepmen, while bringing Cora Clayton home. He makes a sensational escape after fighting the entire gang hand-to-hand. He leaps from a cliff to a tall tree, which bends to the ground. This feat is a remarkable one. Later both he and Cora are made captives by the gang, after Mr. Clayton has been shot. The suspense is well maintained.

PEARLS AND GIRLS (L-KO), Feb. 13.—A two-reel comic, featuring Hughie Mack, Eva Novak and others. This is a knockabout number, with no special plot interest, but containing a number of funny moments. Hughie plays the part of an office boy, in love with his employer's

daughter. A stolen necklace, a masquerade ball and chase scenes at the close are part of the ingredients. A fairly strong comic.

THE RAIN OF FIRE (Universal Special), Feb. 13.—Episode No. 12 of "The Mystery Ship." In this instalment the observer is treated to a closer inspection of the Man of Mystery and his headquarters on the mountain top. The spies learn of his location there and try to shoot him, but he dodges bullets and renders his ship invisible at will. He also showers them with a rain of electric sparks. The number has a weird touch and is very interesting. It closes with a plan for Gaston's friend Jack to join the spies as a ruse for learning their secrets.

ANIMATED WEEKLY, No. 10 (Universal, Feb. 4).—A fifth avenue military parade heads this interesting collection of news subjects, which also includes Boy Scout activities, aviation instructions, a railroad wreck in Illinois, fuel troubles, scenes on the Italian front and Hy Mayer cartoons.

PAINTED LIPS (Universal Special, Feb. 4).—A five reel subject, written by Charles Kenyon, author of "Kindling." It presents a problem story, that of a girl who was innocent of wrong, but became entangled with a fast woman. One man plans to marry her off to his enemy, for purposes of revenge, but later, when he learns her innocence, falls in love with her himself. This is splendidly presented and makes altogether an unusual subject. Louise Lovely appears in the leading role. Reviewed at length in last week's issue.

BEACHES AND PEACHES (L. K. O., Feb. 20).—A two-reel knockabout comic, featuring Dave Morris and Gladys Varden. Dave plays a henpecked husband, who becomes entangled with a lady at the beach.

Complications with the latter's husband and his own wife follow. Some of the business in this is quite amusing, but as a whole it is an offering of only average strength.

DESPERATE ODDS (Universal Special, Feb. 23).—Episode No. 3 of "The Bullseye." This instalment is crowded with swift, sensational episodes, including hand-to-hand battles, gun fighting and exciting riding scenes. There is almost too much action to keep a well-sustained dramatic effect, but the number contains much that is genuinely thrilling and there is no doubt of its holding power.

THE MYSTERY SHIP (No. 13, Universal Special, Feb. 23).—This number is full of incidents of an exciting nature, which bring the man of mystery into further action. The chief scenes are in Chinatown, where the phantom comes to the rescue of Betty, Jack and Gaston, when their lives are in immediate peril. The number closes with Ben Wilson, who plays Gaston, making a swing between roof tops on a rope attached to a high pole.

World Pictures.

BROKEN TIRES (World), Feb. 18.—June Elvidge, Montague Love and Arthur Ashley are all featured in this five-part photoplay. It is strongly melodramatic, and is given a longer review in last week's issue.

WHIMS OF SOCIETY (World, Feb. 11).—Ethel Clayton heads the cast of this five-part picture, which contrasts the social world with the workers and has a melodramatic ending. The interest is well sustained all through. A longer review is printed on another page of this issue.

Advertising Aids for Busy Managers

COMPILED BY THE MOVING PICTURE WORLD'S STAFF

IN THIS ISSUE.

The Bargain (W. H. Productions).
Broken Ties (World).
From Two to Six (Triangle).
The Grain of Dust (Crest).
Hands Down (Bluebird).
Hidden Pearls (Paramount).
Jilted Janet (Mutual).
Keith of the Border (Triangle).
The Keys of the Righteous (Paramount).
Loaded Dice (Pathe).
The Lust of the Ages (Crest).
The Natural Law (France Films).
New Love for Old (Universal).
Painted Lips (Universal).
Weaver of Dreams (Metro).

BROKEN TIES.

William A. Brady Presents June Elvidge, Montagu Love and Arthur Ashley in Woodbridge Clapp's Ingeniously Intricate Story.

Cast.

Marcia Fleming.....June Elvidge
John Fleming.....Montagu Love
Arnold Curtis.....Arthur Ashley
Corinne La Force.....Pinna Nesbit
Mrs. Fleming.....Kate Lester
Henry Hasbrook.....Alec B. Francis
Mr. La Force.....Arthur Matthews
Mammy Liza.....Frances Miller
Directed by Arthur Ashley.

The Story: Retained to defend a personal friend upon a murder charge a brilliant lawyer finds he can save him only at the cost of his own wife's fair name, and the possible conviction of his own mother. Arnold Curtis is engaged to his uncle's ward, Corinne, but the uncle refuses his consent, knowing that the girl has black blood in her veins. Corinne kills him, but suspicion falls upon the nephew, who really had been dining with the lawyer's wife at a road house while her mother-in-

law has sought her at Arnold's apartments, and finds, instead, the dead body of the uncle, coming under suspicion. Arnold confesses to save the woman, and this leads to the confession from the real culprit.

For the Program: Tangled threads lead to broken ties.

Shall a lawyer protect a client above his home?

Advertising Phrases: Lawyer must implicate own mother to free client of murder charge.

Taint of blood casts shadow over many lives.

Feature These Players: June Elvidge as Marcia.

Montagu Love as her husband.

Arthur Ashley as Arnold.

Stunt Suggestions: The ingenious complications of the story warrant an extra effort to get space for reading notices in the newspapers, and the problem presented might even lead to an editorial discussion on the duties of attorneys. Interest the Bar Association if you have one, or work more directly to local lawyers. Get the furnishing stores to display ties in the window with, "Broken Ties" may be found at the (house and date), but for ties that last come in and look over our stock." Use stills to heighten interest. For other window work use, "Should a lawyer ruin his wife to save a client? See 'Broken Ties' at (house and date)." Or borrow some state reports from a lawyer friend and display with, "No case in these books is half as strange as that presented in 'Broken Ties' at (house and date)."

Advertising Aids: Two styles each one and three-sheets. One six-sheet. Free advance poster. Cuts and mats. Lobby displays 8x10, 11x14 and 22x28. Two-color heralds. Slides. Press sheet.

Released February 18.

FROM TWO TO SIX.

Triangle Presents Winifred Allen in a Story of German Spies and American Sweethearts, from the Story by Arthur Stringer.

Cast.

Alice Stevens.....Winifred Allen
Howard Skeele.....Earle Fox
John Stevens.....Forrest Robinson
Baron Kuno von Wiederholtz,

Robert Fischer
Madame Elsa.....Margaret Greene
Richard Skeele.....Clarence Handyside
George Worthe.....Charles B. Wells
French Maid.....Madeline Marshall
House Detective.....Riley Hatch

Directed by Thomas F. Tracey.

The Story: The Baron von Wiederholtz, head of a coterie of German spies, seeks the plans of an anti-submarine device invented by John Stevens. One of his agents succeeds in obtaining the plans. Alice Stevens gives pursuit, and comes to the hotel where the baron is stopping. Meantime a pair of plotting parents are trying to force their children into marriage, but Howard Skeele has no idea of doing as his father says, and he doesn't. Instead he helps Alice get the plans, and then he marries Alice.

For the Program: German intrigue and Cupid's capers.

Love laughed at locks and smiled on fire escapes.

Advertising Phrases: German spy knocked out with cake of soap.
German spies and spicy romance.

Feature These Players: Winifred Allen as Alice.

Earle Fox as Howard.

Stunt Suggestions: For window work display a towel and a used cake of soap with a card, "To capture a German spy,

wrap the soap in the towel and hit him on the head. See how it's done in 'From Two to Six' at (house and date)." For drug, drygoods and grocery stores a line can be added to the effect that the particular brand of soap forming the rest of the window display was the sort used. If not against the city ordinances chalk in large figures "226" on the sidewalks all over town. Do this for a couple of days before the showing, and keep up until the playing date. Then hook up with the same figures in the lobby over the display frames the day of showing.

Advertising Aids: Two styles one-sheets. One each three and six-sheets. Heralds in rotogravure. Slides. Lobby displays 11x14 (in sepia and colored) and 22x28. Press sheets. Electros and mats.
Released February 17.

THE BARGAIN.

W. H. Productions Presents William S. Hart as the Two-Gun Man in a Story of Gratitude That Ripens Into Love.

Cast Not Stated.

The Story: Sent to prison for another's crime, Jim Stokes becomes hardened and turns to a life of crime as the natural way. But he is wounded, and finds aid in the shack of Phil Brent, whose daughter, Nell, nurses Jim back to health. Jim determines to return the proceeds of his stage robbery and go straight, but before he can do so the sheriff hunts him down and arrests him. Waiting for the stage, the sheriff tries his luck at cards, and loses not only his own funds, but the money Jim stole. Jim bargains to hold up the outfit and get back the money if the sheriff will give him a chance to get over the border. The bargain is kept, and Jim starts a new life.

For the Program: A regular Hart-interest story.

When two wrongs made one right.

Advertising Phrases: A typical Hart story with a typical Ince cast.

Proved more honest than the sheriff.

Feature These Players: Hart as the two-gun man.

Clara Williams as Nell.

Stunt Suggestions: The box office suggestion from the plan book will be a strong lobby attractor. You might also work the same scheme with the doorman. For street work parade a two-gun man with a sign on his back, "I am Bill Hart, the two-gun man. See me in 'The Bargain' at (house and date)." Use a mask to do away with make-up.

Advertising Aids: Two designs each in one, three and six-sheets. One 24-sheet. Heralds. Two slides. Newspaper advertisements one to three columns wide. Portrait cuts. Lobby displays 8x10 and 11x14. One 22x28 portrait.
State rights.

THE GRAIN OF DUST.

The Crest Pictures Corporation Presents Lillian Walker in an All-Star Production of David Graham Phillips' Powerful Novel.

Cast.

Dorothy.....Lillian Walker
Frederick Norman.....Ramsey Wallace
James Galloway.....Ralph Delmore
William Tetlow.....James O'Neil
Josephine Burroughs.....Edith Day
John Hallowell.....Richard Wangerman
Directed by Harry Revier.

The Story: Dorothy Hallowell, daughter of a visionary chemist, obtains employment in the offices of a firm of Wall street lawyers. The junior partner is a self-centered man whose dominant traits have made him a power in the Street. But he feels the charm of Dorothy's innocence, and lays careful siege to her favors. A jealous clerk betrays him to the family of his fiancée, and they come to remonstrate just in time to save Dorothy from Norman's advances. But he follows her home, and even the presence of her dead father is no bar to

his demands, but she repulses him, and drink claims the man who put ambition before honest love.

For the Program: A famous novel unfolded upon the screen.

A grain of dust may clog the mechanism of the universe.

Advertising Phrases: Placed ambition before love, and love destroyed ambition.

The grain of dust may become the boulder in the pathway of success.

Feature These Players: Lillian Walker ("Dimples") as Dorothy.

Ramsey Wallace as Norton.

Ralph Delmore as Galloway.

Stunt Suggestions: Glue a single grain of sand to a card with a magnifying glass adjusted above it, and letter the card, "This is only a grain of dust, but it might change the history of a nation. See Lillian Walker in a screen version of David Graham Phillips' 'A Grain of Dust' (house and date)." A micrometer might be used instead of the above with, "This will measure in thousandths of an inch, yet it can barely measure a grain of dust that might change the history of a nation, etc." A jewelry store might explain that a grain of dust will ruin a hundred dollar watch, and suggest repair work. Offer a prize for the most complete list of historic grains of dust as, "For want of a horseshoe a kingdom was lost." For a lobby card do your lettering in glue, and pounce on fine sand.

Advertising Aids: Three designs in one-sheets, two designs in three-sheets, one each six and 24-sheets. Heralds. Two slides. Lobby displays 8x10 and 11x14. Advertising and news cuts. Campaign book. Press sheet.

State rights.

HANDS DOWN.

Bluebird Presents Monroe Salisbury in E. J. Clawson's Story of a Gambler in Hearts and Cards, With Ruth Clifford and Rupert Julian.

Cast.

Stuyvesant.....W. H. Bainbridge
Hilda.....Ruth Clifford
Tom Flynn.....Rupert Julian
Dago Sam.....Monroe Salisbury
Marina.....Reta Pickering
Jack Dedlow.....Al Filson

Directed by Rupert Julian.

The Story: Only one man in the community believed in Dago Sam, and that was Tom Flynn. When Sam saw old man Stuyvesant shot and learned that his daughter, Hilda, was Tom Flynn's girl, he determined to protect her for the sake of the man who believed in him. But Hilda had no faith in him, and Marina, his own sweetheart, mistrusted him. Then Tom Flynn got the wrong idea, and Sam decided that he might as well have the game as the name. Hilda took faith in him, and it made a real man of Sam at last.

For the Program: The dog who was given a bad name, but escaped hanging.

Woman's faith proves salvation of card-sharper.

Advertising Phrases: Good Samaritan is misunderstood by all.

Hands down brought Dago Sam's head up.

Feature These Players: Monroe Salisbury as Dago Sam.

Ruth Clifford as Hilda.

Rupert Julian as Tom.

Stunt Suggestions: For a window attractor paste up a good poker hand on a card and a "hand" of five paper hearts. Letter below, "Dago Sam was a gambler in both hearts and cards, and he always had an ace up his sleeve in either game. But when Hilda trusted him it was 'Hands Down' for him, and it made a man of him. A Bluebird for enjoyment. (House and date)." For a lobby banner cut out nine large "fists," and letter these with the title, using as a banner. If you can, make smaller fists to go at the top of the lobby display frames for this title.

Advertising Aids: One style each one, three and six-sheets. Stock one-sheet of

star. Colored and black and white lobby displays. Slide. Player cuts in three sizes. Scene cuts one and two columns wide. Heralds. Press sheet.

Released February 11.

HIDDEN PEARLS.

Paramount Presents Sessue Hayakawa as the Hereditary King of a South Sea Island in an Original Story by Beulah Marie Dix.

Cast.

Tom Garvin.....Sessue Hayakawa
Tahona.....Margaret Loomis
John Garvin.....Theodore Roberts
Kore Leon.....James Cruze
Teariki.....Noah Berry
Capt. Todd.....Clarence Celdert
Enid Benton.....Florence Vidor
Robert Garvin.....Jack Holt
Senator Benton.....Gustav Seyffertitz

The Story: Though the son of a South Sea island princess and an American trader, Tom Garvin feels himself to be wholly American, for he was raised and educated in the United States, and has never visited the island of which he is the hereditary king. But love for an American girl brings him to realize his poverty, and his uncle tells him of the secret treasure of pearls the island holds. He goes to assert his rights, but is caught trying to escape with the treasure, and is released by a native girl who loves him. He returns to the States, but the call of his own is too strong upon him, and he goes back to rule his people.

For the Program: Sessue Hayakawa in a new type of character.

Island king feels the call of his own people.

Advertising Phrases: Monstrous pearls prove kingly treasure.

Sessue Hayakawa adopts another nationality.

Feature These Players: Sessue Hayakawa as the king.

Theodore Roberts as his uncle.

Margaret Loomis as the native girl.

Stunt Suggestions: Get the local jewelers to collaborate with you in a display of pearls, either loose or mounted with a card. "These pearls are of unusual value, but they cannot compare with the secret treasure of the Hidden Pearls in Sessue Hayakawa's new play at (house and date)." A somewhat similar stunt can be worked with novelty stores on imitation pearls. Even the ten-cent stores can be worked in on this. Rubber stamp ten white marbles with any identifying stamp or merely write your initials. Announce that you will hide ten "pearls" in the vicinity of your house, each pearl good for two tickets. Work this with the newspaper and you can equal the Raffles stunt for interest. Do the work late the night before and use such hiding places as on top of a low sign, the corner of a doorway and the like.

Advertising Aids: Two styles each, one, three and six-sheets. Rotogravure. Lobby displays, 8x10, 11x14 and 22x28. Ten cuts each of star and production, one to three columns wide. Slides. Advertising layout mats. Press book.

Released Feb. 18.

JILTED JANET.

Mutual Presents Margarita Fischer in Elizabeth Mahoney's Sparkling Comedy of a Borrowed Palace That Became a Home.

Cast.

Janet Barnes.....Margarita Fischer
Jules Graham.....Jack Mower
Pratt Barnes.....David Howard
Suzette Sparks.....Golda Madden
Ernest Morgan.....Edward Peil
Mercedes.....Jean Robbins
Leon.....Fred Smith

Directed by Lloyd Ingraham.

The Story: Janet, jilted by Ernest Morgan, in favor of a wealthy girl, sends him a picture postcard of a millionaire's mansion with an inquiry as to how he likes her new home. She is horrified

when she gets word that Morgan and his bride will honeymoon with her; but the owner of the mansion is absent, the caretakers are old friends, and she manages to make good her bluff and gain revenge on her fickle admirer by showing his wife his inconstancy. But when she finds that the new butler is really the millionaire, things take on a different aspect.

For the Program: A charming comedy of a boomerang revenge.

Forget your cares in Janet's troubles.

Advertising Phrases: Headed fickle admirer toward divorce court as she started for the altar.

Never spend your honeymoon with the girl you jilted.

Feature These Players: Margarita Fischer as Janet.

Jack Mower as Graham.

Stunt Suggestions: Get local postcards of some handsome house, or even a public building that could pass for a home. Write on the face: "How do you like our new home? Janet." Fasten to cards reading, "You wouldn't think a little thing like that would get a girl in trouble, but in Jilted Janet her old admirer brought his bride to spend their honeymoon, and Janet had to make good. See how she did it at (house and date)." Similar postcards might be used for mystery advertisements, sending them out about three days before the title is advertised. On a flat surface make the outline of a large heart with putty. Grease the board and fill the mould with plaster of paris, stained bright red. When it hardens remove and glue to a frame card, then crack with a hammer. Letter it, "Janet's heart was not broken because she was jilted. It broke her heart when Ernest Morgan called her bluff and brought his wife to spend their honeymoon with her. That's what broke her heart." Use this as the basis of a lobby display with the stills.

Advertising Aids: One design each, one, three and six-sheets. Unmounted banner. Half-column cut. Cuts and mats, one to three-columns. Program cover cut, 4x4. Lobby displays, 11x14 and 22x28. Slides. Press sheet.

Released Jan. 11.

KEITH OF THE BORDER.

Triangle Presents Roy Stewart in Randall Parrish's Stirring Story of the Hunt for the Border Wolves.

Cast.

Jack Keith.....Roy Stewart
Hope Watts.....Josie Sedgwick
Christie McClaire.....Norbert Cills
Bill Scott.....Pete Morrison
General Waite.....Wm. Ellingford
Directed by Cliff Smith.

The Story: Jack Keith, a Texas Ranger, has been assigned the task of running down the Border Wolves, whose raids have terrorized the country. The Wolves cunningly succeed in fastening upon Keith murders committed by themselves, and he has to break jail to escape a lynching. Then he rescues a maiden in distress and she proves to be a mascot, for he not only wins her sister for his wife, but in doing so he exterminates the Wolves.

For the Program: A stirring tale of law in a lawless country.

The Northwest Mounted always gets his man.
The Texas Ranger always gets his men.

MOTIOGRAPH SERVICE

Pronounced by every user

THE ENTERPRISE OPTICAL MFG. CO.

574 West Randolph St., Chicago, Ill.

Western Office: 833 Market St., San Francisco, Cal.

WAR PRICES—Going Down

The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitated, hurries, mysterious, short plaintives, etc., on the market. Particularly useful in serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices: Piano (solo), 1st, 2d or 3d series, 35 cents each; Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.

CLARENCE E. SINN

1103 Grace St. Chicago, Ill.

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

\$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND"

19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our Lays in France tobacco."

—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
The American Red Cross	Gertrude Atherton
Cardinal Gibbons	Theodore Roosevelt
	Alton B. Parker
	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose \$1.00. I will adopt a soldier and send you \$1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....

ADDRESS.....

Advertising Phrases: Man-hunter breaks jail to escape lynching.

The Raiders of the Rio Grande.

Feature These Players: Roy Stewart as Keith.

Josie Sedgwick as the twin sisters.

Norbert Cills as Black Bart.

Stunt Suggestions: For a window display place a large revolver on a little heap of sand with a card, "Sand and a six-gun, that was Keith—Keith of the Border. See him at (house and date)." For the lobby use a card, "Lynching bee tonight," in large letters with the explanation, "Jack Keith, of the Texas Rangers, was sent after the Border Wolves. They fastened their own crimes upon him and he had to break jail to escape a lynching in Keith of the Border, showing tonight."

Advertising Aids: Two styles one-sheets, one each three and six-sheets. Heralds in rotogravure. Slides. Lobby displays, 11x14 (choice of sepia or tint) and 22x28. Electros and mats. Press sheets.

Released Feb. 17.

THE KEYS OF THE RIGHTEOUS.

Thomas H. Ince Presents Enid Bennett to Paramount Patrons in a Story of the Woods of Wisconsin.

Cast.

Mary Manning.....Enid Bennett
Tom Gale.....Earl Rodney
Peter Manning.....George Nichols
Paul Manning.....Joseph Swickard
John Manning.....Carl Forms
Sarah Ann Watts.....Gertrude Claire
Mary's Mother.....Lydia Knott
Judge Michael Burke, Melbourne MacDowell

The Story: Mary Manning lives in the Wisconsin woods with her stern old grandfather, an uncle, and her mother who, for eighteen years has daily looked for the return of her husband. Into the drab life comes Tom Gale, who gives the girl her first taste of pleasure. The return of her father is too great a shock for the mother, who dies, and Mary feels that she must give her life to her father, but the renunciation serves only to bring greater happiness at last.

For the Program: Debut of Enid Bennett on the Paramount program.

A new star for Paramount patrons.

Advertising Phrases: Shock of husband's return kills waiting wife.

Self-sacrifice brings great reward.

Feature These Players: Enid Bennett a well-liked Ince star.

Earl Rodney as the timber cruiser.

Stunt Suggestions: For a lobby display, string across the front huge pasteboard keys, lettered "Truth," "Faith," "Effort," "Hope," etc. Or hang them on a ring lettered, "The Keys of the Righteous" with "Showing today" on a bar across. Ask various clergymen to designate the keys of the righteous and display the replies in a lobby frame or use as the basis of a newspaper advertisement. Perhaps you can work the same idea in conjunction with the paper as a novelty scheme, starting it off by explaining that you have the play booked and do not know what the keys are, asking for aid.

Advertising Aids: Two styles each, one, three and six-sheets. Rotogravure. Lobby displays, 8x10, 11x14 and 22x28. Ten cuts each for star and production. Slides. Advertising layout mats. Press book.

Released Feb. 18.

SPECIAL Roll Tickets

Five Thousand.....	\$1.25
Ten Thousand.....	2.50
Fifteen Thousand.....	3.75
Twenty-five Thousand...	5.50
Fifty Thousand.....	7.50
One Hundred Thousand..	10.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 \$2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

National Ticket Co., Shamokin, Pa.

LOADED DICE.

Pathe Presents Frank Keenan in the First of His Big, New Pathe Plays from the Popular Novel of the Same Title by Ellory H. Clarke.

Cast.

Richard Gordon.....Frank Keenan
Rose Ashton.....Florence Billings
Harry Palmer.....Guy Coombs
Ethel Mason.....Madeline Marshall

The Story: Staking everything upon the theory that there is no God and no life beyond the grave, Richard Gordon plays with loaded dice to make the most of now. He scorns to marry the woman he loves and uses her as a bait in a badger game that brings him the capital with which to declare in on a huge food profiteering venture. Not even murder is permitted to stand in the way of his success, and success comes beyond his wildest dreams, but in the end—he knows.

For the Program: A man with nerves of iron, muscles of steel and a heart of flint. The man who could not see beyond the grave.

Advertising Phrases: Took a 50-50 chance there is no God—and lost.

Blackmail, intimidation, murder—these were his loaded dice.

Feature These Players: Frank Keenan as Gordon.

Guy Coombs as Palmer.

Stunt Suggestions: For a lobby display dress with cardboard dice. In spotting the dice remember that the opposite sides will always add up seven as 1-6, 2-5 and 3-4. With a little trouble you can make the dice of tissue paper and illuminate with incandescent globes. Try and interest the book stores and the library. For window work display a handful of ordinary dice before a card lettered "These are not loaded dice, but in the film production of Clark's well-known novel Loaded Dice at (house and date), Gordon's loaded dice were blackmail, murder, intimidation." Play up the last three words with a line to each.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Lobby displays, 11x14, both in sepia and colors, and 22x28. Slide. One-column cuts. Campaign book.

Released Feb. 10.

PAINTED LIPS.

Universal Presents Louise Lovely in a Story of an Unusual Revenge, with an Unexpected Ending.

Cast.

Lou McTavish.....Louise Lovely
Captain McTavish.....Alfred Allen
Jim Douglass.....Lewis Cody
Andrew Solman.....Hector Dion
Mrs. Callahan.....Mrs. A. E. Witting
Mrs. Silver.....Beatrice Van Rose
Rose.....Betty Schade

Directed by Edward LeSaint.

The Story: Lou McTavish had been strictly brought up by her sailor father, but when he was temporarily disabled, Rose suggested that she would help her make money, and took her to a despicable dive. The place was raided shortly after their arrival, but Lou is saved from the police by Jim Douglass, who plans to palm off upon an enemy this supposed dissolute but lovely woman. He has her trained to play the part, and Lou innocently thinks he is having her schooled for his own wedding. When she learns the truth her unexpected action precipitates a series of thrilling crises.

CLUNE FILM PRODUCING CO.

Los Angeles, California

Producers of "RAMONA" (8½ reels) and "THE EYES OF THE WORLD" (8½ reels)

Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.

Available for state rights.

POWER'S MACHINES

SUPPLIES AND PARTS

CARBONS LEONARD'S MOTOR TICKETS GREASE

Quick Service Repairing by Experts

MOVING PICTURE MACHINE COMPANY

Binghamton, N. Y.

Senior and Largest Manufacturer of Industrial Moving Pictures in the world

PHOTOPLAYS MADE TO ORDER

Rothacker Film Mfg. Co.

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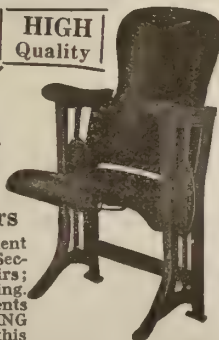
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Opera Chairs

Immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.

STEEL FURNITURE CO.

Grand Rapids, Mich. New York, 150 Fifth Ave.



For the Program: The story of a man who could not read the signs of love aright.

A lovely girl who was made the medium of an unique revenge.

Advertising Phrases: Painted lips are not always the sign of an evil heart.

Love lay at the end of a terrible trail.

Feature These Players: Louise Lovely as Lou.

Lewis Cody as Jim.

Hector Dion as Sloman.

Stunt Suggestions: For street work paint an enormous pair of lips on a man, and send him out with a sign, "Painted lips are not always what they seem. See Louise Lovely at the (house and date) in the fascinating play, 'Painted Lips,' and see for yourself." Much the same text can be used with stills, as the attractor for a druggist's display of cosmetics, featuring lip sticks, and this can be worked with other stories carrying the same line. For the lobby paint a pair of lips on a frame card lettered, "Whose lips are these (lips here)? They are Louise Lovely's in 'Painted Lips,' now showing." The first line should be much larger than the explanation.

Advertising Aids: One style each one, three and six-sheets. One-sheet of star. Black and white lobby displays. Slide. Player and scene cuts. Heralds. Slides. Press book.

Released February 4.

WEAVER OF DREAMS.

B. A. Rolfe Presents Viola Dana in the Five-Part Metro Wonder Play Adapted from Myrtle Reed's Novel of the Same Title.

Cast.

Judith Sylvester.....Viola Dana
Dr. Keith.....Clifford Bruce
Margery Gordon.....Mildred Davis
Martin Chandler.....Russell Simpson
Cynthia Bancroft.....Cora Drew
Aunt Hattie.....Vera Lewis

Directed by John H. Collins.

The Story: Judith Sylvester is engaged to Dr. Carter Keith, and they plan a charming "House of Hearts" that shall be their home, but Margery Gordon wins Keith's interest, and, though he seeks to hide his attachment, Judith discovers the change, and breaks the engagement. Margery and Keith are married at the same time as her guardian is united to the woman he thought he had lost, and brave little Judith goes back to a life of drudgery content in the borrowed philosophy that "Whatever is mine I shall have. Nothing that is truly mine can be taken from me. And what is not mine I do not want."

For the Program: The weaver of dreams wove her fabrics of fancy for others.

A dreamer of dreams and a doer of deeds.

Advertising Phrases: The dream that had a rude awakening.

City girl robs country benefactor of sweetheart and happiness.

Feature These Players: Viola Dana as Judith.

Clifford Bruce as the physician.

Mildred Davis as the city girl.

Stunt Suggestions: Build a "house of hearts" for the lobby. This may be a doll's house covered with red paper hearts or the heart suits from old packs of cards, or these may be merely pasted upon a framework of lath. Put colored paper over the windows, and illuminate from within. Have the roof translucent, and letter it, "This is the House of Hearts de-

TYPHOONS COOL & VENTILATE
TYPHOON FAN COMPANY 1544 B'WAY. NEW YORK CITY

scribed in Myrtle Reed's well known novel. It was to be the home of the 'Weaver of Dreams,' but she yielded her happiness to another. See the play, with Viola Dana. (Date.) Similar houses may be used for window work, or a house merely outlined in cards, with a still for the centerpiece, and the roof lettered with the text above, adding the house name. Get a card into the library, and see the book stores.

Advertising Aids: Two designs each one, three and six-sheets. Press sheet. Filler sheet. Ten minute novel for newspaper work. Slide. Heralds. Lobby displays 8x10, 11x14 and 22x28. Cuts.

Released February 18.

THE LUST OF THE AGES.

The Crest Pictures Corporation Presents
Lillian Walker in Aaron Hoffman's
Vital Drama of Greed Written Especially for Her.

Cast Not Stated.

The Story: The lust for gold is the lust of the ages. It wrecks the life of Richard Craig and his young wife, who rears her daughter, Lois, to dread the curse of love of riches. At college her essay on "The Lust of the Ages" wins the literary prize, and through the interest of the faculty is published. Byron Masters becomes engaged to Lois, but she learns that he, too, is cursed with the desire for wealth, and gives him his ring and a copy of her book, which is visualized as he reads it. Through the splendid spectacle he comes to realize that love is more than wealth, and that happiness is to be preferred above power and influence.

For the Program: A story of the curse of greed.

A splendid spectacle and a gripping love drama.

Advertising Phrases: Golden shackles have bound mankind since Adam.

The drama that began with Creation.

Feature This Player: Miss Walker is the only name mentioned.

Stunt Suggestions: Try and hook up with the local savings bank on a campaign along the lines that while the lust of the ages is the lust for gold this does not mean provision for the future. Many banks will be willing to supply cards good for fifty cents or a dollar in starting a deposit, which you can use as souvenirs. Other banks might give free tickets to all who open accounts before the showing, or you can make the pass books of the bank good for a matinee admission. The bank will spend the money for the newspaper advertising in return for screen and lobby advertising. For teasers or snipes use, "What is 'The Lust of the Ages'?" You might interest some minister in this production for a preliminary sermon. You might also hook with the present war through reference to the invention of the young chemist.

Advertising Aids: Three designs in one-sheets, two three-sheets, one each six and 24-sheets. Heralds. Two slides. Lobby displays 8x10 and 11x14. Advertising and publicity cuts. Campaign book. Press sheet.

State rights.

THE NATURAL LAW.

Charles H. France Presents Marguerite Courtot in the Six-Act Version of the Stage Success of the Same Title, with Howard Hall and George Larkin.

Cast.

Ruth Stanley.....Marguerite Courtot
Dr. Webster.....Howard Hall
Jack B. Bowling.....George Larkin
Judge White.....Jack Ellis
George Stanley.....Charles H. France
Mrs. Stanley.....Lila Blow
Fred Dolan.....Gordon Gray
Stella Forbush.....Leah Peck

The Story: Ruth Stanley is loved by two men. One is a champion athlete, the other an older man, a successful physician. The more experienced man cautions the

WE LOAD; LET THOSE THAT CAN, FOLLOW. DEVELOPING—PRINTING TITLES—TINTING—TONING

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Illinois Indiana Wisconsin

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Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan & Trust Bldg., Washington, D. C.

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read

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PHOTO-GRVURE PROGRAM

4 pages; size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens, \$2.50 per thousand in any quantity desired.

New
Colored
Catalogue
Now
Ready



The Photo-gravure program is a real souvenir and will bring you more patrons.

LARGE HANDCOLORED PICTURES

Size 22x28 inches. Every prominent player. 75c. each
PAC-SIMILE OIL PAINTINGS, all sizes, from \$2.60 to \$35, framed

THE SEMI-PHOTO POST CARDS, \$3.00 per thousand, of over 800 players.

PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names, 20c. each.

LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 20c.

GRAVURE FOLDER, containing pictures of the prominent players, \$10 per thousand.

SINGLE COLORED CUTS of every prominent player, 50c. each.

KRAUS MFG. CO.

220 West 42nd Street, New York
12th Floor, Candler Building

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 15 reels; and Million Dollar Mystery, 45 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.

Established 1908

THE FILM EXCHANGE

325 West 45th St., New York City

girl against her impulses. The youth merely said, "I love you," and, obeying the natural law, she was swept into his arms. Much anguish follows the step, but the law has been learned too late.

For the Program: The natural law is the law of God.

A note of warning that may prevent the fatal step.

Advertising Phrases: Youth must find its mate.

The natural law is written on the heart of every man and woman.

Feature These Players: Marguerite Courtot as the girl.

Howard Hall as the physician.

George Larkin as the boy.

Stunt Suggestions: The best lobby display will be found in the frames to be had from the booker. Supplement these with the action stills. In the press work recall the fact that the stage version had an eight month's run on Broadway. Offer a small prize for the best phrase expressing the natural law. Adopt the phrase, "The play that warns from the Path of Tears," and use this for newspaper work and on window displays of stills.

Advertising Aids: Two styles each one and three-sheets. One style each six and 24-sheets. Lobby displays 8x10, 11x14, and 22x28. Two styles easel lobby frames 25x40 and two styles 30x40. Heralds. Slides. Press slip sheet.

State rights.

NEW LOVE FOR OLD.

Universal Presents Ella Hall in Walde-
mar Young's Five-Part Story of a Man
Who Loved and Lost and Loved
Again.

Cast.

Kenneth Scott.....Emory Johnson
Marie Beauchamp.....Gretchen Lederer
Ben Sawyer.....Winter Hall
Daphne Sawyer.....Ella Hall
"Doc" Padden.....Harry Holden
Louis Bracchi.....E. A. Warren

Directed by Elsie Jane Wilson.

The Story: Kenneth Scott is disconsolate, for the charmer he had met at a White Mountain resort had turned him down cold. Doc Padden, itinerant physician and philosopher, finds him mourning by the roadside, and prescribes a rest cure in the household of Ben Sawyer, one of the "natives." The cure works, for he finds Daphne very interesting, but the other woman comes to him again; the proprietress of a new road house that has scandalized the village. The old love flames up, but dies away to burn no more.

For the Program: Off with the old love, on with the new.

The rest cure for a broken heart included a pretty girl.

Advertising Phrases: Found lost love was keeper of a roadhouse.

Battle with rival is preface to proposal.

Feature These Players: Ella Hall as Daphne.

Emory Johnson as Kenneth.

Stunt Suggestions: For a lobby flash use a washtub with fifteen or twenty heart shaped corks provided with wire loops. Use with a couple of short poles and lines with blunt hooks. Letter a card, "If you've lost your love there are plenty more to be caught. Fish out another, or see 'New Love for Old' for a better way." Do not offer prizes for certain numbers, as this will make the stunt a lottery and probably get you into trouble. For window work use large paper hearts torn apart and pasted on cards with a slight

FILMS FOR SALE

Singles and two-reelers in good condition at low prices. Write for list.

M. CAPLON

210 N. Calvert St., Baltimore, Md.



There's a man you ought to know

He sells Theatre Supplies.
His place of business is not a one-night stand.
He is there to stay.
So he needs the same customers right along.
That's why he doesn't sell poor goods.
No matter how big the profit.
For he wants you to keep coming.
And you won't, unless he makes it worth your while.
He does that.
He can sell you anything.
From a carbon to a complete equipment.
And he stands back of all he sells.
Take projection Machines, for instance.
He could make two better profits.
One at the time of sale.
Another on repair parts.
But he prefers smaller direct returns.
And more of the kind your good-will brings.
So he sells the Simplex, and satisfaction.
Do you know him?
If not, let us tell you his name.

The Simplex Man is Well Worth Knowing. Try Him Once and You'll Keep on Going.



THE PRECISION MACHINE CO. INC.
317 East 34th St. - New York



space between the two parts. For lettering, "If your heart is broken see 'New Love for Old' at (house and date) for a cure. See it anyhow, and you'll fall in love with charming Ella Hall yourself."

Advertising Aids: One style each one, three and six-sheets. One-sheet of star. Black and white lobby display. Slide. Player and scene cuts. *Heralds*. Press book.

Released February 11.

Synopses of News Reels

Universal Current Events.

ISSUE NO. 38 (Jan. 26).

Fuelless Monday Ties Up All Eastern Industries.—More than 5,000,000 workers of twenty-eight states east of the Mississippi idle on order of Fuel Administrator Garfield in effort to remedy coal famine threatening success of the war.

Mountain Wreck Reduces Freight Cars to Splinters.—Train with war supplies from the West piled up like kindling wood in the heart of the White Mountains, crippling traffic for many hours—Bemis, N. H.

With America's Aid Serbs Pledge War to the Death.—War mission of gallant little Serbia visits Mayor Hylan at City Hall—N. Y. City.

This Flier's Adventures Like a "Movie" Thriller.—Lieut. Patrick O'Brien, American member of British Flying Corps, shot down in France, returns after thrilling escape from German prison camp—New York City.

Italians Resume Offensive as Allies Strengthen Line.—Large French reinforcements continue to pour into Italy in steady stream.

Somewhere Behind the Italian Front.—(Official French War Film). Subtitles: Long supply trains make their way slowly to the front. "Somewhere someone is waiting—" The American Army Bean is no stranger to the Poilu. La Marseillaise—the spirit that wins! French heroes of the air are decorated by General Antoine with the Legion of Honor while the first army stands at salute.

Official U. S. War Film. Uncle Sam's Khaki-Clad Stream Flows Steadily On.—Every day the forces of democracy are added to by fresh arrivals at Pershing's training camps—Somewhere in France. (Released by the Committee on Public Information through the American Red Cross.)

A Message from Uncle Sam.—Is your boy in the army or navy insured? If he isn't, write him immediately and tell him to ask his officers about war insurance. Uncle Sam will insure him and protect his family. Those in the service on or before October 15, 1917, cannot apply for insurance after February 12, 1918. Those joining the service after October 15, 1917, have 120 days thereafter in which to apply. Subtitles: There are more than 1,500,000 of those boys in the service. More than a million of them are uninsured and have left their families unprotected. Tell him Uncle Sam will vouch for his insurance policy.

Cartoons from the World's Greatest Newspapers.—"Up to You Now, General," by Robert Carter, in the Philadelphia Press.

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 9. (Jan. 26).

Camp Kearney, Cal.—Heroes of days gone by but still guided by Old Glory; hundreds of G. A. R. veterans visit their successors—the "Boys"—of today. Subtitles: What is this—a machine gun? We never had such a "critter." Mme. Schumann-Heink sings the "Star Spangled Banner." '61-'18 and the same old flag.

Somewhere in the South.—Once more great white sails come into their own as scores of wooden ships are added to the country's emergency fleet. Subtitles: Finishing the deck of one of the 14 ships being built at this yard. With the masts put in place the ship is ready for service.

New Orleans, La.—Meatless day reaches the Zoo, and like loyal Americans, Bill Pelican and his compatriots are satisfied with other foods.

In Italy.—"One aim—one front—one army is the motto of the Allies, and every route to the Piave line is filled with Allied troops going to reinforce Italy's army. Subtitles: A short rest. Italian engineers repairing a bridge across the Adige. A company of Bersaglier cyclists, famous for its remarkable bravery in the Isonzo battle.

Los Angeles, Cal.—With the coal famine at its height, Western oil-men strive to relieve many plants with a plentiful supply of oil for fuel. Subtitles: An octopus pump operating seventeen wells in different parts of the field. Loading the tank cars; 275,000 barrels of oil are shipped every month from Los Angeles alone. Speeding for the East. The oil trains are permitted to run on passenger train schedule.

Washington, D. C.—The eyes of the Nation are focussed on the capitol as Congressmen urge the formation of a War Cabinet to speed-up America's military activities.

Pittsburgh, Pa.—Good news! A "coalless" winter this, but at last—no "iceless" summer. The Mononghela is but one of the many streams frozen by this arctic weather. Subtitles: Old-fashioned paddle-boats churn their way through the ice. The ice gorge in the Kenawha River, W. Va., wrecks many boats.

With the Stars and Stripes "Over There."—(Official U. S. War Films. Released by the Committee on Public Information through the American Red Cross.) Subtitles: Leaving the quaint French villages where they are billeted, Pershing's rookies prepare for the eventful day—at the front. On the vast "battlefield" just behind the firing line, they receive their final lessons. The physical needs for modern fighting are developed with appropriate exercises. And then—most important of all—over the top for Victory's charge. The minute men of 1918. Official War Pictures of the activities of the U. S. Army in France will be shown regularly in the Hearst-Pathe News.

HEARST-PATHE NEWS NO. 10 (Jan. 30).

Camp Upton, N. Y.—Drawn from all walks of life into the great crucible of military activity, the drafted men emerge a hardy, healthy lot.

Washington, D. C.—Congresswoman Jeanette Rankin receives the banner that flew from the "House" flagstaff as the suffrage bill was passed.

New York City.—Park Commissioner Grell

starts his term auspiciously; one of his first official acts is to christen three cub lions.

San Juan, Cuba.—Training on the historic hill where Colonel Roosevelt made his famous charge, U. S. marines strive to emulate the Rough Riders of '98. Subtitles: The old and the new in striking contrast—one Lewis gun is worth more than 100 of the Spanish. Cuba has joined the Allies, and huge crowds take part in rechristening German-named streets.

London, England.—No trenches, shells, or guns! Tommie squeezes as much fun as he can into his furlough, with tobogganing his favorite.

Paul City, Cal.—Although the Government is exerting all its efforts on the war abroad, it is not neglecting its Mexican border patrol. Subtitles: These horsemen keep a watchful eye all along the line for bandits and draft slackers. Over the top of the sand dunes.

Men of the Hour.—"500,000 men in France soon, 1,500,000 more ready this year," is Secretary Baker's answer to attacks of inefficiency made against the war department.

Colusa, Cal.—Thousands of wild geese and ducks migrating to warmer climates for the winter months raise havoc with the rice crops. Subtitles: Farmers welcome hunters to help them get rid of the "pest." Sunrise in the Golden West.

Newark, N. J.—Crush the foe within our gates! Fire after fire has hampered America's war preparations, and now the torch is set to the Government shipyards here. Subtitles: \$1,000,000 damage is done and work on the 150 ships to be built here is stopped. Digging a trench around the yards to check the fire from spreading to the submarine plant.

Cartoon.—(Magazine Section.) Every Little Bit Helps.

Theatre Managers

Read Our

New Department

"Advertising Aids for Busy Managers"

You will find it most helpful in advertising your show.

Educate Your Audience to Help Fight Censorship

Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor's mere safety if not his success.

Presented in the proper manner, the Censorship of Moving Pictures is just as obnoxious to the Exhibitor's audiences as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.

The Management of this Theatre desires the co-operation of its patrons in providing good clean entertainment. We want no "legalized" censorship of moving pictures

We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

These slides shown repeatedly in any theatre cannot fail to influence public opinion in that locality against Censorship. They will line up the general public on the side of the Exhibitor.

You Ought to Be Showing Them Now! Legislatures Everywhere Are Convening

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of \$1.00

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STUDIO for rent for three months while owner is in California. A motion picture studio fully equipped with Cooper-Hewitts and latest style arc lamps. Floor space, 50x80, ten dressing rooms, everything ready for immediate use, including services of expert staff and crew. Black-ton Productions, Inc., 423 Classon Ave., Brooklyn, N. Y.

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FOR SALE—Theater seating two hundred and fifteen, in town three thousand; also military college. Five piece, fifteen hundred dollar Wur-litzer orchestra, two machines, rectifier. No competition. Price, two thousand. Moneta Theater, Sweetwater, Tenn.

PHOTOPLAY HOUSE—Best all year round money maker in the State of Rhode Island, seating and standing capacity over six hundred, long lease, modern equipment, conducted entirely by hired help, manager receives thirty dollars week; clearing from ninety-five to one hundred fifty week over and above all expenses; under personal management, should clear two hundred week; price, eight thousand. Lewis, Moving Picture Broker, 580 Ellicott Square, Buffalo, N. Y.

EQUIPMENT FOR SALE.

EXHIBITORS—OPERATORS—PROJECTION EXPERT F. H. RICHARDSON SAYS "INSTALL 'AMBERLUX' LENS FILTERS." IMPROVE PROJECTION 100%. RESULTS GUARANTEED. PRICE, WITH ADVERTISING SLIDE, \$3.50. PARCELS POST PREPAID. W. D. WARNER, 8 EAST BROAD ST., COLUMBUS, OHIO.

3,000 OPERA CHAIRS, steel and cast frames, 75c. up. Serviceable goods guaranteed, cut prices on new chairs. Three asbestos booths. Send for list dropped patterns and save half. J. P. Redington, Scranton, Pa.

MOVING picture machines, frames, motors, spot lamps, oil paintings, and other theater supplies, both new and second hand, at bargain prices. We need room for new stock, and therefore are offering some goods at extremely low prices. Send for bargain list. Erker Bros., 608 Olive St., St. Louis, Mo.

WOTTON generator set for alternating to direct current, including elegant switchboard. Recently overhauled, finest condition, extra set new brushes, also fine electric score board. First \$100 takes them. Park Theater, Bath, N. Y.

ASBESTOS BOOTH, No. 1, \$75; Power's No. 6-A, \$135; Simplex, \$125; Collapsible iron gate for lobby, \$50 (worth \$140). Leland, Montpelier, Vermont.

FOR SALE—280 opera chairs—new American Seating Co.'s No. 9, mahogany finish—with hat wires. Price, f. o. b. Easton, Pa., \$1.25 each. Inquire C. Frank Schwep, 11 Broadway, N. Y. City.

FOR SALE—Butter Kist Popcorn and Peanut machine; moneymaker for one who has the time to look after it. Dixie Theater, Russellville, Ky.

CAMERAS, ETC., FOR SALE.

GET READY NOW—LATE MODEL UNIVERSAL, GOOD AS NEW CONDITION, WITH UNIVERSAL TRIPOD, PANORAMIC AND TILTING HEAD, CASE FOR CAMERA, WITH 2 EXTRA MAGAZINES, COMPLETE OUTFIT \$245—ACT PROMPTLY IF YOU WANT THIS EXCEPTIONAL VALUE—WRITE OR WIRE FOR OUR LATEST LIST OF USED AND NEW MOTION PICTURE CAMERAS, TRIPODS, LENSES AND ACCESSORIES. DAVID STERN CO., 1027 R Madison St., Chicago, Ill.

FOR SALE—Williamson Camera, leather case and panoram and tilting tripod. Two-inch Bausch & Lomb Zeiss Tessar Lens, with a speed of F:3.5; two 200-foot capacity magazines. Price, \$100 for whole outfit. Shipped on approval if deposit is made in a bank. Apply H. R., care M. P. World, N. Y. City.

TO ALL INTERESTED IN MOTION PICTURE CAMERAS, IMPORTANT NOTICE.—Present conditions have caused an advance in price on all motion picture equipment. Importation of foreign cameras is at a standstill. We therefore offer SERVICE, which means DOLLARS in your pocket. A SERVICE which can save you money on MOTION PICTURE CAMERAS of undoubted quality. NORTHERN LIGHTS, Tripods and Equipment. Write today and I will send you full particulars of the best values possible in Universal and other makes of cameras. Charles Bass, President BASS CAMERA COMPANY, 109 No. Dearborn St., Chicago, Ill., Motion Picture Dept.

FILMS WANTED.

SEVERAL GOOD second-hand motion picture machines to exchange for good comedies and feature films. St. Paul Film Rental Agency, 50 W. 7th St., St. Paul, Minn.

FILMS FOR SALE.

FOR SALE—Helen Garden in Cleopatra, 6 reels and advertising matter. Will be sent to the first one remitting \$150. S. R. Thompson, 50 W. 7th St., St. Paul, Minn.

FILMS FOR SALE.—Lure of New York, 4 reels, \$60; Hook and Hand, 4 reels, \$25; Outlaw Reforms, 4 reels, \$40; Slaves of Love, 5 reels, \$50; Flame of Passion, 5 reels, \$50. G. W. Bradenburgh, 802 Vine St., Philadelphia, Pa.

MISCELLANEOUS.

TOM BRET Titles and scenarios. Room 616, 220 West 42d St., N. Y. C. Phone Bryant 8419.

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**HAVE YOU
AND
HAVE YOU**

B. F. PORTER, 1482 Broadway (on the Square), at Times Square, New York

Ever stopped to consider why a splendid film subject is sometimes killed in projecting to the screen?

Ever stopped to consider why a poor film subject has many times been improved in projecting to the screen?

The answers are—the OPERATING EQUIPMENT and the SCREEN. Watch your screen results and the box results will take care of themselves. CONSULT



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203 to 211 West 146th St., New York City

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Fifth Wheel (One of the O. Henry Series—Two parts—Drama).
Compliments of the Season (One of the O. Henry Series—Two parts—Comedy-Drama).
The Moment of Victory (One of the O. Henry Series—Two parts—Comedy-Drama).
The Trimmed Lamp (One of the O. Henry Series—Two Parts—Comedy-Drama).
Schools and Schools (One of the O. Henry Series—Two Parts—Drama).
A Madison Square Arabian Night (One of the O. Henry Series—Two Parts—Drama).

CHAPLIN COMEDIES.

By the Sea (One reel—Comedy).
In the Park (One reel—Comedy).
Work (Two parts—Comedy).
A Woman (Two parts—Comedy).

ESSANAY COMEDIES.

He Loved Her So.
One Night.
Next.
The Soup and Fish Ball.
A Tough Knight.
Our Little Nell.

ESSANAY SCENICS.

Agricultural Opportunities in Western Canada.
Water Power of Eastern Canada (Scenic).
A Romance of Rails and Power (Scenic).
Grand Canyon of Arizona and Canyon de Chelly.

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(Sixth Series.)

Out and In (Finn & Haddie).
The Inspector's Wife.
In Wrong (Finn & Haddie).
Anybody's Money.
Her Fatal Shot.
Marooned.
Sherman Was Right.
What Will Happen Next?
Which Was Lucky?

JAXON FILM CORPORATION.

"A Daughter of Uncle Sam" (A One-Reel Episode of this Patriotic Serial released each week).

JUDGE BROWN STORIES.

Bud's Recruit (Two parts—Comedy-Drama).
Chocolate of the Gang (Two parts—Comedy-Drama).
The Lost Lie (Two parts—Drama).
Tad's Swimming Hole (Two Parts—Comedy-Drama).
Marrying Off Dad (Two Parts—Comedy-Drama).
The Preacher's Son (Two Parts—Comedy-Drama).

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

SELBURN COMEDIES.

(Piedmont Pictures Corporation)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

SPARKLE COMEDIES.

(Fifth Series.)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE O COMEDIES.

A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Iced Carrier's Millen.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JAN. 27, 1918.

Innocent (Five parts—Drama—Astra).
The Hidden Hand (Episode No. 10—"Cogs of Death"—Two parts—Drama—Pathe).
The Price of Folly (Episode No. 2—"Counterfelt Clues"—Two parts—Drama—Balboa).
Argus Pictorial No. 6 (One Reel—Educational—Argus Laboratories).
Our National Parks—Ranier Park (One Reel—Travel—Ralph Earle).
Katzenjammer Kids—"Rheumatics" (Half Reel—Cartoon) and From Forest to Ship (Half Reel—Educational—International Split Reel).
Hearst-Pathe News No. 10 (Topical).
Hearst-Pathe News No. 11 (Topical).

RELEASES FOR WEEK OF FEB. 3.

The Other Woman (Five Parts—Drama—Astra).
The Hidden Hand (Episode No. 11, "Trapped by Treachery"—Two Parts—Drama—Pathe).
The Price of Folly (Episode No. 3, "The Cat-paw"—Two Parts—Drama—Balboa).
The Lamb (One-reel Comedy—Rollin).
Picturesque Brittany, Huelgoat (Colored—Travel) and Bonnets of Brittany (Colored—Educational—Pathe Split Reel).
Katzenjammer Kids—Policy and Pie (Cartoon Comedy) and For Desert (Educational—International Split Reel).
Hearst-Pathe News No. 12 (Topical).
Hearst-Pathe News No. 13 (Topical).

RELEASES FOR WEEK OF FEB. 10.

Loaded Dice (Five Parts—Drama—Pathe).
The Hidden Hand (Episode No. 12, "The Eyes in the Wall"—Two Parts—Pathe).
The Price of Folly (Episode No. 4, "The Sin of Innocence"—Two Parts—Drama—Balboa).
Hello Teacher (One-reel Comedy—Rollin).
Argus Pictorial No. 7 (One-reel Educational—Argus Laboratories).
Rocamadour and The Valley of Lot, France (Colored—Travel), and The Horse in Action (The Analysis of Motion) (Educational—Pathe Split Reel).
Happy Hooligan—"All for the Ladies" (Cartoon Comedy), and American Arms (Educational—International Split Reel).
Hearst-Pathe News No. 14 (Topical).
Hearst-Pathe News No. 15 (Topical).

RELEASES FOR WEEK OF FEB. 17.

The Inner Voice (Five Parts—Drama—Russian Art—Special).
The Hidden Hand (Episode No. 13, "The Jaws of the Tiger"—Two Parts—Drama—Pathe).
The Price of Folly (Episode No. 5, "Sold for Gold"—Two Parts—Drama—Balboa).
Hit Him Again (One Reel—Comedy—Rollin).
Along the Riviera—Italy (Colored—Travel) and Watching the Flowers Bloom (Colored—Educational) (Pathe Split Reel).
Hearst-Pathe News No. 16 (Topical).
Hearst-Pathe News No. 17 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Oct. 15—Nearly a Baker.
Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Dec. 3—Toothaches and Heartaches.
Dec. 17—The Installment Plan.
Dec. 31—O. U. Boat.
Jan. 14—Meatless Days and Sleepless Nights.
Jan. 28—He Got His.
Feb. 11—Adam and Some Eves.
Feb. 25—Some Professor.

PARAMOUNT MACK SENNET COMEDIES

Dec. 30—Taming Target Center (Two parts).
Jan. 13—The Kitchen Lady (Two parts).
Jan. 27—His Hidden Purpose (Two parts).
Feb. 3—Watch Your Neighbor (Two parts).
Feb. 10—Sheriff Nell's Tussle (Two parts).

PARAMOUNT ARBUCKLE COMEDIES.

Oct. 29—Fatty at Coney Island.
Dec. 10—A Country Hero.
Jan. 20—Out West (Two parts).

PARAMOUNT FEATURES.

Jan. 14—The Spirit of '17 (Five parts—Dr.).
Jan. 21—Rimrock Jones (Five parts—Drama).
Jan. 21—The World for Sale (Five parts—Dr.).
Jan. 28—The Widow's Might (Five parts—Dr.).
Jan. 28—The Hired Man (Five parts—Drama).
Feb. 4—Flare-Up Sal (Five parts—Drama).
Feb. 4—Madame Jealousy (Five parts—Dr.).
Feb. 4—A Petticoat Pilot (Five parts—Dr.).
Feb. 11—The Thing We Love (Five parts—Dr.).
Feb. 18—The Keys of the Righteous (Five Parts—Drama).
Feb. 18—Hidden Pearls (Five Parts—Drama).
Feb. 25—One More American (Five Parts—Drama).

PARAMOUNT SERIAL.

Jan. 14—Who Is Number One? (Episode No. 12—"The Show Down"—Two parts—Drama).
Jan. 21—Who Is Number One? (Episode No. 13—"Cornered"—Two parts—Drama).
Jan. 28—Who Is Number One? (Episode No. 14—"No Surrender"—Two parts—Drama).
Feb. 4—Who Is Number One? (Episode No. 15—"The Round Up"—Two parts—Drama).

PARAMOUNT-BURTON HOLMES.

Jan. 7—Sydney, the Antipodean Metropolis (Scenic).
Jan. 14—A Trip to the Jenolan Caves of Australia (Scenic).
Jan. 21—Melbourne the Magnificent (Scenic).
Jan. 28—Round About Melbourne (Scenic).
Feb. 4—Adelaide, Capital of South Australia (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Dec. 23—A Dog Chauffeur on Fifth Avenue; Binding Uncle Sam's Harvest; Goodrich Dirt and the \$1,000 Reward.
Dec. 30—No. 100—Knit Your Bit; War Dogs; Bobby Bumps' Tank.
Jan. 6—No. 101—The New Art of Dress; Destructive Power of T. N. T.; Goodrich Dirt and Duke de Whatanob.
Jan. 12—No. 102—The Panama Canal; Evolution of the Dance; Flour from Potatoes.

BENJAMIN CHAPIN'S PARAMOUNT SERIES.

"The Son of Democracy."
Feb. 11—My Mother (First Release—Two Parts).
Feb. 18—A Call to Arms (Second Release—Two Parts).
Feb. 25—My Father (Third Release—Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

THE AUTOMATICKET POLICY FOR 1918

One of the greatest satisfactions in our business life is to hear so many exhibitors refer to us by such "pet terms" as "progressive," "leaders in their field," etc.

During 1918 we propose to live up to these expectations more strenuously than ever before.

We shall spare no efforts to deserve the patronage of exhibitors, improving constantly on our efforts in the past.

That this policy has been appreciated, is evidenced by our constantly growing patronage. It includes the largest circuits as well as medium and small houses.

It is evidenced by our busy factories in various parts of the country from which we ship our Automaticket Systems and tickets to exhibitors in this country and abroad.

The key note of our policy is to put the interest of the exhibitor FIRST. We know that is the best way to serve our own interest.

AUTOMATIC TICKET SELLING AND CASH REGISTER COMPANY

Manufacturers of Automatic Ticket Selling Machines

Tickets and Other Box Office Equipment

1735 Broadway, New York

Sanborn Laboratories Inc.

Best in the West

IMPORTANT ANNOUNCEMENT

We have just closed a contract for the exclusive rights to the HANDSCHIEGL PROCESS, the only successful motion picture color process in existence. We are in a position to contract for a limited amount of three color work. For details, communicate with us.

Address

SANBORN LABORATORIES Inc.

Culver City (Los Angeles), Cal.

List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Jan. 23—Number 8 (Topical).
Jan. 30—Number 9 (Topical).
Feb. 6—Number 10 (Topical).
Feb. 13—Number 11 (Topical).
Feb. 20—Number 12 (Topical).

L-KO.

Jan. 16—Home-Run Ambrose (Two parts—Comedy).
Jan. 23—Ashcan Alley (Two parts—Comedy).
Jan. 30—Barberous Plots (Two parts—Com.).
Feb. 6—The Donkey Did It (Two Parts—Comedy).
Feb. 13—Pearls and Girls (Two Parts—Com.).
Feb. 20—Beaches and Peaches (Two Parts—Comedy-Drama).

NESTOR.

Jan. 14—Maimed in a Hospital (Comedy).
Jan. 21—Who's to Blame? (Comedy).
Jan. 28—Vamping the Vamp (Comedy).
Feb. 4—The Great Sea Scandal (Comedy).
Feb. 11—A Devil With the Wimmmin (Com.).
Feb. 18—Ship, Oy, Oy (Comedy).

SPECIAL PRODUCTION.

Jan. 7—The Wolf and His Mate (Five parts—Drama).
Jan. 14—Hells Crater (Five parts—Drama).
Jan. 21—Madame Spy (Five parts—Drama).
Jan. 28—The Phantom Riders (Five parts—Drama).
Feb. 4—Painted Lips (Five Parts—Drama).
Feb. 11—New Love for Old (Five Parts—Dr.).
Feb. 18—The Flash of Fate (Five Parts—Drama).

UNIVERSAL SCREEN MAGAZINE.

Jan. 12—Issue No. 53 (Educational).
Jan. 19—Issue No. 54 (Educational).
Jan. 26—Issue No. 55 (Educational).
Feb. 2—Issue No. 56 (Educational).
Feb. 9—Issue No. 57 (Educational).
Feb. 16—Issue No. 58 (Educational).
Feb. 23—Issue No. 59 (Educational).

UNIVERSAL SPECIAL FEATURE.

Jan. 26—The Finley Nature Pictures (One Reel—Educational).
Feb. 2—The Red Ace (Sixteenth and Final Episode—"Virginia's Triumph"—Two parts—Drama).
Feb. 2—The Mystery Ship (Episode No. 10—"The Rescue"—Two parts—Drama).
Feb. 2—Finley Nature Studies No. 3—"Bears of the Yellowstone" and "The Long White Trail" (Scenic—Split Reel).
Feb. 9—The Mystery Ship (Episode No. 11—"The Line of Death"—Two Parts—Drama).
Feb. 9—The Bull's Eye (Episode No. 1, "First Blood"—Two Parts—Drama).
Feb. 9—Finley Nature Studies No. 4—"Birds of Crag and Cavern" and "Gems of the Adriatic" (Scenic Split Reel).
Feb. 16—The Mystery Ship (Episode No. 12—"The Rain of Fire"—Two Parts—Drama).
Feb. 16—The Bull's Eye (Episode No. 2—"The Fearless One"—Two Parts—Dr.).
Feb. 16—Finley Nature Studies No. 5—"The Salmon Fisheries of Columbia" and "Drum Dancers of Java" (Scenic Split Reel).
Feb. 23—The Mystery Ship (Episode No. 13—"The Underground House"—Two Parts—Drama).
Feb. 23—The Bull's Eye (Episode No. 3—"Desperate Odds"—Two Parts—Drama).
Feb. 23—Finley Nature Studies No. 6—"Mount Hood" and "The Garden Spot of the World" (Scenic Split Reel).

UNIVERSAL CURRENT EVENTS.

Jan. 5—Issue No. 34 (Topical).
Jan. 12—Issue No. 35 (Topical).
Jan. 19—Issue No. 36 (Topical).
Jan. 26—Issue No. 37 (Topical).
Feb. 2—Issue No. 38 (Topical).
Feb. 9—Issue No. 39 (Topical).
Feb. 16—Issue No. 40 (Topical).
Feb. 23—Issue No. 41 (Topical).

Mutual Film Corp.

CUB.

Dec. 6—Jerry Takes Gas (Comedy).
Dec. 12—Jerry's Boarding House (Comedy).
Dec. 20—Jerry's Double Cross (Comedy).
Dec. 26—Jerry's Best Friend (Comedy).

MUTUAL WEEKLY.

Jan. 7—Number 2 (Topical).
Jan. 14—Number 3 (Topical).
Jan. 21—Number 4 (Topical).
Jan. 28—Issue No. 5 (Topical).
Feb. 4—Issue No. 6 (Topical).
Feb. 11—Issue No. 7 (Topical).
Feb. 18—Issue No. 8 (Topical).

STRAND.

Jan. 1—Her Awful Fix (Comedy).
Jan. 8—A Peach and a Pill (Comedy).
Jan. 15—Burglars (Comedy).
Jan. 22—Their Little Kid (Comedy).
Jan. 29—Somebody's Widow (Comedy).
Feb. 5—Her Friend Brown (Comedy).
Feb. 12—Three Times and Out (Comedy).
Feb. 19—Miss Cinderella (Comedy).

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).
Nov. 12—The Planter (Seven parts—Drama).

MUTUAL STAR PRODUCTION.

Jan. 7—Molly Go Get 'Em (American—Five parts—Drama).
Jan. 14—The Impostor (Frohman—Five parts—Drama).
Jan. 21—In Bad (American—Five parts—Dr.).
Jan. 28—Beauty and the Rogue (American—Five parts—Drama).
Feb. 4—Who Loved Him Best? (Goodrich—Five parts—Drama).
Feb. 11—Jilted Janet (American—Five Parts—Drama).
Feb. 18—My Wife (Frohman—Five Reels—Dr.).

SIGNAL.

Dec. 12—The Lost Express (Episode No. 18—"The Escape"—Two parts—Dr.).
Dec. 19—The Lost Express (Episode No. 14—"Unmasked"—Two parts—Drama).
Dec. 26—The Lost Express (Episode No. 15—"The Return of the Lost Express"—Two Parts—Drama).

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Comedy—Drama).
Dec. 2—The Auction Block (Eight parts—Drama).
Dec. 16—The Cinderella Man (Six parts—Comedy—Drama).
Dec. 30—Thais (Six parts—Drama).
Jan. 14—Fields of Honor (Six parts—Comedy—Drama).
Jan. 28—Dodging a Million (Six parts—Comedy—Drama).
Feb. 10—Our Little Wife (Six parts—Comedy—Drama).
Feb. 24—The Beloved Traitor (Six Parts—Drama).

GOLDWYN SPECIALS.

The Manx-Man (Seven parts—Drama).
For the Freedom of the World (Seven parts—Drama).

Metro Pictures Corporation.

METRO PICTURES CORP.

Dec. 31—The Avenging Trail (Yorke Film Corp.—Five parts—Drama).
Jan. 7—Daybreak (Five parts—Drama).
Jan. 14—The Winding Trail (Rolf—Five parts—Drama).
Jan. 21—The Eyes of Mystery (Rolf—Five parts—Drama).
Jan. 28—Her Boy (Five parts—Drama).
Feb. 4—Under Suspicion (Five parts—Dr.).
Feb. 11—Broadway Bill (Yorke—Five parts—Drama).
Feb. 18—A Weaver of Dreams (Rolf—Five Parts—Drama).
Feb. 25—Revenge (Rolf—Five Parts—Dr.).

METRO SPECIALS.

October—The Slacker (Eight parts—Drama).
Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).
January—The Legion of Death (Rolf—Seven parts—Drama).
January—Revelation (Seven parts—Drama).

METRO COMEDIES.

Dec. 10—Wages No Object (Drew).
Dec. 15—The Spirit of Merry Christmas (Drew).
Dec. 24—The Unmarried Look (Drew).
Dec. 31—Shadowing Henry (Drew).
Jan. 7—Their Mutual Motor (Drew).
Jan. 14—Why Henry Left Home (Drew).
Jan. 21—Their First Love (Drew).
Jan. 28—Under the Influence (Drew).
Feb. 4—Help Wanted (Drew).
Feb. 11—The Bright Lights Dimmed (Drew).
Feb. 18—After Henry (Drew).
Feb. 25—His Generosity (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Jan. 20—Evidence (Five parts—Drama).
Jan. 20—Flames of Chance (Five parts—Dr.).
Jan. 27—The Gun Woman (Five parts—Dr.).
Jan. 27—Her American Husband (Five parts—Drama).
Feb. 3—Limousine Life (Five parts—Drama).
Feb. 3—The Hopper (Five parts—Drama).
Feb. 10—Captain of His Soul (Five Parts—Drama).
Feb. 17—Keith of the Border (Five Parts—Dr.).
Feb. 17—From Two to Six (Five Parts—Dr.).
Feb. 24—Little Red Decides (Five Parts—Dr.).
Feb. 24—A Soul in Trust (Five Parts—Drama).

TRIANGLE KOMEDY.

Jan. 20—Their Indian Uncle.
Jan. 20—The Price of His Head.
Jan. 27—A Butler Bust-Up.
Jan. 27—Too Many Husbands.
Feb. 3—Airing Their Troubles.
Feb. 3—A Safe Disaster.
Feb. 10—His Nine Lives.
Feb. 10—A Game Gambler.
Feb. 17—Their Undercover Capers.
Feb. 17—A Full Dress Fizzle.
Feb. 24—A Coward's Courage.
Feb. 24—His Nimble Twist.

KEYSTONE COMEDY.

Dec. 28—Afraid to Be False (Two parts).
Dec. 30—Welcome Home (Two parts).
Jan. 6—His Hidden Shame (Two parts).
Jan. 13—His Punctured Reputation (Two parts).
Jan. 20—Dimples and Dangers (Two parts).
Feb. 3—A Sea Serpent's Desire (Two parts).
Feb. 10—Wronged by Mistake (Two parts).
Feb. 17—His Double Life (Two parts).
Feb. 24—A Tell Tale Shirt (Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

ACTUAL RESULTS

PROVE THE

MERITS

OF

Speer Alterno

Carbons

Reports of exhibitors, projection experts, operators and patrons all acclaim that Speer "ALTERNO" Carbons have completely revolutionized alternating current conditions.

Hundreds of letters complimenting Speer "ALTERNO" Carbons in the highest terms are already in our files. The one appearing here relates the results obtained by an expert who has had several years' experience on A. C.

B. A. REED, Secretary

LOCAL 245 (M. P. M. O.)

International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada.

Salem, Mass., Jan. 29, 1918.

Speer Carbon Company,
St. Marys, Pa.

Gentlemen:

Having worked for several years on A.C. with all its shortcomings, what I feel like saying after giving "Alterno" carbons a good trial is that they are a revelation.

We use A. C. with compensarc and where the use of A.C. in the past has always been with a light of inferior quality regardless of amount used, we find that with "Alterno" carbons we get an even, steady light of remarkable quality without the former worries of noisy wandering and troublesome arcs.

Very truly yours,

(Signed.)

B. A. REED.

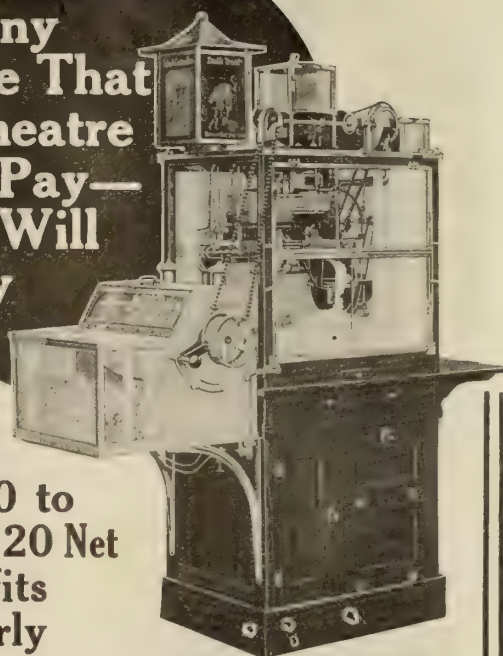
"The Carbons With a Guarantee"

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SPEER CARBON COMPANY

ST. MARYS, PA.

Any
Place That
A Theatre
Will Pay—
This Will
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\$600 to
\$3,120 Net
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Yearly

Exhibitors face the task of keeping up their profits and attendance notwithstanding the high cost of releases, high rent and taxes.

The Butter-Kist Pop Corn Machine has actually solved the problem!

Not in one or two—not in a few score—but literally in hundreds of moving picture theaters all over America.

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Cash in on our national advertising in the great publications like the Saturday Evening Post—cash in on the public sentiment that favors this pop corn confection in war time—cash in on the people who come to your theater eager and willing to buy this toasty flavored Butter-Kist.

Machine occupies but 26 by 32 inches floor space. Stands anywhere. Runs itself. Handsomely built. Beautifies any lobby or foyer.

BUTTER-KIST

POP CORN MACHINE

No other popcorn has Butter-Kist's toasty flavor. Brings people from blocks around. Increases attendance. Actual records prove this beyond a doubt.

Our liberal plan makes it easy for theater owners to get these profits.

Get Full Proof Free!

Write at once for interesting book of photographs, signed sales records and documentary evidence from film exhibitors and store keepers throughout the land.

Make 3 cents extra profits from thousand of admissions to your theater. Don't rob yourself of this opportunity by doubting our word. Get the evidence from men in your own line of business in towns of all sizes. Write for this book at once.

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Name of Theatre.....

My Name.....

Address

List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Jan. 21—The Menace (Five parts—Drama).
Jan. 28—A Mother's Sin (Five parts—Drama).
Feb. 4—The Other Man (Five Parts—Drama).
Feb. 11—The Woman Between Friends (Five Parts—Drama).
Feb. 18—The Wooing of Princess Pat (Five Parts—Drama).

BIG V COMEDIES.

Jan. 14—Peanuts and Politics.
Jan. 21—Jumbles and Jokers.
Jan. 28—Guns and Greasers.
Feb. 4—Telephones and Troubles.
Feb. 11—Babes and Boobs.
Feb. 18—Courts and Convicts.
Feb. 25—Rooms and Rumors.

VITAGRAPH COMEDIES.

Jan. 7—A Little Outfit Work.
Jan. 14—Seeking an Oversoul.
Jan. 21—A Four Cornered Triangle.
Jan. 28—Their Anniversary Feast.
Feb. 4—Surprising Husbands.
Feb. 11—Coals for the Fire.

VITAGRAPH SERIAL.

Vengeance and the Woman.
Jan. 7—Episode No. 3—"The Unscaled Peak" (Two parts—Drama).
Jan. 14—Episode No. 4—"The Signaling Cipher" (Two parts—Drama).
Jan. 21—Episode No. 5—"The Plunge of Destruction" (Two parts—Drama).
Jan. 28—Episode No. 6—"The Lure of Hate" (Two parts—Drama).
Feb. 4—Episode No. 7—"The Wolf Trap"—Two parts—Drama.
Feb. 11—Episode No. 8—"The Mountain of Devastation"—(Two parts—Dr.).
Feb. 18—Episode No. 9—"Buried Alive" (Two Parts—Drama).

FAVORITE FILM FEATURES.

Jan. 21—The Next Generation (Two parts—Dr.) and And His Wife Came Back (One Reel Comedy).
Jan. 28—Children of the Feud (Two parts—Dr.) and Getting Up a Practice (One Reel Comedy).
Feb. 4—The Pirates (Two parts—Comedy) and The Wings of a Moth (One reel—Drama).
Feb. 11—The Sacrifice of Kathleen (Two Parts—Drama) and Art for a Heart (One Reel—Comedy).
Feb. 18—The Mischief Maker (Two Parts—Drama) and Sonny Jim in Search of a Mother (One Reel—Comedy).

Feature Releases

ARTCRAFT PICTURES CORP.

Jan. 7—Rose of the World (Five parts—Dr.).
Jan. 14—Wolves of the Rail (Five parts—Dr.).
Jan. 21—Stella Maris (Five parts—Drama).
Feb. 11—The Song of Songs (Five parts—Dr.).
Feb. 18—Blue Blazes Rawden (Five parts—Drama).
Feb. 25—Headin' South (Five parts—Drama).

BLUEBIRD PHOTOPLAYS, INC.

Jan. 14—Face Value (Five parts—Drama).
Jan. 21—Broadway Love (Five parts).
Jan. 28—The Fighting Grin (Five parts).
Feb. 4—The Wife He Bought (Five parts—Drama).
Feb. 11—Hands Down (Five parts—Drama).
Feb. 18—Her Body in Bond (Five Parts—Dr.).
Feb. 25—The Rough Lover (Five Parts—Dr.).

BRIND EDUCATIONAL PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORPORATION.

Dec. 19—Flying Trip Through Japan No. 2.
Dec. 24—Nature's Songsters (Ditmar's Living Book of Nature).
Dec. 26—Beside the Glimmer Glass.
Dec. 31—Animals in Mid-Summer (Ditmar's Living Book of Nature).

FIRST NATIONAL EXHIBITORS' CIRCUIT

On Trial.
Alimony.
Daughter of Destiny.
Empty Pockets.
Charlie Chaplin's Forthcoming Comedies.
The Sign Invisible.
The Light Within (Mme. Petrova's Second Picture).

FOX SPECIAL FEATURES.

Jan. 6—For Liberty (Five parts—Drama).
Jan. 13—Cupid's Round-Up (Five parts—Dr.).
Jan. 20—A Heart's Revenge (Five parts—Dr.).
Jan. 27—Treasure Island (Six parts) and Troublemakers (Seven parts) will be released on this day.
Feb. 3—The Heart of Romance (Five parts—Drama).
Feb. 10—Jack Spurluck, Prodigal (Five parts—Drama).
Feb. 17—The Moral Law (Five Parts—Drama).
Feb. 24—Six Shooter Andy (Five Parts—Comedy—Drama).

FOX-LEHRMAN COMEDIES.

Jan. 20—Son of a Gun (Two parts).

FOX STANDARD PICTURES.

Dec. 9—Troublemakers (Seven parts—Dr.).
Dec. 16—The Heart of a Lion (Six parts—Dr.).
Dec. 30—Du Barry (Seven parts—Drama).
Jan. 20—Cheating the Public (Seven parts—Drama).
Feb. 3—The Forbidden Path (Six parts—Dr.).
Feb. 10—Les Miserables (Eight parts—Dr.).
Feb. 24—American Buds (Seven Parts).

FOX SUNSHINE COMEDIES.

Nov. 25—A Milk-Fed Vamp (Two parts).
Dec. 9—Smashed in the Career (Two parts).
Dec. 23—Damaged—No Goods (Two parts).
Jan. 6—Shadows of Her Past (Two parts).
Feb. 3—Hungry Lions in a Hospital.
Feb. 17—Are Married Policemen Safe?

W. W. HODKINSON CORP.

(Paralta Plays.)

Dec. 15—A Man's Man (Seven parts—Drama).
Jan. 1—Madam Who? (Seven parts—Dr.).
Jan. 15—His Robe of Honor (Seven parts—Dr.).

JEWEL PRODUCTIONS, INC.

Come Through (Seven parts—Drama).
Pay Me (Five parts—Drama).
Sirens of the Sea (Six parts—Drama).
The Man Without a Country (Six parts—Dr.).
The Co-Respondent (Six parts—Drama).
The Price of a Good Time (Seven parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).

GEORGE KLEINE SYSTEM.

Jan. 1—Uneasy Money (Essanay).
Jan. 10—Brown of Harvard (Selig).
Jan. 25—I, Mary MacLane (Essanay).
Feb. 11—The Unbeliever (Edison).
Feb. 25—Ruggles of Red Gap (Essanay).
Montgomery Flagg One Reel Comedies.
"Girls You Know" (Made by Edison).
Jan. 2—Screen Fan (1st release).
Jan. 16—The Bride (2d release).
Jan. 30—Superstitious Girl (3d release).
Feb. 13—The Artist's Model (4th release).
Feb. 27—The Matinee Girl (5th release).
March 13—The Spoiled Girl (6th release).

SELECT PICTURES CORP.

Dec.—Shirley Kaye (Five parts—Drama).
Dec.—The Honeymoon (Five parts—Drama).
Jan.—Woman and Wife.
Jan.—Ghosts of Yesterday.
Jan.—The Marionettes.
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February—By Right of Purchase.
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Dec. 31—Diamonds and Pearls (Five parts—Drama).
Jan. 7—Stolen Hours (Five parts—Drama).
Jan. 14—The Strong Way (Five parts—Drama).
Jan. 21—Beautiful Mrs. Reynolds (Five parts—Drama).
Jan. 28—Gates of Gladness (Five parts—Dr.).
Feb. 4—Divine Sacrifice (Five parts—Drama).
Feb. 11—Whims of Society (Five parts—Dr.).
Feb. 18—Broken Ties (Five parts—Drama).
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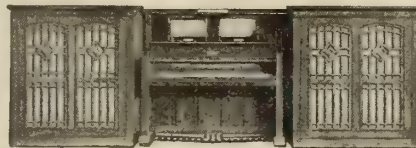
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Pride and the Devil (Six Parts—Drama).
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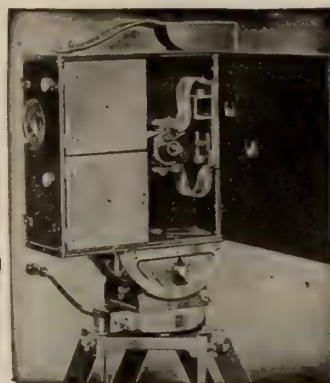
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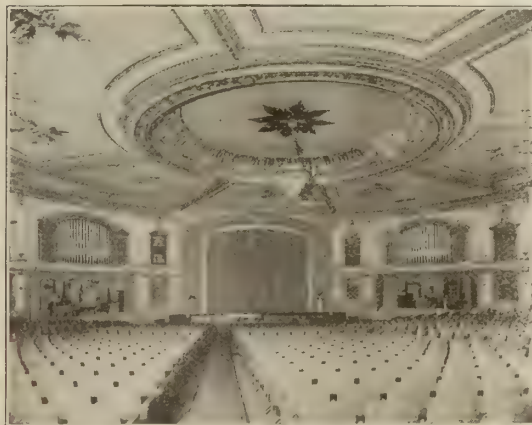
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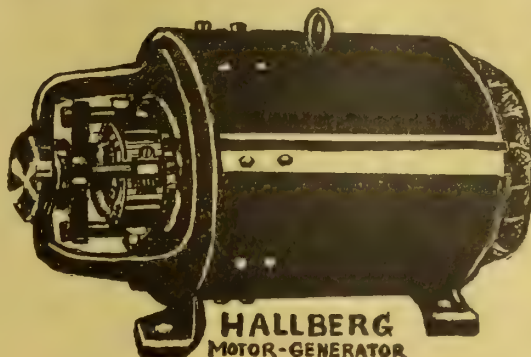
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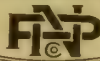
Kansas City, Mo.—K. C. Machine & Supply Co., Inc., 813 Walnut St.
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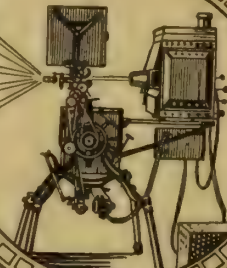
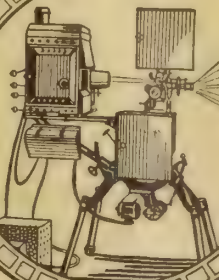
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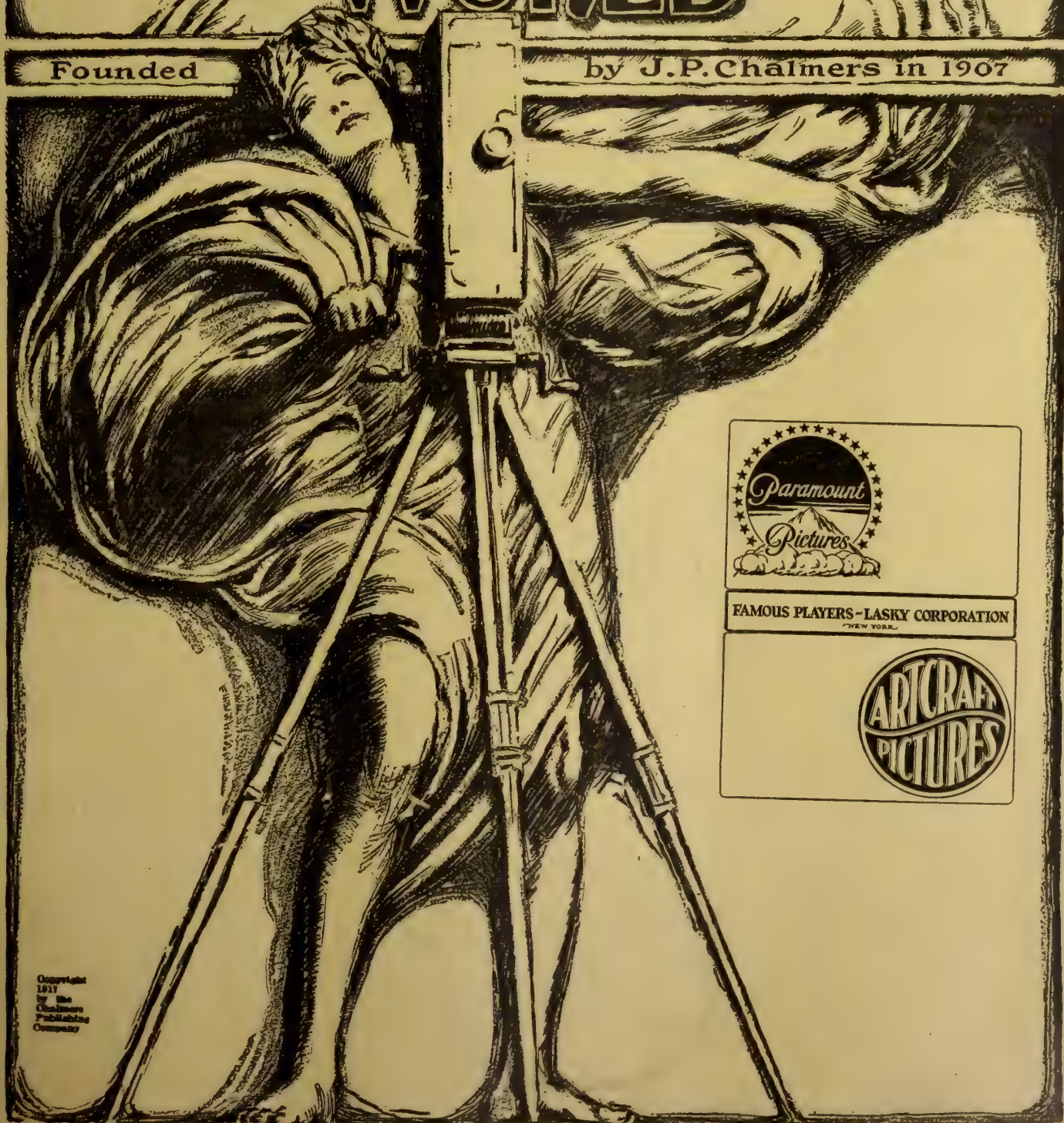
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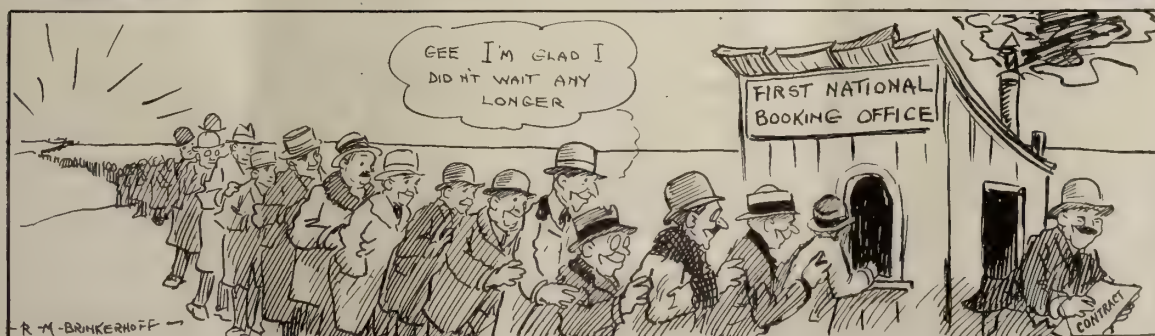
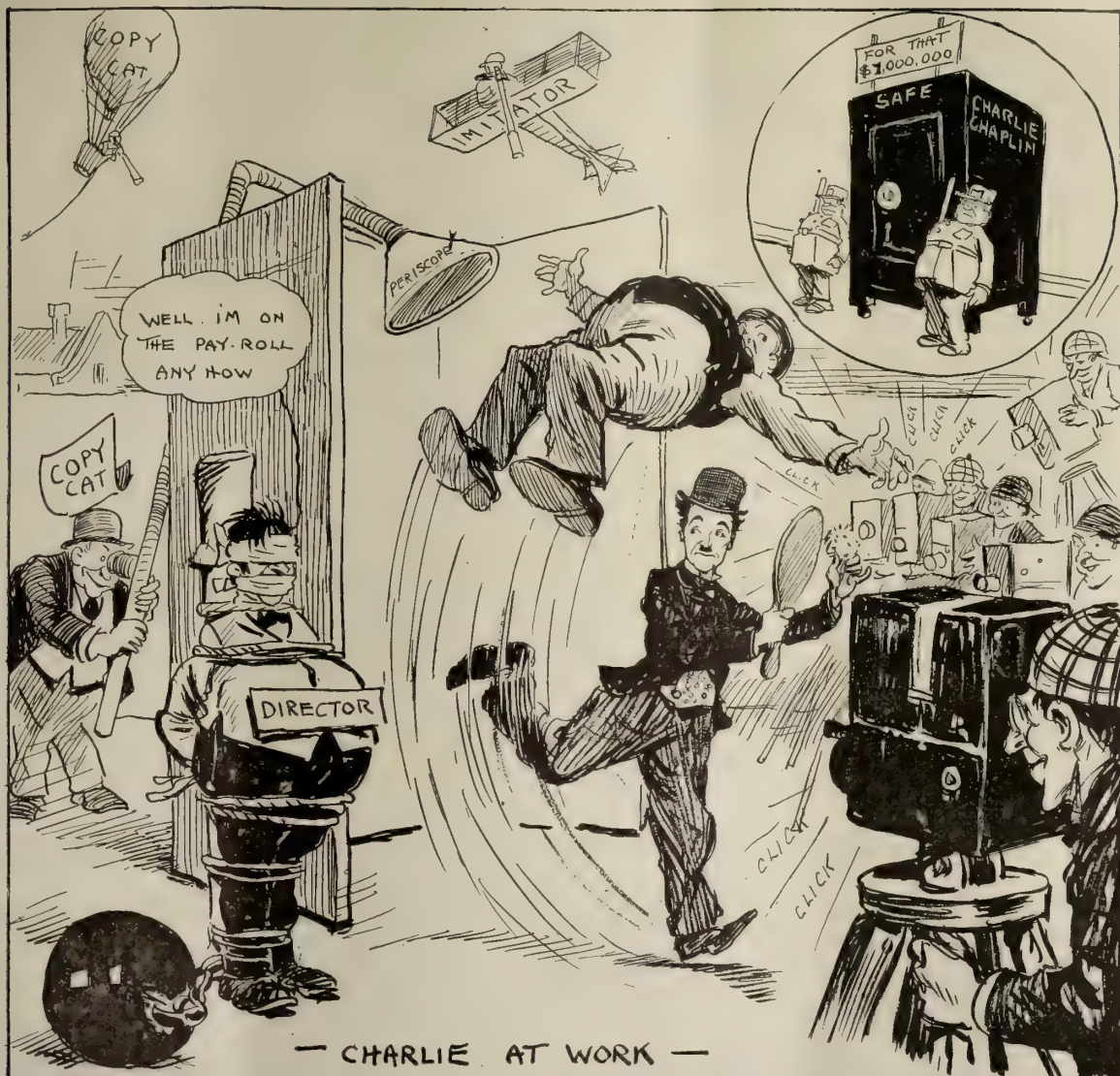
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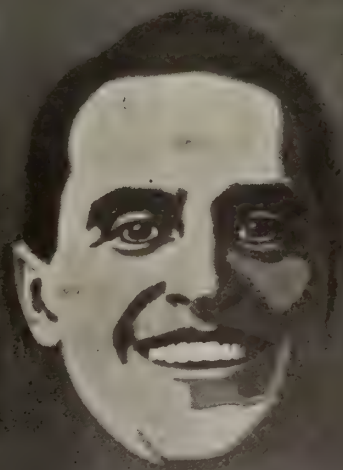


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NAZIMOVA *in* REVELATION



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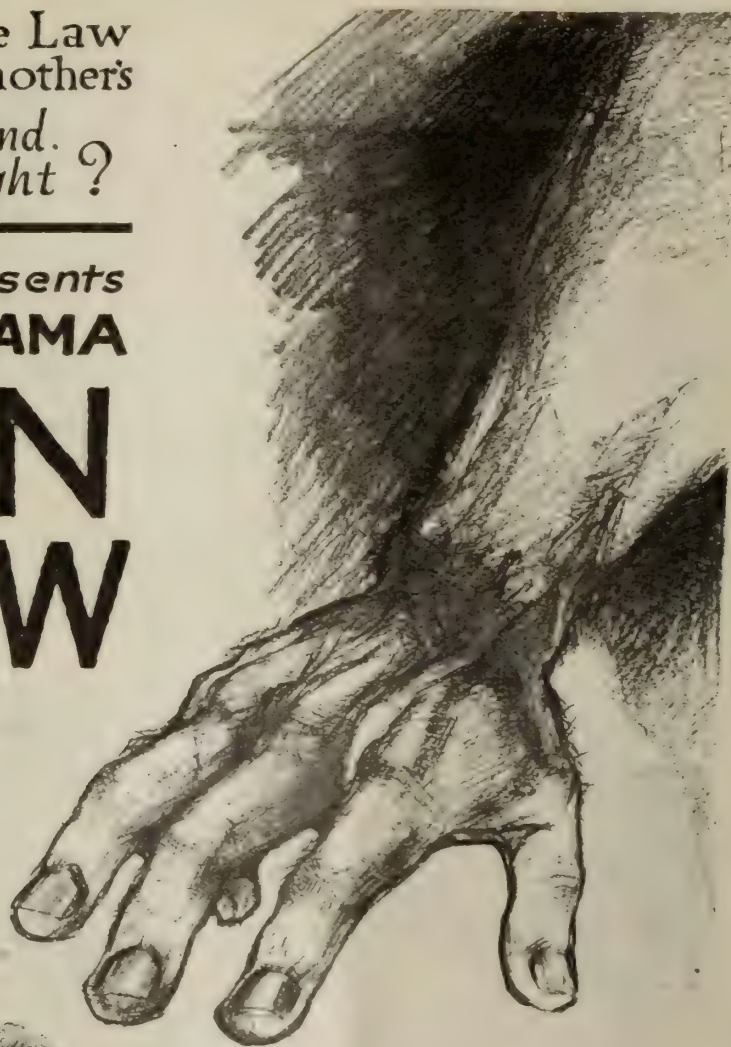
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Pathe is proud of "The House of Hate." Without doubt it is the best serial that has ever been produced!

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PEARL WHITE, admittedly the greatest of all box-office attractions;

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SUPER-DIRECTION, by George B. Seitz, director of "The Fatal Ring";

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The **NAULAHKA**

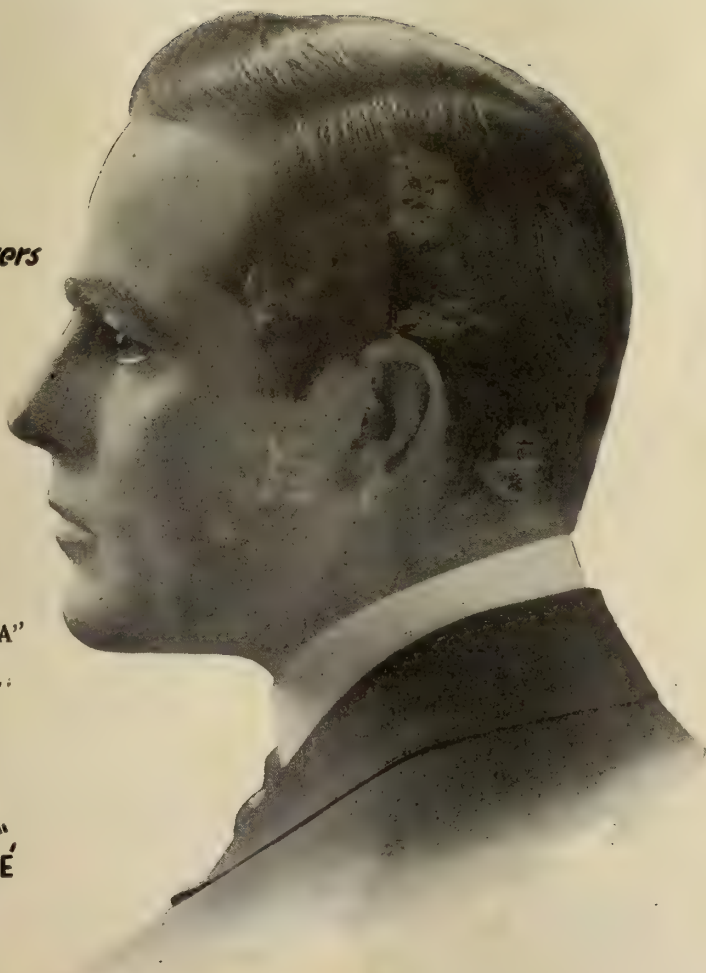
Adapted from the famous book by

RUDYARD KIPLING

.... and **WOLCOT BALESTIER**

Directed by **GEORGE FITZMAURICE**

Produced by **ASTRA**



**ANTONIO
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EIGHT CHAPTERS-TWO REELS EACH

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come every night to see her!"

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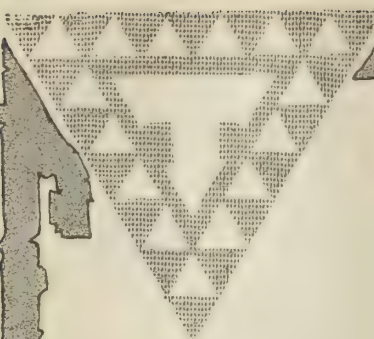


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Its name is used everywhere to indicate
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It is.....*

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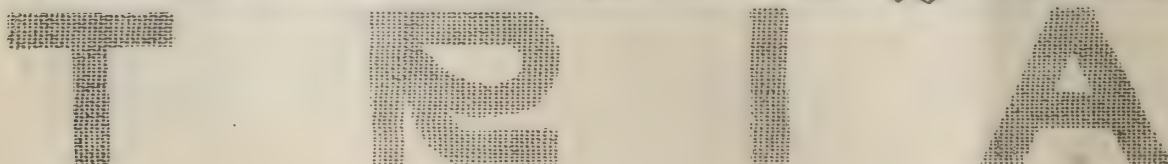
"In your future dealings with exhibitors, bear in mind that your interest in Triangle products has only started when you have sold the exhibitor and that our future success is in direct proportion to his success. That your active cooperation with him is essential to the end that the public may be brought to a full realization and appreciation of our product, you are specifically instructed to deal with no exhibitor except on a basis that will be profitable to him. You are to bear in mind that

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1457 BROADWAY

S. A. LYNCH, President

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TRIANGLE

ORDER NO. 395

unless the exhibitor makes money, we cannot. You must at all times be guided by the fact that a contract is only profitable when it insures profit to both parties; that you are giving your greatest service to the Triangle when you give your greatest service to the exhibitor."

This order was issued shortly after the inception of the present organization, over the signature of the President of the Triangle Distributing Corporation. It was not intended for publication nor exhibition to exhibitors but was an early statement of what was expected from every Branch Manager. It is published at this time only as concrete proof that the Triangle Organization is not only spreading broadcast its policy of fairness toward exhibitors, but is insisting that these principles be carried into effect. The Triangle blazed the way to equity and fairness as it blazed the way for the "No Tax to Exhibitors" policy, and it will continue to blaze along these same lines as often as occasion requires.

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presented by Lewis J. Selznick in

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Producers and Distributors are encamped on one side
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they cannot hear each other for that wall.
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It must be broken down.

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stands for
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Directed by
OSCAR APFEL

"The Turn of a Card"

Written by
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A PARALTA-KERRIGAN-PLAY



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Little Talks With Foreign Buyers

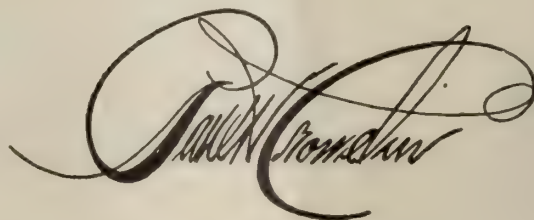
By PAUL H. CROMELIN

NUMBER ONE

The two big things in purchasing American film for the foreign market are (a) to know **WHAT** to buy and (b) at **WHAT PRICE** to buy it. Knowledge of the American film field as related to the foreign market does not come in a day—or in a year. The market you are buying **IN** and the market you are buying **FOR** must, each of them, be at your finger tips. It takes **organization** to acquire the information **you must have**. Inter-Ocean has taken top place as a purchaser of foreign films in the American market because it possesses **the best organization of its kind** in the motion picture business to-day. We know the exact needs of theatres in Paris, France—and in Hong Kong, China. We know precisely what films are manufactured from month to month in the United States **THAT FILL THE NEEDS OF THE PARIS EXHIBITOR—and his Hong Kong brother!** In short,

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we never **guess**, we go by actual knowledge. Mr. Foreign Buyer, isn't THAT fact worth something **TO YOU?** Oughtn't you get your American buying down to an absolute system—Inter-Ocean System? **It has never failed a foreign buyer yet!** Don't you feel that Inter-Ocean's claims to your American-purchasing-business are worth investigation? Drop us a line for further facts **TO-DAY**.



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Fifty-two World Films (Brady-Made) a year—

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A Ralph Ince production, starring Florence Reed.

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Our Business Proves Goldwyn Has Kept Its Promises!

IN the very beginning—one year ago—Goldwyn said to the exhibitors of America:

"In Goldwyn Pictures we will maintain a higher average of dramatic and technical excellence than you will be able to find in the productions of any other organization. You can therefore use Goldwyn as the basis in building a quality reputation for your theatre."

We have kept this pledge.

And we also said in the beginning: "Goldwyn will give you *bigger productions at your regular rental prices than you have ever received before* from any other organization."

We kept **THIS** promise by giving all Goldwyn contract customers Mary Garden in "Thais"—a box-office record-breaker. We are keeping this promise *a second time* by giving you Mary Garden in "The Splendid Sinner"—an even bigger attraction than "Thais."

But the *best proof* of Goldwyn's value is found in the fact that every important first-run exhibitor in North America who began showing Goldwyn Pictures last September **IS STILL SHOWING THEM** because they are popular and return a box-office profit.

More than 4,000 other exhibitors have followed the lead of America's biggest showmen and *are now contract customers of Goldwyn.*

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Begin Your Great "Spring Drive" with This Mae Marsh Production

MILLIONS of Americans like Mae Marsh best in gripping, emotional drama. Her tremendous reputation is due to her unrivalled ability to *reach the human heart*.

She commands the *smile* and the *tear*. She makes audiences *feel* the incidents she lives on the screen.

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A nation-wide and assured-in-advance following awaits your presentation of

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by Frank L. Packard

Released everywhere: February 24.

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The Foreign Market

as a rule is left out of consideration when a subject is selected for production in America. Formerly the cost of production left such a big margin of profit—and the foreign field gave so small a return in proportion—

and The American Producer

knew so little about the foreign market, that he has been slow to grasp its importance.

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INDEX TO CONTENTS and ADVERTISERS

TO CONTENTS

Adapting the Classics.....	1205	Government Forging Ahead in Picture Making.....	1228	Ohio Censors Ban "Song of Songs".....	1222
Advertising for Exhibitors.....	1234	Grinding the Crank.....	1227	"One More American" (Paramount).....	1269
Advertising Aids for Busy Managers.....	1271	Heatless Day Film, Must Pay for.....	1210	Ontario, Many Causes Hinder Shipments in.....	1259
At Leading Picture Theaters.....	1222	Hernandez, George F.....	1217	"Our Little Wife" (Goldwyn).....	1267
Bacon-Backer Studios.....	1242	"His Royal Highness" (World).....	1267	Patriotic Cause Allows Tuesday Shows.....	1258
Baltimore Film Man in Draft Class A.....	1257	"House of Hate, The" (Pathe).....	1268	Photoplaywright, The.....	1237
"Blue Blazes Rawden" (Artcraft).....	1269	Howell, Alice, L-KO Comedienne.....	1215	Picture Theaters Projected.....	1255
Bolster Returns from Australia.....	1229	How It Is Done at the Strand.....	1231	Pittsburgh Has Two New Theaters.....	1213
"Boy Scouts to the Rescue, The" (Universal).....	1268	Iowa, Fuel Orders Lightened in.....	1260	Projection Department.....	1238
Brinch to Assist Hodgkinson.....	1215	"It Pays to Exercise" (Paramount-Mack Sennett).....	1269	Rambles 'Round Filmtown.....	1243
"Broadway Bill" (Metro).....	1268	Kansas City Censor Again in Court.....	1262	Red Cross, Theaters Give Third to.....	1261
Burr, Charles C., Is Promoted.....	1208	Kentucky Spring Brings Good Business.....	1262	Reserve Seat System, Carr and Schad Try.....	1266
Business Reductions.....	1204	Knowles, Harley, Walks Into Acid.....	1213	Rollo's Papa.....	1206
"Call to Arms, A" (Paramount).....	1269	Laemmele Congratulates Brady.....	1229	Rothapel, Appreciation for.....	1221
Castleton, Barbara, With World Pictures.....	1212	Leave Well Enough Alone, Says Exhibitors.....	1209	Russell Forms Producing Company.....	1213
Censorship Laws in Maryland, Would Repeal.....	1207	Liebman, Walter R. Moore Manager.....	1220	San Francisco Trade Letter.....	1264
Cheering News from Middle West.....	1230	Lifts Ban on Tuesday Shows.....	1213	Seattle Organization's Plea Has Effect.....	1265
Chicago News Letter.....	1216	"Light Within, The" (First National).....	1267	Shapiro About to Don a Uniform.....	1217
Children's Shows, Boston Teachers Want.....	1256	"Little Red Decides" (Triangle).....	1269	Soldiers May Now Get Good Pictures.....	1214
Coal Refused to West Hudson Theaters.....	1257	Longer Runs at Advanced Prices.....	1215	Southern Exhibitors Prosper.....	1221
Cooper, Miriam, Returns to the Screen.....	1208	"Lost Lie, The" (Broadway Star Feature).....	1270	State Rights Department.....	1223
Critical Reviews and Comments.....	1267	Manhattan Exhibitors Meet.....	1211	Texas Theaters, Smallpox and Drouth Close.....	1263
"Daddy's Girl" (Pathe).....	1268	Manufacturers' Advance Notes.....	1246	Thanouser, Edwin, Retires.....	1230
Daylight Saving Will Go Through.....	1210	Mogler, Joe, Exhibitor Leader.....	1210	Theater That Pays No War Tax, One.....	1214
Dayton Theaters Give Tuesday's Profits.....	1258	"Moment of Victory, The" (Broadway Star Feature).....	1270	"Unbeliever, The" (George Kleine System).....	1267
Detroit Trade Letter.....	1260	Motion Picture Camera, Novel.....	1220	United Picture Theaters Formed.....	1219
Douglass Color Process.....	1231	Motion Picture Educator.....	1232	Vincent, James.....	1233
Exhibitors and Distributors at Odds.....	1210	Motion Picture Exhibitor, The.....	1209	Virginia Exhibitors Defend Jake Wells.....	1212
Exhibitors Give Thought to Business.....	1222	Music for the Picture.....	1241	Washington and Canadian. Co-Operation, See.....	1209
Exit Heatless Monday.....	1204	"My Wife" (Mutual).....	1269	"Woofing of Princess Pat" (Vitagraph).....	1207
Facts and Comments.....	1203	New York Operators' Ball.....	1221		
"Flash of Fate, The" (Universal).....	1268	News of Los Angeles and Vicinity.....	1218		
Florida Exhibitors Hold Convention.....	1211				

TO ADVERTISERS

CARBON & CARBON ACCESSORIES.

National Carbon Co.....	1287
Speer Carbon Co.....	1283

CHAIR & SEATING MFRS.

Du Pont Fabrikoid Co.....	1290
Steel Furniture Co.....	1277

ELECTRICAL & MECH. EQUIPMENT.

Amusement Supply Co.....	1287
Cushman Motor Works.....	1288
Exhibitors' Supply Co.....	1276
Moving Picture Mch. Co.....	1276
Northwestern Electric Co.....	1289
Porter, B. F.....	1279
Swaab, Lewis M.....	1276
Typhoon Fan Co.....	1289
United Theater Equip. Corp.....	1291
Universal Motor Co.....	1288

FILM EXCHANGES.

Film Exchange, The.....	1278
-------------------------	------

LENS MANUFACTURERS.

Gundlach Manhattan Optical Co.....	1290
------------------------------------	------

LOBBY DISPLAYS.

Kraus Mfg. Co.....	1277
Newman Mfg. Co.....	1287

MFRS. OF INDUSTRIAL PICTURES.

Cromlow Film Laboratories.....	1289
Duhem M. P. Co.....	1279
Erbograph Co.....	1279

MFRS. OF MOVING PICTURES.

Arrow Film Corp.....	1184
Bluebird Photoplays, Inc.....	1196
Brockliss, J. Frank.....	1192
Cine Producing Co.....	1277
Essanay Film Mfg. Co.....	1163, 1170, 1201
First National Exhibitors' Circuit, Inc.....	1168-69
Fox Film Corp.....	1174-75
Gaumont Co.....	1197
General Film Co.....	1198-99-1200
Goldwyn Pictures Corp.....	1190-91
Hodkinson, W. W.....	1186
Inter-Ocean Film Corp.....	1188-89
Jester Comedy Co.....	1290
Jewel Productions, Inc.....	1195
Metro Pictures Corp.....	1171-72-73
Mutual Film Corp.....	Colored Insert
My Four Years in Germany.....	1178
Paralta Plays, Inc.....	Colored Insert, 1187
Paramount Pictures Corp.....	1165-66-67
Pathe Exchange, Inc., The.....	Colored Insert, 1179-80-81
Select Pictures Corp.....	1185
Triangle Distrib. Corp.....	1182-83
Universal Film Mfg. Co.....	1162, 1164
U. S. Exhibitors' Booking Corp.....	1193
Wharton Releasing Corp.....	1176-77
World Film Corp.....	1194

MISCELLANEOUS.

Anti-Censorship Slides.....	1289
Automatic T. S. & C. R. Co.....	1278

Bioscope, The.....	1277
Cinema, The.....	1289
Cine Mondial.....	1283
Eastman Kodak Co.....	1290
Far Eastern Cinema Exchange Co.....	1288
La Cinematografia Italiana.....	1288
Moore, Wm. N.....	1276
M. P. Directory Co.....	1289
M. P. World Circulation Coupon.....	1258
M. P. World Publication.....	1285
National Ticket Co.....	1275
No. 4185, Box 51.....	1278
Our-Boys-in-France Tobacco Fund.....	1276

MOVING PICTURE CAMERAS.

Bass Camera Co.....	1278
Burke & James, Inc.....	1278

MUSIC & MUSICAL INSTRUMENTS.

American Photoplayer Co.....	1278
Marquette Piano Co.....	1287
Sinn, Clarence E.....	1288

PROJECTION MACHINE MFRS.

De Vry Corp., The.....	1288
Enterprise Opt. Mfg. Co.....	1276
Power, Nicholas Co.....	1292
Precision Mch. Co.....	1281

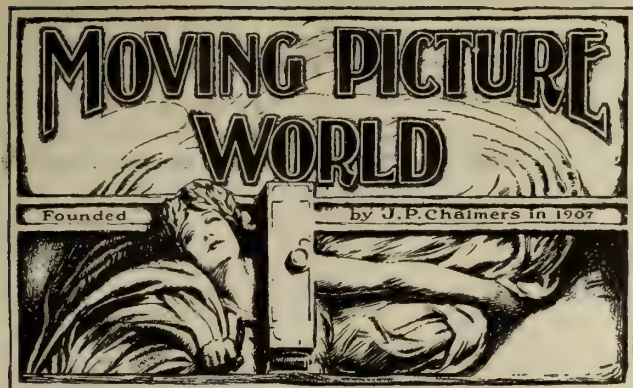
PROJECTION SCREEN MFRS.

Gold King Screen Co.....	1288
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Decorators' Supply Co.....	1289
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J. P. Chalmers, Sr. President
J. F. Chalmers Vice-President
E. J. Chalmers Secretary and Treasurer
James L. Hoff Managing Editor
A. MacArthur, Jr. Advertising Manager

The office of the company is the address of the officers.

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CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, \$1.50. Advertising rates on application.

Saturday, March 2, 1918

Facts and Comments

AS between Uncle Sam's soldiers at the various military cantonments and his prisoners in the Federal prison at Atlanta the prisoners have the best of it when it comes to motion pictures. Under the present arrangements the Y. M. C. A. has the monopoly of showing all the junk it can beg or buy at junk prices at the cantonments and that is the best the soldiers are allowed to see. But at the Atlanta prison all of the very latest productions are shown to the various malefactors confined there, furnished by the film exchanges of Atlanta. The pictures shown include practically all of the Fairbanks and Hart releases, the Burton Holmes travelogues, "Intolerance," and Pathe Weeklies. Arbuckle, Sennett and Fox comedies are prime favorites. Of course all of this is free to the inmates of the Atlanta prison, but the soldiers seem unable to get anything like them for love or money, thanks to the thrifty policy of the Y. M. C. A.

Regarding the above mentioned situation there is promise that something will be done to correct conditions. Elsewhere in this issue of the MOVING PICTURE WORLD a news item tells of the appointment of a special committee by Raymond B. Fosdick, with P. A. Powers as chairman, to co-operate with the Commission on Training Camp Activities of which Mr. Fosdick is chairman, the purpose being to provide up-to-date pictures at the various military training camps. The membership of this new committee includes some of our most representative picture men who, it is reasonable to believe, will be able to correct the present disgraceful situation. Mr. Fosdick is to be congratulated upon the selection of Mr. Powers as chairman of the committee; the job of cleaning up will appeal to Pat and he will make it thorough when he gets started.

* * *

UPON the subject of the assistance given to the Government by the moving picture interests the MOVING PICTURE WORLD is in receipt of a letter from the chairman of the New York State committee in charge of the "Four-Minute-Men," which will be appreciated by moving picture theater managers generally. This is what he says:

We would appreciate it very much if you could arrange to have published in the "Moving Picture World" our appreciation of the hearty cooperation which the motion picture theater managers have extended to us in the work of the Four-Minute-Men. It would be impossible for us to do what we are doing unless we had the aid of this patriotic body of citizens. Through them the Four-Minute-Men are able to give the Government's message to an average of 24,000 people a night in New York City. This is something which the motion picture theater managers may well be proud of, as their cooperation is of the greatest assistance to the Government.

Sincerely yours,
JAMES C. AUCHINCLOSE,
Chairman New York State.

It should be gratifying to theater managers that by doing so little they have assisted on accomplishing so much.

* * *

OUR Washington correspondent intimates that the persistence of certain exhibitors in rushing down to Washington and talking to Congressmen and Senators about amendments to the tax law as affecting the exhibitor is likely to get the whole business in "dutch." If any suggestions are to be given Congress on the subject of taxation those suggestions should come from some authoritative source in the trade after the differences of opinion in the trade have been threshed out and a definite policy determined upon. When this has been done something concrete will have been devised to present to our Federal lawmakers and the trade will stand a chance of getting an even break if changes in the existing law are to be made.

Remember that "too many cooks spoil the broth." We are suffering from just that sort of thing right now. MOVING PICTURE WORLD readers will readily recall how Ochs and Varner and Brady all went to Washington, each with a different idea of how the law should be framed, and after the shouting was over, Mr. Kitchen put it over all of them with a perfectly good alibi that the picturemen were not in accord and didn't know what they wanted, so he gave them what he thought was good for them. Such a situation should not be allowed to occur again. But it certainly will if the exhibitors and others in the trade do not quit butting in on the game.

Business Deductions By Sam Spedon

THERE is a whole lot of quiet work being done by those who are not shouting about it. The Sunday opening question which is of so much concern to many exhibitors throughout the country is being looked after wisely and carefully. There are two cases on the calendar to be brought up before the Court of Appeals in New York State this spring, which are being looked after and given the proper attention. When these are disposed of, then other steps will be taken to provide for the question of Sunday opening. Don't think for a moment that censorship and possible additional taxes on the industry are forgotten by the National Association. Its officers have their ears to the ground, listening for their coming and making preparations for their reception. The same can be said of many exhibitor organizations in all parts of the country.

Too Many Cooks.

The trouble in the past has been there were too many cooks spoiling the broth. Too many champions anxious to rush into the limelight and shout from the house what they and the industry were going to do to defeat and slay the hydra headed monsters that threatened to destroy the industry so they spilled the whole kettle of beans and made a mess of it and others had to clean it up. Too many prolific letter writers who were eager to rush into print and see their names emblazoned in the pages of the press, ambitious to lead the procession, they walked right into the hands of the enemy and put everybody in dutch.

Hasten Slowly.

There is an old Latin proverb, "festina lente," "hasten slowly." It is better to be once sure than twice sorry. All branches of the industry are realizing that they have been going too fast, haphazard like. The present crisis and lull have made everybody more thoughtful, given them time to think, brought them to their senses. The whole industry is proceeding more cautiously and rationally; a sign of improvement and greater stability.

More Human Like.

We notice a better spirit shown between exhibitors and producers. The exhibitors are getting the idea of persecution and oppression out of their minds. They are finding out they are big enough to take care of their own interests, and by doing so they are commanding the respect of the manufacturers, receiving better treatment and getting more attention. They are burying the hammer and hatchet and getting more human and business-like.

Good and Better in Store.

At a large meeting of metropolitan exhibitors last week all of them, with no exception, were enthusiastic over their previous heatless Monday's box office receipts. "Turned them away," was the general answer to the question: "How did you do yesterday?" Many said business was better now than it had been in many months. We mention metropolitan because without doing so, we would make it appear that this kind of business prevailed throughout the entire country. We have reports from salesmen in rural districts where conditions were not so good, but this was caused by cold weather and coal shortage and not by any indisposition on the part of the people to attend the theaters if these deficiencies did not exist. To convince you, we quote a report from Madison, Wis-

consin: "Business is some better and think things will soon be normal. Janesville theaters are closed on account of smallpox. Beloit and Evansville, no coal."

How's Business?

A great many "readers" of a trade paper give the advertising pages the "once over" and let it go at that. This may be done for business reasons or through mere curiosity. In either case they are judging the book by the cover and lose the story. If those who are sufficiently interested in the industry would take time to read their trade paper they would not have to ask the question: "How's business?" If they would read our contents page first they can always turn to the subject or subjects that most concern them. For instance, on the contents page we will find "Picture Theaters Projected." From these columns we get an idea of the activities, new theaters being built, and the alterations and enlargements being made in others. It is a simple mental process to deduct from these reports what the future of the business will be and present activities of it. So on, all the way through. If people would read their trade paper carefully and thoroughly they could draw their own conclusions. They would not have to ask, "How's business?" A great many people are like the ostrich, they bury their heads in the sand and shout: "There ain't no industry. Everything is going to the bad."

Vaudeville Only in Spots.

We have recently been asked: "Do you think motion pictures are becoming secondary to vaudeville?" Most emphatically, "No!" We have looked into this subject and find by actual observations that only in certain spots or localities is vaudeville being used in connection with pictures. These localities are small manufacturing communities or cities where they have no vaudeville houses and in such places they only have two or three combined shows a week. In purely residential communities vaudeville is not welcomed in conjunction with pictures. As an evidence of this, take Washington, D. C., and many other cities of like character. Motion pictures are an aid to vaudeville, but will never be secondary. The standard and quality of motion pictures today are sufficient in themselves to attract and entertain any audience, particularly where there is a choice.

Exit Heatless Monday

H EATLESS Monday has been chucked in the discard by the Fuel Administrator. We can now go back to our usual schedule—a picture show every day. While it has been admitted by the Fuel Man that the "chilly Monday" was a failure as a coal saver it has served to press upon our minds that there is a war in progress in which we are interested and that it is up to all of us to make an effort to save something. Reports from many exhibitors are to the effect that the coal saving campaign has had but little effect upon the gross receipts; that is something to be thankful for. It should not be forgotten that the Fuel Administrator reserves the right to make such further orders for coal saving in future as the circumstances demand.

Heat is not the only thing that eats up coal. Light and even ice in summer represent used and possibly a waste of fuel. Economies are necessary to victory, national victory first, and, second, victory for the right side of our bank account.

Adapting the Classics By Robert C. McElravy

A WRITER named Paul West has been having some interesting adventures as a scenario writer and screen adapter. He was requested not long since by one of the big producing companies to adapt Charlotte Brontë's "Jane Eyre," a task which he undertook and describes amusingly in an article which appeared in the New York Sun. "The average 'standard,'" he says, in the course of this article, "when it is stripped of dialogue, word painting and style hypnotism, presents a pretty crude and unconvincing plot." Speaking of "Jane Eyre" in particular, he says:

It made its author famous; it has always been considered a "standard." I had read it years ago and remembered it fairly clearly. The heroine was a persecuted, lovable thing; the hero a suffering, noble gentleman. To be sure, with a wife living he tried to marry the heroine bigamously, but the circumstances, as I recalled them, justified his action, and the heroine nobly forgave him. A little later the wife was providentially removed, and hero and heroine entered into the connubial bliss which they deserved.

In re-reading the book I actually had to gasp at the story. The hero was a criminally inclined cad, whose unlawful act could not be justified by any of the author's specious arguments, which covered page after page; the heroine was a fool and so talkative that I had no sympathy for her; the "mystery" of the book was so simple and foolish; in fact, the story was wrong from beginning to end when I stripped it and examined it for screen purposes.

But the producers and the star wanted to do it, so I did it into a "scenario." I changed the story. Not that I thought myself a better author than the one who wrote it, but because I knew that to try to convince an audience that a man was justified legally and morally in marrying a girl when he knew his wife was alive would be hopeless. And to try to make them believe that the girl was a reasoning human being when she couldn't solve a "mystery" that was poked in her face all the time would not do either.

The movie does not argue nor preach, nor can it deceive with false cues or dress up with fancy verbiage. It presents its plots as a series of connected pictures that tell a story and try to be interesting. To the printed book or play, in which every device can be used to groom a plot that is knock-kneed and bald, it is merciless. A plot is like a woman; you can dress a woman up, paint her face and pad her where she needs padding, and she will get by. That is what an author can do to a plot in a book or on the stage, but the movie strips that plot of its clothing and cosmetics.

The writer of this article had the pleasure of seeing "Woman and Wife," under which title Mr. West's modernized version of "Jane Eyre" was issued. The story as he arranged it had powerful moments and was a commendable production in many respects. Alice Brady was as good a type as perhaps could have been chosen for the heroine, and her opportunities for character portrayal were such that she seemed like a living embodiment of Jane Eyre. But the story itself was not "Jane Eyre" and it was greatly to the credit of both Mr. West and the producers that no such claim was made for it. The character of Rochester was the merest shadow of the original, and if he was "a criminally inclined cad" as Charlotte Brontë painted him, he was certainly the finished article when Mr. West got through with him.

Rochester is undoubtedly the important character of this novel. The whole story centers about his love for the pretty governess, and his determination to marry her while his hopelessly insane wife still lives. Charlotte Brontë put in many pages in depicting the noble character of Rochester and the moral struggle he passed through before deciding to take this step. She succeeded in making of him not an ordinary man but an exceptional man, and what was more she succeeded in justifying his action with her readers.

A screen adapter, seeking to win the sympathies of

observers for Rochester, would have to go about it in exactly the same way Charlotte Brontë did. He would have to demonstrate by special action in pictures, instead of words, the high character of the hero; he would have to bring out on the screen exactly the same moral struggle and the extenuating circumstances of the case.

Surely this is not a task beyond the province of moving pictures! Such situations have been handled repeatedly, and with conviction, in the films. Mr. West, in his adaptation of another subject with a much lighter plot, "The Studio Girl," accomplished several things just as difficult. He had here a situation so daring that it approached the risqué, but it was presented with a charm that overcame any possible objections. And it was all in excellent character.

We think in the case of "Jane Eyre" Mr. West fell a victim to the scenario writer's creed of action. When in doubt, put in more action! That is the usual method, and it occurs to us that it is generally a bad one. Development of the characters is more important to a story like "Jane Eyre" than additional action. Bringing in the activities of the insane wife and the scheming brother-in-law in no way changed the original situation. All of the additional action brought in by these characters in no way altered Rochester's problem. The thing that was needed, if Mr. West really wanted to follow the original story, was to devise simple scenes and situations that would arouse sufficient sympathy for Rochester to support him in his determination to marry Jane. A profound question such as he was facing was not to be helped by more plot complications.

The classics are novels that have won the approval of the world. Every character in them is a special creation, differing essentially from other characters. Any unnecessary change in them, on the stage or on the screen, is immediately resented by a multitude of people who have read and loved the originals. And when an adapter speaks of "stripping and examining" a story for screen purposes, we think he has made an error at the very start. To strip an individual like Rochester of his special characteristics, is to leave him simply an ordinary man. What the adapter has done is to throw Rochester into the waste basket and supplant him with some actor who carries out Rochester's actions without any excuse or justification.

Almost any story has an odd look in skeletonized form, representing as it does merely the action of the characters without the special motives governing them. A large part of an author's business, as we have always understood it, is to dress up an unusual or ridiculous series of incidents and make them look plausible. This can only be accomplished through the medium of carefully developed characters. The plot and characters are both departures from the normal; otherwise there would be small use of telling the story.

Instead of more plot action in screen adaptations, it is surprising how little is required when the characters are right. A few flashes of real character work will sometimes lift a tame story into the class of good entertainment. But makeup and costuming will not alone create character on the screen, any more than mere description will do it in a novel. The character must be given special revealing action of some sort.

A classic such as "Jane Eyre" is practically proof against effective individual criticism. To say that the story was wrong when stripped and examined for screen purposes, is not to condemn the story so much as it is the method itself. It may be first necessary to strip and

examine the book, but the characters should then be re-created by use of pictures and subtitles, just as the author did it by the sole use of words. It can be done and has been done with surprising success, sometimes with a stronger effect than was achieved in the original. Whether it can be done easily is something else; just as one novel may have been more difficult to write than another.

But Mr. West is no novice in these things; we have that brilliant little comedy, "The Studio Girl," and his entertaining series of "Office Boy" stories as proof to the contrary. He knows the twists and turns of humorous character thoroughly. If "Jane Eyre" had been a comedy instead of an austere, half-tragic story, fascinating and at the same time slightly repellent, our guess is that he would have made the most of it. As it is, he seems to have been out of sympathy with this type of novel. It is difficult to resist the feeling that he has underrated not only Charlotte Brontë's performance in writing it, but his own abilities as an adapter also.

Rollo's Papa

By EDWARD WEITZEL.

FORTUNATELY, the present generation knows next to nothing of that arch little prig by the name of Rollo, who was created some fifty years ago by the good Mr. Abbott, that the youth of the land might have an inspiring example of the perfect child, and endeavor to emulate the complete list of virtues possessed by the young gentleman. It is doubtful if there has ever been a character in juvenile fiction more thoroughly dispised by the healthy minded of all ages. The fault, however, was not Rollo's; Rollo's papa was the one to blame. The boy was endowed with an insatiable appetite for full instruction on every subject that came to his notice, and his father showed a most commendable disposition to supply his offspring with the desired information, but always assumed such a superior air toward the matter under discussion that Rollo quickly acquired the same point of view and took to looking down on everything and everybody from the lofty height of his own intellectual pre-eminence. But there was one thing Rollo's papa did not teach his son, and that was, contempt for his ancestors. Neither did he address these words to him on his twelfth birthday: "You know it all now, my son; henceforth, there is nothing new for you to learn."

The art of the screen is now twelve years of age. It has had not one, but many instructors. Some have been too severe; others too indulgent. Some have been so unwise as to commit the error of judgment avoided by the sire of Rollo. All those who have the photoplay truly at heart will make use of every means of advancing its future, and will acknowledge its imperfections as well as extol its manifest good qualities.

Whatever the amount of depression in the moving picture business, there is no denying that such a condition now exists. The reports from California, and also here in the East, tell of companies curtailing production and cutting down operating expenses of all kinds. Much of this should be laid to the war; but that does not explain why several moving picture enterprises that were leaders in the industry less than five years ago had either gone out of business or had been following a policy of retrenchment before the United States entered the present conflict.

The first thing that should be recognized is that the product of the photoplay industry is solely for amusement purposes and subject to the laws governing all classes of entertainment. It requires a knowledge of

what is termed broadly showmanship. Specifically, showmanship is knowing how to shape any form of entertainment so that it will appeal to an entire body of spectators, a problem which the stage has been studying ever since the old Greek dramatists were formulating the laws of the drama, that they might fill their theaters and send the audiences away convinced they had seen "a bully good show." The experience of over twenty centuries is offered to the photoplay, the legitimate descendant of the drama in all its early forms. Is it wisdom on the part of the screen to turn its back on such an opportunity, just because the source of information is its rival, the stage?

There is another important fact that dominates all kinds of plays—they possess certain elements over which their makers have no control. Every manufacturer of screen dramas is aware that he cannot turn out moving pictures in the way shoes are made. The author of his last success may be employed to write the script and the best obtainable director and cast engaged and given every aid that money and experience can suggest, and not until the public has sat in judgment on the product will he know whether he has a money-maker or a failure.

All plays are divided into three classes; those that please the majority of a body of spectators, those that satisfy half of the spectators, and those that disappoint the most of the spectators. Only showmanship puts a photoplay in the first mentioned class. It was the lack of showmanship that closed the doors of the defunct concerns once in the moving picture business. And it is showmanship that brings the long lines of people to the box-offices of the Broadway picture houses; and also accounts for the fact that tickets must be purchased in advance for at least a dozen worthy stage performances on the same thoroughfare. Booth Tarkington's wholly admirable "Seventeen" turned away hundreds of disappointed men and women of culture and discernment on its second night in New York and has played to capacity ever since. The cause of such a result should interest every one engaged in the amusement business, screen as well as stage.

Unsolved problems of production and distribution are important factors in present conditions, but certain pictures are paying good returns on their cost, just as are certain stage plays, in spite of the war tax and the general decline in the amusement world—a pursuit that is always the first to be affected when the public feels the necessity for retrenchment. Such a condition makes it the more imperative to learn the secret of a successful photoplay's drawing power. Novelty is no longer a merit of the picture. Those who really advance the screen study every means of improving the showmanship (or technic, if you prefer the word), of the photoplay, and do not hesitate to take as many leaves as possible out of the book of experience written by a rival, even when that rival is a blood relation, who can also profit by an exchange of courtesies with a fellow art—a state of affairs that should not prompt resentment but mutual respect.

MISS PICKFORD TO AID IN NEW WAR WORK.

Mary Pickford has been appointed by Mrs. Otheman Stevens, of Los Angeles, originator and director of the salvage department of the Red Cross, to the post of publicity bureau chairman for the coast and, when as it is now planned, the movement becomes national, she will remain in that capacity for the entire country.

No money is collected by the Salvage Bureau, only literally "junk." This is turned in and the money derived is utilized for the maintenance of the great body of mercy. From Los Angeles City alone the income from the salvage department under Mrs. Stevens has amounted to \$1,200 a month.

Would Repeal Censorship Laws in Maryland

Legislative Committees Listen to Arguments of Speakers for Industry—Outlook Considered Favorable

ON THURSDAY, February 14 at Annapolis, Md., a hearing was given the moving picture exhibitors of Baltimore, officials of the Maryland Exhibitor's League, men nationally prominent in the motion picture industry and others interested in the repeal of the drastic censorship law which has been in effect in Maryland for nearly two years by the judiciary committee of the House and the judicial proceedings committee of the Senate, in joint session. The bill to repeal the censor law of Maryland was introduced in the House by Delegate Delaplaine of Frederick county a short time ago.

Much interest was shown by the members of both committees when the forceful arguments relative to the uselessness of censorship were made and many enlightening points were brought forth to aid the cause. The principal speakers from Baltimore at this meeting were President Frank A. Hornig of the Maryland Exhibitors' League, Secretary L. A. De Hoff, General Counsel J. Louis Rome and E. C. Sandell. Delegate Connelly of Baltimore City, chairman of the house committee, presided.

Miss Mary Gray Peck, a member of the Motion Picture Commission of the General Federation of Women's Clubs, was the principal speaker. Miss Peck has spent several years in an investigation of the censorship proposition throughout the country and her views on the subject are interesting and enlightening. A woman of unusual intelligence she has delved deep into the intricacies of censorship and the legislative committee listened to her remarks with keenest interest.

Miss Peck maintained that there is no way to improve the standards of taste affecting a growing art from without. "Art," she said, "will improve only from within and cannot be bettered by heckling, hampering influences from without."

Speaking of the more conspicuous evils of censorship she cited the instance of the refusal of the censor board of Ohio to permit "The Birth of a Nation," probably the most popular picture of the time, to be shown there. With hundreds of thousands of persons interested in this film the people of Ohio had to go out of their state to see it.

Miss Peck pointed out that most moving pictures are not bad enough for the so-called "worst" people and not good enough for the so-called "best" people. Between these classes, she said, is the greater class of reasonable people of sound judgment who are moderate in their views and who deplore the attempts of extremists to alter existing conditions to meet their own views. She said that the National Board of Review carefully reviews every picture produced so that films are censored practically before they are out of the hands of the producers, and that when they have met the approval of this organization and are sent out to be exhibited they are under the police powers of the states.

Censor boards, said Miss Peck, constitute a third class of censorship which is trying to do what the others cannot do and is an intolerant nuisance both to the motion picture industry and to the people.

Much Thought Given to Children's Programs.

J. Louis Rome, counsel to the Exhibitors' League of Maryland, introduced W. D. McGuire, of New York, secretary of the National Board of Review, as the first speaker for the moving picture men. Mr. McGuire described the work of the board, which makes a thorough but reasonable and sensible review of the work of the producers. The work of review is divided among committees which order eliminations when they are needed. Appeal may be taken from the decision of the committees to the board of directors of the National Board which meets weekly in New York, but if the board decides that the review committee's ruling is reasonable and proper there is no further appeal, and unless the producer makes the elimination ordered he severs his connection with the National Board. On the committees of the National Board of Review are men and women of prominence who must attend the review sessions regularly or their names are stricken from the rolls and others substituted.

More than 150 sub-committees of the National Board

throughout the country are at work upon special programs of moving pictures for young people. Morning and afternoon performances with programs of this sort have been given in many communities with unusual success. Parents are thus encouraged to feel their own responsibility in this connection and they will see that their children attend the performances which are arranged for them rather than the others which are intended for adult consumption, Mr. McGuire pointed out.

He also showed what a great loss would result to the motion picture industry if all performances were based on what is good for a child to see. He said that a vast amount of literature would thus be made unavailable for motion picture production and that the public would suffer from this loss.

The National Board is taking special steps for the welfare of the soldiers in camps and cantonments by arrangements that preclude the possibility of improper pictures being shown in the houses in or near these places. Mr. McGuire said that the producing companies are always anxious to conform to public opinion and are constantly and consistently responsive to the wishes of the people.

At the conclusion of Mr. McGuire's address one of the members of the committee wanted to know if all pictures were reviewed by the National Board. Mr. McGuire explained that all films except those known as educational films were reviewed and of these synopses were furnished the board.

Senator Frick asked on what ground the picture men considered abolition of censorship justified and Mr. McGuire replied on the ground that it is an unnecessary duplication of the work of the Board of Review and an unnecessary expense.

The question was then raised as to whether exhibitors could appeal from the decision of the Maryland censors, and this was answered by Delegate Bryant, who said that when an elimination was ordered by one member of the board an appeal could be taken to the two other members.

The real situation that exists in the Maryland Board of Motion Picture Censors today is this: Mrs. Marguerite E. Harrison is the guiding spirit of the board. William F. Stone, one of the other members appointed by Governor Harrington, is dead, and no successor has been named. Charles E. Harper, president of the board, is not particularly active, hence there can be no appeal to two members of the board from the decisions of one of the others because there are only two members of the board.

Frank A. Hornig, president of the Executive League of Maryland, spoke following the address of Mr. McGuire. Mr. Hornig caused the faces of some members of the committee to spread in broad smiles when he told of how a picture called "The Squealer" was passed without elimination by Mrs. Harrison and when returned shortly afterward under a new title, "Double-Crossed," many eliminations were ordered.

Hornig Quotes President Wilson.

Mr. Hornig cited another instance of the vagaries of censorship in Maryland in regard to the picture "Daughters of Destiny." Eliminations from this film were ordered by Mrs. Harrison, he said, and when he showed it privately to a group of citizens of Baltimore there was not an objection to it from them. The group included several clergymen. W. H. Baughman, who was one of the group, wrote to Mr. Hornig later to the effect that he saw nothing objectionable in the film, which he declared was tame compared to many shown every day in Baltimore. Mr. Baughman is headmaster at the McDonogh School.

Mr. Hornig quoted President Wilson, who went on record two years ago at Shadow Lawn, N. J., as opposed to censorship of motion pictures. Mr. Hornig explained that the cost to the exhibitor of motion pictures at this time is several times as much as it was two years ago and said that censorship was adding to the burdens of the exhibitor who is already paying state and federal taxes and government seating and reel taxes. Censorship, he declared, has driven many of the smaller film exchanges out of business.

He denied that the character of moving picture films has improved since the institution of censorship and said that no manager who wanted to stay in the business would put on pictures of a questionable character.

Theodore Mitchell, personal representative of D. W. Griffith, was the next to speak. Mr. Mitchell brought out the

difference in taste and standards of various communities and told of the impossibility of reconciling them or regulating under censorship motion pictures to suit them all. He declared censorship unfairly hampers and hinders the work, and that out of 600,000 scenes an average of less than 19,000 are eliminated.

Mr. Rome defended the patriotism of the exhibitors which had been attacked in a letter to the legislators and told of how Secretary McAdoo had said that if it were not for the co-operation of the moving picture exhibitors the success of the Liberty Loans would have been in doubt. The movie houses not only aided the Liberty Loan, but are also co-operating in the War Saving Stamp campaign and many other patriotic movements.

Mr. Rome exhibited a letter from a clergyman asserting that censorship is a failure, impossible and impracticable and a joke.

Miss Peck was the last speaker and at the conclusion of the hearing it was announced that another hearing would be held on Friday, February 22.

The following exhibitors from Baltimore attended the hearing: Walter Pacey, Garden theater; Milton Caplan, Clover; Louis A. De Hoff, New theater; E. C. Sandel, Lord Calvert; Frank Durkee, Palace, Colonial and others; Arthur B. Price, Rialto and Mount Royal; E. B. McCurdy, Eureka and Lafayette; Isaac Berman, Berman's theater; Frank Hornig, Horn and Royal theaters; J. Louis Rome, Baltimore and Broadway; Louis Schlichter, Edmondson and Bridge; W. Schanze, Schanze's; Paul Emmart, West End; W. E. Stumpf, Goodtime; F. L. Spitzer, Imperial, Brunswick, Md., and Jack S. Connolly, who is managing the campaign.

Mrs. Marguerite E. Harrison, of the censor board, was present at the hearing, and others who represented the interests in Baltimore opposed to the repeal of the censor law included the Rev. Thomas J. Wheeler, heading the committee sent by the Holy Name Society; Mrs. Charles E. Elliott, representing the Children's Playground Association, and one priest from Baltimore, who is understood to have represented only the people of his own church or a certain portion of it.

In an interview with Frank A. Hornig, president of the Maryland Exhibitors' League, shortly after the hearing at Annapolis had taken place, he was enthusiastic in his hope that the repeal bill would go through and thinks the chances are favorable.

J. M. S.

Miriam Cooper Returns to Screen

MIRIAM COOPER, who retired from motion picture acting in the latter part of 1917, has re-entered the world of the screen, and will be seen as the wife in the William Fox photodrama "Woman and the Law." Miss Cooper enjoys the distinction of having portrayed characters in the largest productions. After being featured in



Miriam Cooper.

"Betrayed," some six months ago, she announced her retirement from film activities.

Miss Cooper was born in Baltimore, and came to New York City when she was twelve years of age. She made her first picture in 1912, when she was a school girl. From the time of her debut she appeared continuously until the time of her retirement.

When R. A. Walsh began the selection of the cast for "Woman and the Law" he at once realized that the part of the wife required an actress of unusual subtlety and power. She must

not only be capable of registering the tenderness of mother-love, but also possess the power of rising to the great emotional heights, which take place toward the end of the drama. He thought of Miss Cooper and at once entered into negotiations with her.

Mr. Walsh brought before her so strongly the oppor-

tunity which the role afforded that Miss Cooper consented. As a result her admirers will again have the pleasure of seeing her face on the screen, and in a role for which it is claimed she has great qualifications.

Charles C. Burr Is Promoted

CHARLES C. BURR, for the past year advertising manager of the Paramount Pictures Corporation, was appointed assistant general manager of the distributing department of the Famous Players-Lasky Corporation last week, according to an announcement issued by that company. Mr. Burr will in the future be closely associated with General Manager Al Lichtman in the execution of the latter's duties, which have materially increased during the past few months.

Mr. Burr became a member of the Paramount organization in the latter part of 1913 as exploitation manager of the South American Travel Series which Paramount produced and distributed. He came from the New York Times, where he was doing general promotion work for the business management of that newspaper.

Previous to that association Mr. Burr was connected with the McCall Company, where he conducted an extensive merchandising and promotion campaign that reached all over the country. He later became associated with the Allen Advertising Agency. Mr. Burr has also been a reporter on several Philadelphia newspapers.

At the conclusion of his work in the interests of the Paramount South American Travel Series Mr. Burr was placed in charge of the Paramount trade paper advertising. He later was made editor of the Paramount Pictographs, manufactured and distributed by Paramount, and after reorganizing this department returned to the advertising department and conducted the first national campaign in motion picture history. He has since conducted the Paramount and Arctcraft trade advertising campaign.

When the Paramount and Arctcraft national advertising campaign was inaugurated recently, Mr. Burr was associated with John C. Flinn, director of publicity and advertising for the Famous Players-Lasky Corporation, in conducting the extensive work of merchandising this tremendous campaign.

Mr. Burr was a student at the University of Pennsylvania, in the class of 1911. One of the most popular members of the Famous Players-Lasky organization, Mr. Burr's promotion is the result of faithful work well done.

FULTON LEASES MANISTIQUE HOUSE.

C. H. Fulton, president and general manager of the Fulton Amusement Company, of Ironwood, Michigan, has taken a long term lease on the Rex theater, a six hundred-seat house situated at Manistique, Michigan.

Manistique is one of the most flourishing little cities of the upper peninsula of Michigan. This venture is the first of a contemplated chain of theaters by the Fulton Amusement Company.

Mr. Fulton has booked Metro Service with Drew Comedies, also all Metro Specials and specials of the Madison Film Exchange, also the new Chaplins and Petrovas from John H. Kunsky.

Mr. Fulton will open his new house March 15 with "On Trial" and will establish the policy of a special one day each week at advanced prices, using features the balance of the



Charles C. Burr.

The Motion Picture Exhibitor

Leave Well Enough Alone, Say Exhibitors

Suggestion from Washington That Nothing Will Be Gained
By Opening Up Tax Matters in Congress.

BETTER leave well enough alone is the flat statement made this week to the Moving Picture World's Washington correspondent by several exhibitors discussing the movement which seems to be afoot to reopen the tax law controversy in Congress. It seems that there are a number of exhibitors who want the five-cent houses made subject to tax and other changes made in the existing law. If the writer reads the signs aright, it will be much better for these men to forget their endeavors, play the game a little closer at home, and "leave well enough alone."

There has been some little talk seeping through to Washington that the exhibitors involved believe it would be better if the Government printed the tickets of admission, including in the price thereof the amount of the tax assessed against the houses. It is hard to conceive how any of the exhibitors would benefit by such a scheme, according to its opponents, even should the Government consent to it.

Under the law as it now stands, the exhibitors collect the amount of the tax from the people who patronize the theaters. At the end of the month they make a return to the internal revenue collector. They have the use of this money during the month. If Uncle Sam prints the theater tickets, the exhibitor will have to stock up in advance and will have to produce the amount of the tax from his bank account.

Of course, it is necessary to have on hand a large number of pennies. There is the possibility of running out of coppers, and this happens very often. But it is not very difficult to get an additional supply. Suppose, on the other hand, the exhibitors of the country were not permitted to sell other than Government-printed tickets. What would happen if an exhibitor ran out of tickets, say, at 8.30, just before the second show, when the internal revenue office closed early in the afternoon, as is the habit with Government offices? Or, worse still, suppose the internal revenue office is located in another town.

Exhibitors come here with tales that the Government is losing millions of dollars through the way the tax is being collected. It looks as though some of these men were posing as their brothers' keeper. If any change comes it is more likely to be one involving the use of stamps rather than Government printed admission tickets, where it would be necessary to have many more denominations than now, different kinds of tickets, seat checks, and what not. If these exhibitors want to lick stamps all they need do is keep on agitating a change in the existing legislation.

Congress is in no mood to listen to some of the tales that are coming in. This does not apply only to the case in hand, for there are many folks who want this, that or the other changed for their especial benefit. Plenty of changes are in sight; some of them are going to prove surprises to interested parties. If instead of trying to secure changes in the tax law, some of the more peaceful exhibitors say, wholehearted efforts be devoted to knocking out censorship laws, all of the exhibitors would be placed in a better position.

In the suggestion that the Government print the tickets to be sold by the moving picture and other theaters, it is more than likely that Secretary of the Treasury McAdoo will see available in advance of the present date of payment a very large sum of money. This would be desirable to the Government, and if the problem is reopened it is feared Mr. McAdoo may heartily accord with this or a similar suggestion and the exhibitors will have their war taxes handed to them C. O. D. instead of thirty days hence, as is now the custom. And the prime movers of this scheme should not forget that there are many exhibitors who might find their pocketbooks badly depleted, merely paying for the tickets in advance, if it be necessary for them to buy large quantities at a time.

See Washington and Canadian Co-Operation Exhibitors in Toronto Expect Clock Changing Will Follow Five Closed Mondays.

THESE be heatless, lightless, sightless and senseless days for exhibitors of Toronto, but in spite of the unusual conditions resulting from various orders and requests by the authorities, these are also business days for local moving picture men. The exhibitors have accepted the various orders with considerable grace, the only real uproar occurring when the three-day-a-week closing rumor overran the whole country. It is plain now that there is close co-operation between the governments at Washington and Ottawa and the exhibitors are able to anticipate many regulations in a general way. There is a strong feeling in local film circles that the next step by Washington will be to save daylight during the greater part of the year by moving all clocks forward one hour. If this move is taken in the States, as indicated by the latest despatches, then Canada will surely have to follow suit. This will only be another matter which will have more or less affect on the moving picture business. Toronto exhibitors are already trying to figure ways and means to offset any adverse influence which might arise from moving the clock hands.

Toronto streets now resemble those of London, England, on the night of a raid. All exterior illumination of buildings has been cut off, thousands of street lights have been shut off, absolutely no store window in the whole city is illuminated, while candles and coal oil lamps have been revived. Not one electric light is allowed on the front or entrance to theaters, the only outside lighting permitted being that from exterior emergency exit lamps. Even the interior lobby illumination must be cut down. A number of the larger downtown theaters, including the Allen, Globe, Rialto, Red Mill and others have secured permission to use gas lamps with reflectors in order to light just the entrances. Some exhibitors asked to be permitted to use several exterior electric lights as a safeguard for patrons, but they were refused. The theaters are also prohibited from using electric lights behind glass signs which bear the names of current attractions. It is now impossible, of course, to depend upon any electric illumination to find any theatre while riding along in motor cars or trolleys. It is even sometimes difficult to find a theatre at all under present conditions, yet the theatres are handling good crowds.

Saturday, February 9, and Monday, February 11, were heatless holidays for all factories, office buildings, etc., with certain exceptions in both Ontario and Quebec, but the theaters were allowed to remain open. The result was that all moving picture theaters in Toronto did a wonderful business on both days. Practically every film theater in the city was filled to capacity three or four times on both days. This business, local exhibitors believed, would make up for losses which will be encountered through the closing of theaters for five successive Mondays starting February 18.

CLEVELAND MEN HEAR CO-OPERATIVE PLAN.

C. C. Pettijohn, Harry Rapf, of New York, and Herbert Brenon, producer, were in Cleveland on February 11 and appeared before the Exhibitors' League for the purpose of explaining their new co-operative picture-buying proposition and seeking the support of Cleveland exhibitors.

The meeting was held in the league rooms, after which adjournment was taken and the party went to a projection room, where "The Passing of the Third Floor Back," a Brenon production starring Forbes Robertson, was screened.

The exhibitors present were kindly disposed to the proposition and a committee which had been appointed several weeks ago to investigate the idea was advised to go into it deeper.

Must Pay For Heatless Day Films

Decision of Toronto Exchange Managers' Association Affects All Ontario Exhibitors.

IMPORTANT business sessions were held by the Exchange Managers' Association of Toronto on February 9, at the Regent Theater, and on February 12, at the King Edward Hotel, to deal with several important matters. The most important decision reached at the first session was the resolution requiring all exhibitors in the Ontario territory to pay for service on the five heatless Mondays starting February 18.

The members declared that exhibitors were getting their films at a lower price than ever before and the exchanges in Canada were paying both the Canadian and American war taxes, duty, etc. Therefore, the exhibitors would be called upon to pay for the service which they would have used on the heatless Mondays had the theaters remained open. There was a subsequent discussion as to whether the exhibitors and exchange managers should ask the Government to make Tuesdays instead of Mondays the weekly dark day or not, but no definite stage was reached in the question.

Officers of the association for the coming year were elected as follows: N. L. Nathanson, managing director of Regal Films, Limited, president; Merrick R. Nutting, formerly of Montreal, secretary; executive committee, J. Allen, of the Famous Players' Film Service, Limited, and Clair Hague, president and general manager of the Canadian Universal Film Company, Limited.

At the Saturday conference an invitation was extended to Max Finkelstein, the Winnipeg attorney, to address the local film men at the Tuesday evening gathering in the King Edward. Mr. Finkelstein has been aiding the Manitoba exhibitors in their fight against the Amusement War Tax in that Province. Thanks to his guidance and advice, exchange manager of Winnipeg have not had a cancellation of contract or a bad debt for more than three months. The success of the co-operation between Winnipeg exchange managers and with Mr. Finkelstein led the Toronto exchange managers to believe they could follow the example of their western confreres in their work. Mr. Ludwig, the Toronto lawyer who has handled a number of moving picture law cases in the past, was invited to be present also, so that he could hear the good word.

Exhibitors and Distributors at Odds

Rumors of Combination of Former in Pacific Northwest to Keep Down Film Rentals Make Exchanges Threaten to Show Own Product.

IT seems as if the exhibiting end of the industry in the Pacific Northwest is about to take a new turn. If the threats of exchangemen are carried out the relations between distributors are going to change considerably. The conditions that cause these sentiments are as follows:

For the past few months Pacific Northwest exchangemen have had it in their heads that a combination has been formed among Portland first-run exhibitors and certain of those in Seattle to cut film rentals to a ridiculously low figure. The members of the Pacific Northwest film board of trade have evidently compared notes, found the prices coming down and came to this conclusion.

That this feeling exists is evidenced by the actions of the exchange managers. Indications are that there are those among them who are preparing to go into the exhibition game when the occasions present themselves, in direct competition with exhibitors, in an effort to keep the rental prices up.

Most of the foregoing is deduced from recent activities in film circles, but there is one instance where the scheme has already been put into practice. A film was recently put up to first-run exhibitors, they declined to take it at the rental demanded, a showhouse was leased for one week by the distributor and the film presented by him to the public.

It is the frank opinion of the writer, from a fairly intimate knowledge of exhibiting conditions in Portland, that no combination exists among first-run Portland exhibitors that warrants distributors going into the exhibition game. Any attempt by exchangemen personally to show their films in competition with the legitimate moving picture man will prove this to be true. As a rule, Portland exhibitors are as willing as they ever were to pay an equitable price for film.

But they are not going to be oversold as they have been in the past. They are not going to permit themselves to be played one against the other for the distributors' sole benefit. They have learned their lesson. It took no exhibitors'

meetings to come to this understanding. It took no discussions or agreements to bring it about. It was the repeated box office deficits, together with increased war expenses, which culminated a few months ago in a grand awakening to the situation and an unconcerted movement toward putting prices in Portland back to where they ought to be.

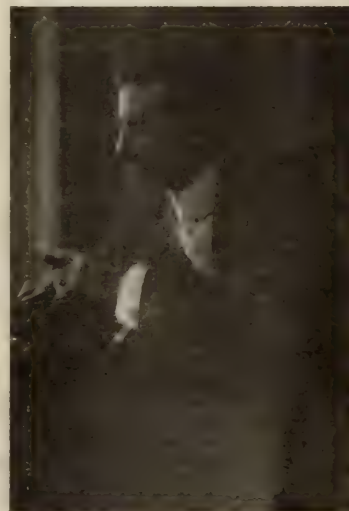
Joe Mogler, Exhibitor Leader

President of the St. Louis Branch of the League Has Done Much for That Organization.

JOSEPH MOGLER is a live-wire exhibitor and the president of the St. Louis Motion Picture Exhibitors' League. Joe was elected president of the League two years ago, and has occupied the chair of honor by unanimous agreement ever since. He is what might be termed an aggressive leader, as he is always on the look-out to protect

and uphold the rights of the organization, even at the loss of his own time and finances. A short time ago, when the tax question brought up such dissension among the exhibitors, Mogler put an assistant in charge of his two theaters—the Mogler and Bremen—and at his own expense took a train to Washington and stayed there for two weeks, endeavoring to bring about an amicable understanding between the Government, exchanges and exhibitors.

He took a prominent part in the recent lightless night order, and it was through his untiring efforts that the St. Louis Fuel Administration granted the motion picture



Joe Mogler.

houses to burn 150-watt exterior lights, which will mean a saving of thousands of dollars to the exhibitors of the city.

It was through data compiled by Mogler, showing the loss occasioned by the Missouri two-day closing order, that the Fuel Administration subsequently lifted the ban on movie houses on Mondays and Tuesdays.

Mogler has steadfastly refused to allow the League to pay any of the expenses incurred by him in the various activities in which he has participated, and is known to have given more time to the League in the last two years than he has to his own enterprises. In fact, he is an all-around good fellow—a credit to the trade.

Daylight Saving Will Go Through

Favorable Report Made to House on Measure to Conserve Fuel—Will Hurt Airdromes.

THE daylight saving plan, against which a large number of exhibitors have protested, is about to become a reality, as its sponsors claim that there is a real war need for it. The House Committee on Interstate and Foreign Commerce has just made a favorable report upon the bill passed by the Senate on June 27, 1917, declaring that agitation in favor of what has come to be known quite generally as "daylight saving" is widespread throughout the United States.

The measure is designed to standardize time for the United States and to advance the standard time one hour, beginning in the spring. The Senate would make the change at 2 a. m. the last Sunday in April and continue it until 2 a. m. the last Sunday in September. The House favors the change to occur in March and continue until October.

The exhibitors and others connected with the moving picture business have opposed the proposed law on the ground that it would cause the cutting out of one show. They declare that they are unable to get their patrons out early in the evening and people would not want to go to the theaters until it was really dark. By so advancing the clocks it will mean that the airdromes will have great diffi-

culty in operating because on the days it is light until eight o'clock the hour of darkness will be nine o'clock. With the first show starting at nine o'clock and running until 10:15 or 10:30 it will be rather hard work for an exhibitor to get any attendance for a second show on that night.

Its advocates declare that it is fairly calculated to accomplish valuable economies in our national life, promote the comfort and convenience of many millions of our people, and it is regarded as of special value in the present national emergency.

The measure has the approval of President Wilson, and will probably become a law at an early date.

Manhattan Exhibitors Meet

An Advertising Proposition Under Consideration—Transportation Company Offers Services—Exhibitors-Distributors' Plan Nears Completion.

THE Manhattan local exhibitors' league held another protracted meeting at its rooms, 218 W. 42d street, on Tuesday afternoon, February 12. About sixty exhibitors attended. Before proceeding with the regular order of business Mr. Ginsberg, representing the New York American, expounded an advertising proposition, whereby the American would publish two or three days a week a special section advertising all the motion picture theaters of Greater New York, at a flat rate of thirty cents a line, one-half the usual charge. All ads. to be of uniform size of one inch or thirty lines, costing by the week \$11.90. If necessary it would publish two pages, providing enough contracts could be secured to make the proposition pay. John Manheimer, president of the league requested Mr. Ginsberg to put his proposition in writing and he would present it to the executive board for consideration. Mr. Ginsberg said the allotted section would also contain notes and full reports of all proceedings the exhibitors' league wished published to give wide publicity to all matters they wanted to make known. Weinstock proposed a committee be appointed to look further into the matter, Messrs. Weinstock, Wolff and Hartsjen were thereupon appointed.

J. M. Walsh, of the Exhibitors' Transportation Company addressed the meeting, setting forth a proposition for delivery of films. He said the company would put a sufficient number of new trucks into service to insure deliveries and would paint them any distinctive color selected by the exhibitors. It would bond its chauffeurs and bond itself to guarantee deliveries and loss and would also have emergency trucks on hand in case of accidents. If the exhibitors would guarantee 350 to 400 patrons, it would give this service at \$5.00 for each customer. Mr. Walsh is head of the Walsh Transfer Company.

The regular session was called to order by the chairman and opened with the roll call of officers, which will be the custom in future, to tell their regularity of attendance. A report of the committee on securing new quarters for the league was made by Sydney Cohn. He said the committee had been unable to make satisfactory arrangement for the 49th street building, but they had two or three other places in the same neighborhood under consideration. He also stated the Screen Club had made an offer to rent the league part of its building. W. C. Smith, treasurer of the Screen Club, was introduced and he briefly explained the offer by saying the club would let them have the parlor floor with use of restaurant and pool rooms for a more reasonable rental than they could secure quarters elsewhere. Mr. Cohn said his committee would meet a committee at the Screen Club on Thursday evening to go into the matter fully, so they could report to the league members and arrive at a decision.

The matter of signing up with the "Producers-Exhibitors Affiliated" was taken up and the plan of "producers to exhibitors direct" was again thoroughly explained by I. M. Chadwick, who was introduced and given the privilege of the floor. After his explanation, Mr. Chadwick said he would answer any questions the members wished to ask him. One of the most debated questions was what comprised the metropolitan district of New York. There seemed to be a hitch on the borough of Queens, but that was settled by Mr. Gerdson, who said Queens would assume any quota allotted to it and it would not quibble on the apportionment of the number of days given as its part of the contract. Mr. Chadwick explained that the metropolitan district included the five boroughs and the territory as far north as Yonkers. The number of days asked for by the "Producers-Exhibitors Affiliated" was 225, of these Queens was allotted 25. Representatives from New York, Brooklyn, Bronx and Queens locals were unanimous in adopting the plan, but asked an-

other interview with the representatives of the plan before signing contracts. It was suggested that a mass meeting of all the exhibitors of the metropolitan district be held to set forth what the local leagues thought of the proposition and induce the exhibitors to co-operate in advancing endorsement and consummation. Mr. Chadwick said that just as soon as New York signed the plan would start operations within two weeks, in fact it was ready now. He further announced that other producers were desirous of coming in on it, but they would not accept any who could not assure them of the standard and character of pictures to be distributed, which must be of the highest quality.

A motion was made, seconded and carried to accord the Brooklyn Exhibitors' Association, which is temporarily without a meeting place, the use of the rooms of the Manhattan local until Brooklyn secured new quarters. The meeting adjourned at 5 p. m.

Florida Exhibitors Hold Convention

Cooley of Tampa is Re-elected President and La Belle Secretary at Largely Attended Meeting.

ONE of the most successful conventions ever held in Florida was opened February 6 by the Florida Exhibitors' League. A "get-together" spirit was manifested from the start.

The opening session was informal, and was held in the private rooms of James B. Kelly, general sales manager of Consolidated, at the Seminole. After luncheon the regular meeting was held in the offices of E. J. Sparks, general manager of the S. A. Lynch Enterprises, in the Arcade Theater Building.

At the election of officers C. D. Cooley of Tampa was re-elected unanimously as president, R. A. McIntosh of Orlando vice-president, and Al. H. "Happy" La Belle secretary.

The next convention will be held during the second week in May at Daytona.

After the meeting over fifty members and exchangemen were the guests of E. J. Sparks on an automobile trip. H. T. Titus of Daytona and L. D. Joel of Jacksonville entertained members and exchangemen at a banquet on the Mason Hotel Roof Garden, the guests of this occasion being Harold Lockwood of York-Metro and Harry T. Morey of Vitagraph.

Among those present at the banquet were: Mr. and Mrs. E. C. Bennet of Ocala, Mr. and Mrs. Louis Kalbfeld of Palatka, Mrs. Kalbfeld acting as toastmistress; Miss Nell Kalbfeld, Thornton Parker, St. Petersburg; Frank Genovar, St. Augustine; C. D. Cooley, Al. H. La Belle and Fletcher Catron, Tampa; B. Beacham, Jr., Orlando; H. T. Titus, Daytona; C. E. Daffin, Tallahassee; William Dunworth and Master Dunworth, Miami; E. J. Sparks and Mrs. Sparks, Jacksonville; W. L. Whitehead, L. D. Joel, Mort Seligman and Gus Seligman, Jacksonville; Parrish & Carter, Gainesville; Joe Marentette, Charles Kesnick, C. R. Beacham, W. T. "Doc" Koch, Atlanta; Walter J. Price, John R. Barton, Robert Similer, Harry K. Lucas, Moses Levy, Richardson Amderson, George Weaver, Frank Chamberlain and Mrs. Chamberlain, H. T. Coffey, Mike Coyne, C. T. Jordan, Walter Schmidt, William P. Spivens, James B. Kelley, Aleck R. Ninninger, Francis Rodgers and Claude Barton.

Among the many little talks that were heard by members of this happy gathering the principal ones were made by Walter J. Price, who spoke on "The High Price of Film Rentals"; Aleck Vengeance Ninninger, who made a stirring address on "Film Salesmanship," and John R. Barton, whose engaging personality, shown in his talk on "The Two Barrel System," won the plaudits of every one present.

The next day Thornton Parker was host on a motor trip, and the day following there was a large fishing trip to Mayport, planned by E. J. Sparks and Jess Clarke.

PENNSYLVANIA EXHIBITORS EAT.

The annual midday luncheon of the Exhibitors' League of Pennsylvania was given February 12, at the Bingham Hotel, in celebration of its amalgamation with the United Exhibitors' Associations of Pennsylvania, New Jersey, Delaware and Maryland. Over 100 local and out-of-town and local exhibitors were present, and prominent speakers were heard. Those who addressed the league were Lee Ochs, Fred Nixon-Nurdlinger, Dr. Lamberger, representing combined manufacturing interests; Judge O'Donnell, C. Stamper, M. Steifel, Eugene and Fred Felt, J. Jeffries, Harry Smith, Ben Schindler, B. Roganser, Abraham Felt and J. Emanuel. Joseph McCready acted as toastmaster. After the luncheon the exhibitors were entertained by vaudeville talent.

BOSTON LEAGUERS FINANCE EXPOSITION.

Plans for financing the national exposition of the motion picture industry, to be held in this city, probably at Mechanics Building, next July, were discussed at an important meeting of the Boston Boosters at the headquarters of the Massachusetts and Rhode Island branches of the league, 127 Pleasant street, Boston. It was decided that the Boosters' Committee, which comprises many of Boston's prominent exhibitors and exchangers, should loan sufficient money to the Motion Picture Exposition Committee to defray the preliminary expenses entailed in the preparations for the convention. Twenty-two Boosters were present.

Virginia Exhibitors Defend Jake Wells

In Formal Resolutions Executive Committee Says Showman's Efforts Defeated First Censor Bill.

WHEREAS, the state legislative committee of the A. E. A. of Virginia, in meeting at Richmond on Friday, February 8, have had called to their attention an article and an editorial in the current issue of the Exhibitors' Trade Review, each of which is an unjust and wholly erroneous attack made upon the president of our organization,

Therefore, be it resolved, that we resent these articles as an unjust attack upon Mr. Wells and a misrepresentation of the facts of the case.

It is true that Mr. Wells said we need censorship, but what he did say was: "We want censorship; we need it among ourselves" for the purpose of stopping, through our organization, the exhibition of undesirable, wild-cat pictures that have been so detrimental to the legitimate, responsible exhibitors. There would not be this demand for state censorship now if exhibitors would see to the elimination of this class of pictures. These views were expressed by Mr. Wells at a largely attended meeting of the exhibitors, held at Murphy's Hotel, and so far from "startling Virginia exhibitors," the sentiments expressed met with the full approval of the organization.

The editorial statement that "there will be censorship in Virginia and the credit, the glory, the honor of being its standard-bearer goes to Jake Wells" shows either a total and inexcusable ignorance of the facts or a willful and malicious design to do Mr. Wells an injury.

Without the active opposition of the Wells members of this organization—an opposition brought into active operation by urgent telegrams and letters from Mr. Wells—there is not the slightest doubt that the original censorship bill would have become a law. That bill would impose heavy burdens upon the manufacturers, as well as upon the exhibitors, and if these burdens are saved them it will be because of the vigilant and energetic work of our president.

The "pet plan" referred to was offered as a substitute for the committee bill and upon advice of members of the Legislature and of counsel as the only way to defeat the original or committee bill.

We desire to repeat, upon our individual responsibility and with a full knowledge of all the facts, that without Mr. Wells the original censorship bill would be certain of passage, and if any relief is obtained—a relief which will be equally felt by manufacturers—it will be because of his efforts.

In further defense of our president we would add that Mr. Wells, at our meeting today, opposed bitterly a clause in the compromise bill requiring the manufacturers to place in the Virginia territory an amount equal to all moneys held by them as deposits belonging to the Virginia exhibitors.

CINCINNATI LEAGUE NAMES CANDIDATES.

Two complete tickets have been nominated by the committee named, for that purpose by the Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce, and a warm campaign has been on for the honors involved. The nominees are as follows:

Blue ticket—I. W. McMahan, president; Otto Dieckmann, first vice-president; John J. Huebner, Jr., second vice-president; Otto Luedeking, treasurer; H. Serkowich, secretary, and William H. Wilson, sergeant-at-arms.

Red ticket—F. L. Emmert, president; A. G. Hettesheimer, first vice-president; J. A. Ackerman, second vice-president; John J. Huss, treasurer; H. Serkowich, secretary, and Frank Willenborg, sergeant-at-arms.

It will be observed that the nominating committee judiciously labored to make it a hard proposition to choose between the two tickets, or, in fact, to select any one ticket as a whole; and it was freely predicted when the tickets were announced that there would be few "straight" tickets voted.

Barbara Castleton with World Pictures

MISS BARBARA CASTLETON has signed a long-term contract with World Pictures. She comes to World Pictures with an experience and reputation derived from several successful independent productions, and her regular appearance on the World program will cement permanently the favor in which the public holds her.



Barbara Castleton.

Miss Castleton's career is a standing disproof of the philosophy of Mr. Micawber "to wait around for something to turn up." She assumed the reins herself, and in less than one and one-half years has risen from the ranks of extra to stellar parts. Being a cousin of Louise Gunning, the famous comic opera star, naturally inspired her with ambitions, and when still in her teens she played as an understudy of Lina Abarbanell in "Madame Sherry." But the family endeavored to prevent her from going on the stage by taking her away to Canada, where she spent

four years preparing for the next assault upon the booking offices. During that period she wrote a number of scenarios and stories, which she confessed were promptly returned. Upon reaching New York she learned Herbert Brenon was making a prologue to "A Daughter of the Gods." The star selected for the role did not appear, and Mr. Brenon, searching for a suitable substitute, chanced upon Miss Castleton among a crowd of 500 extras.

Director George Irving, having been impressed by her work, starred her opposite H. B. Warner in "God's Man." Hobart Henley then obtained her services for the lead in "Parentage," which was followed by the lead in "On Trial," released by First National Exhibitors' Circuit. "For the Freedom of the World" was the succeeding photoplay in which Miss Castleton assumed a star part; "Sins of Ambition" followed. Then Herbert Brenon selected her to play the principal character in "Empty Pockets." Miss Castleton has played the leading role in the forthcoming "Mothers of Liberty," which has the distinction of being the first patriotic picture endorsed by the United States Government.

From this list of eminent productions it is evident that Miss Castleton is fully trained to supply the World franchise holders with money-making pictures, coupled with World service.

"BILLY HART" NIGHT AT ELKS.

The B. P. O. E., at its Elks' clubhouse in New York City, on Tuesday evening, February 12, gave a Billy Hart night. Billy has been an exchangeman for, lo, these many years, and the Elks depend upon him to furnish a "movie night" once a year, which consists of motion pictures and the personal appearances of motion picture stars. About three thousand guests were there to enjoy the pictures and greet the following stars: Clara Kimball Young, Edward Kimball, Shirley Mason, Montague Love, Virginia Pearson, Sheldon Lewis, Leah Baird, Arthur Ashley, Miriam Nesbitt, Mark MacDermott, "Mother" Maurice, Wally Van, Violet Mersereau, and Bobby and Helen Connolly.

MARY WARREN FEATURED FOR FIRST TIME.

Mary Warren, who has appeared with Olive Thomas in several recent Triangle plays, makes her initial appearance as leading woman with William Desmond in "The Sea Panther," a romantic drama of the days of Captain Kidd. Miss Warren, who is remembered for her work as Ida Haines in "Betty Takes a Hand," and as Grace Antrim, in the new society drama, "Heiress for a Day," has done exceptionally good work in her first prominent role Triangle directors say.

Lifts Ban on Tuesday Shows

State Administrators Still Have Authority Locally—Warning to Be Economical of Fuel.

MOTION picture exhibitors may now rejoice, for the United States Fuel Administration has raised the order making Tuesdays a closed day for the theaters and other places of amusement. It had been hoped that the order would be issued in time for the houses to remain open on Lincoln's Birthday, but that is now forgotten with the receipt of the announcement of February 13.

"With the vastly improved weather and transportation conditions and a continuance of the embargoes authorized by the Director General of Railways," says Dr. Harry A. Garfield, United States Fuel Administrator, "it is found advisable to suspend the heatless Mondays prescribed in the Fuel Administration regulation of January 17. The suspension order issued on February 13 discontinues the operation of those sections of the order relating to the use of fuel on Mondays from February 18 to March 25, both inclusive.

"The State Fuel Administrators will retain the full authority heretofore conferred upon them to establish and enforce such restrictions and regulations as may be made necessary by coal conditions in their respective communities.

"Reports to the Fuel Administration as to coal and transportation conditions indicate a vast improvement as a result of the fuel restrictions, the railway embargoes and the weather conditions. The change in the weather has been gradual enough to seem to insure the country against any immediate interference with the coal supply by flood conditions."

Pittsburgh Has Two New Theaters

This Month Will See Splendid Picture Houses Opened, the Grand and the Olympic, Both on Fifth Avenue.

WITH the completion of the Grand opera house and the remodeled Olympic theater, both on Fifth avenue, between Wood and Smithfield, downtown Pittsburgh is about to acquire two more large and fine picture theaters. The new Grand, which has been rebuilt on the site of the old theater of that name, will be ready about March 1. Some time during the same month Antonoplos & Baziotes will throw open their greatly enlarged and beautified Olympic theater.

Not only in size, but in modern arrangement and equipment the Grand and Olympic will eclipse any of their downtown predecessors, and will elevate the presentation of the photoplay to its rightful position in this section of the city. Half a million dollars has been spent in the construction and furnishing of the Grand, and it occupies ground worth considerably in excess of that figure. The seating capacity will be over 2,500, which is larger than the number of available seats in any other theater in Greater Pittsburgh. Many surprisingly unique features are being installed throughout. The house will be devoted to high-class pictures exclusively, and, with its dedication under this policy, Harry Davis again becomes one of the foremost figures among American exhibitors.

The Olympic, which is being enlarged to 1,200 seating capacity, has entailed an expenditure of over \$150,000 to remodel. Entirely new equipment of the latest type is being installed and the interior redecorated lavishly. The building has been continued through the block, and will have entrances on Fifth avenue and Diamond street. Up to the present time the operation of the house is not being interrupted by the remodeling process. While the Olympic in the past has enjoyed an enviable reputation as one of the leading theaters in the city and of offering the best available films, Antonoplos & Baziotes are to be congratulated upon their effort to establish a still higher standard of photoplay presentation.

Russell Forms Producing Company

Pictures to Be Made by Athletic Player Will Contain Outdoor Stuff and Be Released Through Mutual.

WILLIAM RUSSELL is to appear in a series of special productions made by his own company and distributed to the trade through the exchanges of the Mutual Film Corporation. This announcement is made by Mr. Russell from the Los Angeles offices of his new concern, William Russell Productions, Inc. Mr. Russell has just returned to the west coast after a sojourn of several weeks in New York, where he conducted negotiations relating to the formation of his company and conferred with various distributing concerns and agencies.

The studios will be in Southern California, centrally situ-

ated for the range of scenic settings necessary to the depiction of the Russell type of story with the "big outdoor stuff."

"My specials will be built on the biggest vehicles obtainable," said Mr. Russell, "always chosen with a view to giving me the big chance at doing those things which seem to have had the largest share in making my following with the public. It seems probable now that my first vehicle will be a strong story by William Hamilton Osborne.

"While in New York I negotiated with a number of writers of first rank and I shall have an interesting announcement presently in that connection. I am also bringing on from the east a special staff scenario writer, who is going to live on the job with me. I am not at liberty yet to give out the names of the members of the staff, including the director, as there is a possibility that I may make a change in directors before we start to shoot.

"I am pleased to have concluded arrangements for distribution through the Mutual. Through my connection with the American Film Company under my contract with that concern which expired some weeks ago I went before the picture public through the Mutual exchanges for the larger part of my screen career and I feel that there is important value to me in this connection. Also the constantly improving status of Mutual pictures and the large number of higher class theaters served by that concern make the choice a desirable one for me.

"I may also admit that the fact that the Mutual is not now offering in competition the work of any other male star is a fact of importance in arriving at my decision."

Harley Knowles Walks Into Acid

Quickly Hauled Out of Vat, However, by Party Led by William A. Brady.

HARLEY KNOWLES, general director for William A. Brady, had a close call from serious injury and possible death at Longport, N. J., February 17, while inspecting preparations for a film thriller that calls for the explosion of a \$15,000 dirigible in a fight with a seaplane in midair over the ocean.

A large vat of acid, which gives off the gas to inflate the dirigible's 100-foot bag, was buried in the ground alongside the temporary hangar. The lid had been removed, and in the darkness Knowles stepped into the vat and went down to his shoulders.

Led by Mr. Brady, other members of the party quickly hauled him out and slashed off his clothes, which prevented serious burns. Knowles was wrapped in a blanket and taken to a hotel in Atlantic City, where a physician dressed his injuries.

H. R. DURANT TO WRITE FOR GOLDWYN.

Samuel Goldfish, president of Goldwyn Pictures Corporation, has just closed a long-term contract with Harry R. Durant, well known moving picture writer and editor. Mr. Durant is a Yale man and was a well-known freelance writer, having over two hundred short stories to his credit, when he joined the Munsey staff of editors. At one time Mr. Durant specialized in prize-ring fiction, and his story "The Unknown," in McClure's, still remains an American prize-ring classic. These stories were brought out in book form under the title of "Wallops." While editor there Mr. Durant wrote many photoplays for the Reliance-Majestic studios, and his contributions to the legitimate stage were "A Man and His Mate," "The Road to Power," "Something for Nothing" and "O'Shea, the Rogue."

Mr. Durant has also the unique distinction of being the only American author who ever had a Napoleonic play accepted for a Parisian production. His play, "L'Homme Meme" ("The Man Within"), won for him a coveted membership to the Society of Authors and Composers of France.

LANIER BARTLETT JOINS TRIANGLE STAFF.

Lanier Bartlett, noted scenario writer, and adapter of several photodramatic successes, has joined the staff at the Triangle Culver City studio. His first work since his return to the screen world was the adaptation of Charles Rann Kennedy's famous play, "The Servant in the House," a seven-reel feature that will be among the greatest of Triangle productions. Mr. Bartlett, following a long and varied career as a scenarioist, retired from active work about a year ago. He was induced to return to the fold as a member of the Triangle scenario force.

One Theater That Pays No War Tax

Nor Yet, with an Orchestra of Sixteen Pieces Accompanying Pictures, is There Admission Charge.

THE following story comes from the United States Penitentiary at Atlanta, Ga. Its interest will not be confined to those who make and distribute motion pictures. The tale is written by the assistant editor of the institution's paper, and is entitled "A Unique Moving Picture Theater." Here it is:

No admission is charged. No war tax imposed. A battery of the latest model, motor driven projectors is used, as well as a gold fibre screen. An orchestra of sixteen pieces, under a skilled director, furnishes special musical settings for every picture.

Where is this theater? you ask. The Auditorium of the federal prison at Atlanta, Ga. A prisoner conducts the orchestra and a prisoner runs the pictures.

Most people visualize a prison as a great, grim pile of stone and steel. The federal prison at Atlanta is just that from the outside, but once you step within its walls a spirit of hopefulness, an eagerness to make no more mistakes in life, is encountered, and the moving pictures shown there are in no small way one of the causes.

Almost thirteen hundred men from practically every walk of life—bankers, lawyers, doctors, architects, yeggmen, moonshiners—are gathered within its confines, and they have the privilege of seeing the best photoplays produced. Here are a few shown during the last nine months:

"Joan the Woman," "The Girl Philippa," "Twenty Thousand Leagues Under the Sea," "Intolerance," by special direction of Mr. Griffith, with traveling company's complete orchestra and full effects; "Broadway Jones," "Romeo and Juliet" (Metro), "Polly of the Circus," "The Manxman," "The Planter," "The Daughter of the Gods," "The Price of a Good Time," "The Auction Block," as well as practically all of the Douglas Fairbanks and W. S. Hart releases; pictures that visualize undreamed of beauties of life, nature and history; pictures that graphically illustrate how utterly foolish is the vain quest for this world's goods without rendering adequate return; pictures that show what suffering can mean to the wives and kiddies that are left behind. Who can say that such pictures do not have a good effect upon every man who has tried both ways of living?

Paramount-Burton Holmes travel pictures take the prisoners to distant lands, show them the customs and life of alien peoples. Pathe Weeklies keep them informed of the world's events and progress. Clean, wholesome comedies lighten their hours of deepest despair, despondency and hopelessness—the crucial moment of men's lives, in prison and out.

Among the men are the most ardent movie fans. Their favorites among the feminine stars are Geraldine Farrar, Mary Pickford and Anita Stewart. Among the male stars Bill Hart runs a close second to Douglas Fairbanks. In comedies Fatty Arbuckle has no rival in popularity, although the Mack Sennett and Fox comedies are prime favorites.

All this is made possible through the generosity of the film corporations who have exchanges in Atlanta. One exchange manager, who furnishes many of the pictures shown in the prison, mostly pre-releases, says: "If the boys out at the prison like a picture I know it's good."

Back of it all there is a man with a great heart, a far-seeing mind—Fred G. Zerbst, the warden—who believes that not only is the moving picture a great entertainer, but a great educator and a great power for good as well.

FRED E. PETERS.

HODKINSON ON TRIP TO THE COAST.

Mr. W. W. Hodkinson left for a trip to the coast Saturday, February 9, which will be the first step in his campaign to tie in the exhibitor in his exhibitors' co-operative plan. Mr. Hodkinson's first stop will be in Denver, where he will remain for several days before visiting a number of the coast cities. He has appointments in the west with a number of the largest and most representative exhibitors, who have expressed themselves as most eager to become a part of the Hodkinson organization.

Mr. Hodkinson's years of experience on the Pacific Coast, both as an exhibitor and a distributor, places him on a close personal basis with practically all of the important exhibitors from Denver to the coast, and it is the result of this close personal feeling that the exhibitors have for him that has prompted him in his decision to give them the honor of becoming the first partners in the new distributor-exhibitor organization.

Soldiers May Now Get Good Pictures

Fosdick Forms Committee of Film Experts, with P. A. Powers as Chairman, to Handle Matter in Practical Way.

PRACTICAL co-operation between the Commission on Training Camp Activities and the motion picture industry was advanced considerably when a special committee, of which P. A. Powers was appointed permanent chairman, met at the Hotel Knickerbocker Monday, February 11. The session was brought about by a letter Raymond B. Fosdick, chairman of the commission, addressed to Mr. Powers, under date of February 1, notifying the Universal's treasurer that a committee representing the film industry has been appointed and designating Mr. Powers as chairman.

The sub-committee on motion pictures of the War and Navy Commissions on Training Camp Activities, thus officially designated, comprises, in addition to Mr. Powers: Adolph Zukor, Famous Players-Lasky; Ricord Gradwell, World Film; J. A. Berst, Pathe; William Fox; Richard Rowland, Metro; S. A. Lynch, Triangle; J. R. Freuler, Mutual; Samuel Goldfish, Goldwyn; George Kleine, General Film; D. W. Griffith; Albert E. Smith, Vitagraph; O. G. Cocks, advisory secretary National Board of Review, and Leo F. Hamner, ex-officio, Commission on Training Camp Activities.

At the Knickerbocker meeting W. D. McGuire, secretary of the Board of Review, was made secretary, and preliminary organization was perfected. The point is made in Mr. Fosdick's selection of committeemen that no one organization within the industry is designated; the industry entire is given the opportunity, through this sub-committee, to co-operate in supplying films, either on a paid schedule or for free distribution, to the various training camps scattered throughout the country.

It also is understood that this committee will act in harmony with the Community Film Company, now principally represented in the Y. M. C. A. film service to the training camps. When all details are worked out there will be a schedule of releases, to be paid for in exhibition places where an admission is charged, these features to be, in a general sense, productions not over six months old. These subjects will subsequently be passed along to places where no admission is exacted, thus giving the soldiers in training an opportunity to see the newest productions, if they pay, and in any event supplying them with programs relatively new for their free entertainment.

Exchanges nearest the various cantonments will handle the distribution of films, working out a practical method of prompt and efficient distribution. In the theaters that have already been constructed for "legitimate" presentations there is already a prospect of "open time" between the appearances of the companies that are being routed by the committee of theatrical managers, already formed and active in presenting entertainments to the soldiers. It would seem logical that films will be used to supply these interims.

It may be confidently expected, as a result of Mr. Fosdick's practicable move in appointing the committee of film experts, that there will eventuate a smooth and workable co-ordination of effort between the motion picture industry as a whole and the Government. The unity of purpose, which has heretofore been complained of as lacking, with soldiers in training the principal losers, promises now to be energetically forthcoming.

JERSEY MANAGERS HOLD ELECTION.

The Theater Managers' Association of Newark and Essex County held its annual meeting in the Proctor theater building, Newark, N. J. The election of officers resulted as follows: Thomas W. Miner, president; Dr. R. G. Tunison, vice-president; R. J. O'Crowley, Jr., secretary; Morris Schlesinger, treasurer; Lewis R. Golding, chairman of the executive board. In recognition of his services as secretary during the year Mr. O'Crowley was presented with a gold watch by Mr. Miner in behalf of the association. A luncheon was served at midnight.

WESTFALL WRITES NORTHWEST STORY.

Ralph R. Westfall, author of Triangle's forthcoming "The Law of the Great Northwest," was a member of the Royal Northwest Mounted Police Force for four years, and many of his adventures provided material for the photodrama. As an officer he came in personal contact with crafty natives and rugged adventurers who in the freedom of the big outdoors developed their own code, which often brought them in conflict with the Canadian minions of the law. The series which were unfolded before Mr. Westfall have been prepared for film production.

Longer Runs at Advanced Prices

Many Dayton Exhibitors Discuss Advantages of Extended Over Short Bookings.

AFTER a careful study of the situation and consulting many different Dayton exhibitors on long runs versus short, the writer finds a difference of opinion. As to admission prices for special offerings several downtown houses are asking higher rates, while suburban theaters are standing pat. The latter like to have the downtown theaters ask more, for it makes the feature in question "go" much better. Three or four of the neighborhood houses in Dayton hold a picture two or three days, but this is not general. In most of these houses the popular demand is for a daily change.

With a few exceptions (mostly the smaller houses) all the downtown theaters hold an attraction at least three or four days and often for the entire week. After a picture has played the downtown house it is not rented to a suburban theater for a period of thirty days or more, frequently ninety day, and in a few cases one hundred days.

"The Whip," at the Columbia recently, held over for a second week to good business, as good in fact as for the first week. This would not hold true always. In order to turn the trick a second time, one prominent exhibitor remarked, one must sandwich in several weeks of short runs and then go at it again. After a week of three and four day engagements the Columbia is to play "Intolerance." Music is to be provided by an orchestra of fifteen pieces, greater than the one used for "The Whip," and the admission prices are to be raised in proportion. After having rested for a week, literally speaking, the public will again turn out in large numbers for "Intolerance."

Speaking for the rest of the picture houses I will first mention the Strand. As this is a large house engagements never are over three or four days at the most. The Strand does an excellent business, and I think this policy is successful. The Apollo here, playing first-run Metro and Fox specials, never plays a picture longer than three days except in special cases. The Apollo could well afford to hold a feature for a week as it is a small house.

Many attempts have been made in the neighborhood houses to raise admission prices and also for longer engagements. Some of these efforts have met with success, others with failure. Al Kinsler, at the Elite, frequently holds a picture for two days, sometimes three, and it seems to go over at his house with a vengeance. He remarked, however, that it would not be good as a permanent feature. The Alhambra usually does well on a second day, it being the largest suburban house in Dayton. The Mecca, which is the representative theater of the west side proper, always does well on a second day, and many times pictures are held for a three-day run. The exception to the rule is found at the World theater, managed by Alfred Espy, who states that a second day is a failure with him, and he is a firm believer in seven changes a week with the best of pictures.

On the average longer runs at advanced prices are a success in Dayton. P. J. G.

Brinch to Assist Hodkinson

Former Sales Manager is Promoted and C. E. Shurtleff Takes His Old Place.

P.N. BRINCH, who has been sales manager of the W. W. Hodkinson Corporation since the inception of that organization several months ago, has been appointed assistant to the president and will take up the duties of that office immediately. Mr. Brinch has been associated with the motion picture industry since 1907 when he joined the sales forces of Pathe. He later became the traveling representative for the General Film Company and came into New York as office manager for Mutual. In 1915, he went with Triangle where he was assistant general manager. When W. W. Hodkinson became affiliated with Triangle, he made Mr. Brinch a division manager and so successful was he in this capacity, that at the forming of the W. W. Hodkinson Corporation, Mr. Hodkinson offered him the sales-managership.

Mr. Brinch was succeeded by C. E. Shurtleff, who is now in charge of the sales department of the W. W. Hodkinson Corporation. Mr. Shurtleff has been sales manager for Select Pictures for the past six months. Prior to his connection with the Select Pictures he was special representative for Pathe for one year. Shurtleff hails from commercial fields. He did specialty sales work for the National Biscuit Co. twelve years ago, at which time he headed an efficiency training school for the salesmen of that company,

at the same time spreading the gospel of the Uneeda Biscuit.

Mr. Shurtleff first came to the motion picture business as a salesman for the Vitagraph's office in Cleveland and he successfully managed the office of that company later in Detroit and Cincinnati. Mr. Shurtleff's experience and success in the sales end of the motion picture business has gained him innumerable friends among exhibitors who knew him for his scientific sales work which has always been backed up by a square deal.

Alice Howell, L-Ko Comedienne

SOME people are born lucky; others are bumped right into it, while a third class struggle along unrecognized until one day Old Man Good Luck suddenly stops in front of them and says, "Howdy, Stranger!" Alice Howell, who is featured in Century Comedies, belongs in the latter class. "Struggle" but mildly describes this comedienne's experience prior to the time that Old Man Good Luck found her out and caused her to be featured in her own brand of comedies.

A modest sort of person, Miss Howell, along with other players, was requested by the Universal to fill out a blank describing her career. This is what she wrote:



Alice Howell.

"I've been in the show business about eleven years and there isn't really much for me to tell. I came to California because the health of one of the members of my family demanded it. Pictures claimed me because I had to earn a living. I've tried my best to make good. It was a pretty hard struggle for me to get along at first. When I started with Keystone there were times when rainy weather kept my salary down to as low

as six and nine dollars a week. That wasn't very much to live on, was it? Thank goodness that period is over. I'm doing pretty well and I'm paid pretty well. That's all there is for me to say."

This sketchy biography of her moving picture career, however, does not tell of the fight that has caused Alice Howell to be regarded by her fellow-players out on the west coast as one of the pluckiest women they know. It makes no mention of the fact that Miss Howell was for a long time the sole bread winner of her family because it was her husband who was so seriously ill.

Up to the time of her husband's illness, the couple were a popular vaudeville team and under the name of Howell and Smith toured the "big time" circuits from coast to coast in an eccentric act.

A turn for the better in the Howell fortunes came with Alice Howell's engagement by the L-Ko company. The very first production in which she appeared stamped her as a find. Before many comedies had been released the comedienne had obtained a wide following. Incidentally, better times brought with them a betterment in her husband's condition and he today is well known for his work as a comedy director. When the Stern brothers decided to go into business for themselves, they promptly obtained Alice Howell's signature to a contract.

"Oh, Baby!" the most recent of Miss Howell's Century Comedies, was released on February 15.

"THE EAGLE'S EYE" SHOWING AT BILTMORE.

A special showing of the first three episodes of "The Eagle's Eye," the twenty-episode serial expose of the plotting and intrigues of the Imperial German Government in America, written by William J. Flynn, recently retired Chief of the United States Secret Service, for representatives of patriotic societies in New York City, will be given in the Grand ball room of the Hotel Biltmore, at 2.30 o'clock the afternoon of February 22, Washington's birthday. The invitations for the event were issued this week.

Chicago News Letter

By JAS. S. McQUADE



New Plan of Film Distribution Proposed

Chicago Exhibitors Attend Meeting to Hear Plan Explained by Messrs. Pettijohn, Sherrill and Rapf, and Vote Unanimously in Its Favor.

C. C. PETTIJOHN, of the Independent Producers'-Exhibitors' Affiliated organization of the United States and Canada, arrived in the city Tuesday, February 12. On the same day Harry Rapf, of the High Class Film Corporation, New York, and W. L. Sherrill, president of the Frohman Amusement Corporation, New York, came in. Mr. Sherrill is president of the Independent Producers-Exhibitors, Inc., of which he, Mr. Rapf and five other independent producers are members. The purpose of their coming was to interest Chicago and Illinois exhibitors in the plan of distributing the product of these seven independent producers direct to the exhibitor without any exchange overhead expense.

Mr. Pettijohn invited Joseph Hopp, president of Chicago Local, M. P. E. L. of A., and Louis H. Frank, treasurer of Chicago Local, M. P. T. O. Association, to meet him in conference in his quarters, in the Morrison Hotel, Tuesday afternoon. Both these gentlemen accepted the invitation, and during the conference it was arranged that a joint meeting of exhibitors belonging to both organizations should meet at Fraternity Hall Wednesday afternoon.

The meeting opened at 1.30 p. m., with about fifty exhibitors present. Mr. Pettijohn was unanimously called to the chair, and he explained fully the purpose of the meeting and the plan of leasing films direct from the manufacturer to the exhibitor. Mr. Sherrill followed and gave further details of the plan. He was succeeded by Mr. Rapf, who also dwelt on the benefits of the plan and of the saving it meant to exhibitors.

Chairman Pettijohn then called on a number of exhibitors for an expression of their opinions, among them being William Buford, of Aurora; Maurice Rubens, of Joliet; William E. Heaney, Jacob Cooper, Harry Corbett, Max Hyman, Harry C. Miller, general manager of Harry C. Moir's theaters; J. Zilligen, Charles Stewart, Louis H. Frank and Joseph Hopp, all of Chicago.

The consensus of opinion was in favor of the plan, and a vote was taken unanimously indorsing it.

A committee of seven was then appointed by Chairman Pettijohn to work out the plan for the Illinois zone, of which Chicago is the center. On this committee are: Dee Robinson, Peoria; William Buford, Aurora; Jacob Cooper, William E. Heaney, Henry Corbett, Louis H. Frank and Joseph Hopp, of Chicago. This committee was instructed to meet Friday, February 15, in Chicago.

It was noticeable that a spirit of harmony prevailed throughout the entire meeting, the members of both exhibitors' organizations being in perfect accord on the proposed plan.

During a brief conversation Mr. Pettijohn informed me that North Carolina had closed Tuesday, February 12, and Ohio on Monday, February 11. He also stated that he had received a wire from Herbert Brenon, to the effect that New Jersey had been closed on Tuesday, February 12, and that previous to the Chicago meeting about fifty per cent. of the quota of days required for the entire country, according to the plan submitted, had been signed.

Mr. Pettijohn left Wednesday night for Detroit, where he spent Thursday discussing the plan with Michigan exhibitors. Mr. Rapf was in Indianapolis the same day arranging with Indiana exhibitors. Mr. Sherrill returned direct to New York on Thursday.

Thomas J. Hamlin, secretary and general manager of the Associated Theaters, Inc., came on from Minneapolis to attend the meeting in Fraternity Hall.

In the issue of February 16, page 977, an article on this subject appears, which will further enlighten the reader on the plan proposed; also an article on page 486, in the issue of January 26.

"The Wild Goose Chase"

Extraordinary Preparations for Its Production Being Made by William N. Selig.

One day last week, the working forces of Selig's Chicago plant were increased by the arrival of a picturesque trio, accompanied by three of the finest dog trains, of five huskies each, that have ever been seen in the city. Captain Baldwin Anderson, of Gimli, Manitoba; his son-in-law, G. W. Arneson, and a neighbor, John Isefeld, are the men of the party—great, brawny, bronzed fellows, whose herculean proportions make the typical Chicago man appear puny and effeminate.

William N. Selig is now engaged in the production of "The Wild Goose Chase," a tale of the far North by Edwin Balmer, which appeared in the Saturday Evening Post about three years ago. Some of the scenes are laid in Greenland, where dogs and sleds, and their drivers are very important factors in transportation. For some time Colonel Selig has been searching for a man with the requisite qualifications and the dogs. He failed until he was aided by United States Consul General Ryder, of Winnipeg, who put him in touch with Captain Anderson.

The captain was engaged at once and immediately set about the gathering of fifteen of the best huskies that ever broke trail in the northern snows. He is well known in the northland as a fearless pioneer. Last winter he journeyed from Winnipeg to St. Paul with a dog train, taking part in the winter carnival there, and was entertained at the home of Louis Hill, president of the Great Northern Railroad, and chief of the carnival association.

The captain and his companions will be seen driving the three husky teams in the northern scenes, and, as these views are in and around Greenland, they will be obliged to discard the regulation Indian buckskin coats and "musher" garb for the attire worn by the Esquimo in their ice-bound home.

But polar bears also figure in the story and so Colonel Selig has already on hand seven huge monsters of that type, trainers included. A schooner, 137 feet in length, has been specially built to meet another of the requirements of the production.

Chicago Film Brevities.

Joe Brandt, general manager of Universal, arrived in the city Sunday, February 10, after a trip through the middle states, during which he covered all the Universal exchanges in that territory. Mr. Brandt stated that every exhibitor he met in his rounds claimed that Monday closing was really beneficial so far as business was concerned, as a larger volume was shown in six days than had been previously shown in seven. "Exhibitors are very optimistic," said Mr. Brandt, "as they expect business to become normal just as soon as the weather becomes warmer." Mr. Brandt left for New York February 12 after a conference with I. L. Lesserman, general sales manager of the Chicago Universal exchange.

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Edwin Silverman, well known as the head of Butterfly pictures in the Universal offices here, will henceforth be associated with Select pictures.

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Charles Miller, formerly salesman with the Bluebird exchange, is now connected with the Goldwyn exchange in the same capacity. Mr. Miller is one of the best known salesmen in the city, and was one of Ike Van Ronkel's ablest salesmen when he had charge of the General Film Company's branch at 529 Wabash avenue.

* * *

George Periolat, the popular character actor of the American Film Company, left this city last week en route to the Santa Barbara studios.

* * *

Margarita Fischer has just finished her fourth comedy drama for the American Film Company. It is entitled "Ann's Finish."

Mary MacLane, in "Men Who Have Made Love to Me," has been shown to crowded houses at the Bandbox theater, and is in its second week at the time of writing. A. K. Brown, manager of the Bandbox, tells me that business has increased 50 per cent. over that of the last three months while this superfeature has been showing.

* * *

McVickers theater, on Madison street, in the Loop, had the distinction of being the only theater that was open on heatless Tuesday, February 12. This house is run by Jones, Linick & Schaefer, and they donated its use, as well as the working staff, to the Government on the day mentioned for the showing of United States Government war pictures. These films were produced under George Creel's direction, and show how the soldier boys work during training. The subjects shown were "Soldiers of the Sea," "Soldiers and Sailors at Play," "Gas and Fire," "The 1917 Recruit," "The Spirit of 1917," "The United States Navy Submarines," "Messengers of Mercy" and "Naval Soldiers Training." Jones, Linick & Schaefer report that \$2,500 was turned over to the State Council of Defense as the result of the day's remarkable showing.

* * *

A spectacular hold-up of the Garfield theater, 2844 West Madison street, took place Sunday night, February 10. The bandit entered the theater while Manager Ryan was checking up the receipts with the cashier. The bandit lined them up against the wall and seized \$285 from the table and fled. He was chased by two detective sergeants, and was finally cornered after fifty shots had been fired. It was found that he had thrown the stolen money on top of a barn during his flight, and it was recovered.

* * *

A "Smileage Book" is the latest fad provided for the entertainment of our soldiers and sailor boys. The managers of legitimate theaters started the plan of issuing a book of passes to each soldier, and now it is expected that Chicago moving picture theater owners will follow suit.

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The petition of the Fox Film Company for a writ of mandamus against the city and Chief of Police Schuettler to force them to permit exhibition of the film "For Liberty" was dismissed in Judge Hugo Pam's court February 8. The case was heard before a jury. The Chicago censor board had recommended several cut-outs in the film.

Shapiro About to Don a Uniform

SINCE the formation of Goldwyn A. I. Shapiro has been branch manager at Detroit. Mr. Shapiro has resigned to enter the service of Uncle Sam. Of draft age, Mr. Shapiro waived all claim to exemption and was placed in Class A. He will come east to spend a few weeks with his family in New York City before he goes to camp. He

registered for the draft at Albany, and expects to be ordered to Camp Upton, at Yaphank, L. I. Goldwyn is sorry to lose Mr. Shapiro, whose work in the Detroit territory has been more than satisfactory. Ever popular with exhibitors, he succeeded, in the recent war tax flurry, not only in holding the large volume of business then on his books, but in actually showing a substantial increase in film sales. This Goldwyn regards as evidence of his splendid ability.

The company's regret at Mr. Shapiro's resignation is expressed in a letter to him from Samuel Goldfish, president of Goldwyn, in which Mr. Goldfish says:

"It is with great regret that I have just heard of your being compelled to resign from the company. While I feel that you are doing



A. I. Shapiro.

this in the service of your country, which is the biggest cause of all, I deeply regret losing you from the Goldwyn organization.

"I want you to know that whenever you are ready we shall more than welcome you back with us. Your work in the Detroit territory has been exceptionally fine, and I want to thank you for your loyalty to the company from the first days of our organization."

J. F. Flynn, who has just returned from a four months' trip to Australia in the interests of Goldwyn Pictures, will succeed Mr. Shapiro at Detroit. He formerly was Cleveland manager for the General Film Company.

George F. Hernandez

ANY one who saw George F. Hernandez in Triangle's production "Betty Takes a Hand" would have felt certain that a multi-millionaire or a bloated plutocrat had broken into the movies out of sheer love for the sport. Looks are deceiving and all is not gold that pantomimes. George Hernandez is an actor for thirty years, has been on



George F. Hernandez.

the legitimate stage and in motion pictures, and while he looks more like a president of a trust than a character actor who has portrayed Shakesperian roles for two years he is accepted at face value. He is an actor.

His weight is 196 pounds, and he stopped when he got to 5 feet 5 inches. His hair is blond and scant. His parents never were actors nor never opposed his desire for a stage career, and he was born where men were quick on the draw—Placerville County, Cal., on June 6, 1863.

Mr. Hernandez's first prominent part was performed on the legitimate stage in "The Ticket of Leave Man," which was followed by a large number of roles in other legitimate attractions. He started as a singer, but his voice failed.

The heavy hand of sorrow has touched Mr. Hernandez, for he lost two lovable children. This has not shaken the congeniality of a nature whose kindly rays lighten the paths of his many friends and companions. He likes motion pictures because of the opportunity presented for home life in Los Angeles.

Mr. Hernandez was engaged in other than theatrical work from 1880 to 1887, and made constant endeavors to supplement his high school education received at Oakland, Cal., with reading and courses prescribed by himself.

"Broadway, Arizona," "Up or Down?" "Betty Takes a Hand" and "The Hopper" are Triangle features in which Mr. Hernandez has appeared with great success.

CLYMER JOINS YORKE-METRO SCENARIO STAFF.

John B. Clymer, well known author for the screen, has been engaged by the Yorke-Metro company as scenario writer, and has left New York to join his new associates in Jacksonville, Fla. Mr. Clymer's co-worker is Richard V. Spencer, who has written the continuity of practically all of the Yorke-Metro productions to date. As the dual director system is being employed with Mr. Lockwood, each of the two directors—Fred J. Balshofer and George Irving—will have his own scenario writer.

EDITH ELLIS RETIRES FROM GOLDWYN.

In order to fulfill contracts for the writing of two plays for the dramatic stage next season Edith Ellis has resigned her position as head of the literary department of the Goldwyn Pictures Corporation. She will soon undertake a campaign for a national producing theater, a project which she has been working on for some time.

News of Los Angeles and Vicinity

By G. P. HARLEMAN



War Secretary Buys First Tickets to Rodeo.

SECRETARY OF WAR BAKER has sent the following telegram to the Western Representative of the National War Camp Community Fund:

"Chairman Raymond B. Fosdick of the War Department Commission on Training Camp Activities informs me that Douglas Fairbanks and associates will produce a rodeo for benefit of National War Camp Community Fund in San Francisco. This fund meets with my hearty approval, and as an earnest indorsement wish to purchase first tickets for this benefit.

"NEWTON D. BAKER."

The first tickets off the press autographed by Fairbanks were mailed him upon receipt of Baker's request.

"Doug" promises to carry two hundred cowboys to the San Francisco rodeo. This will be preceded by a vaudeville show in Oakland, in which William H. Crane, famous speaking stage star; Dustin Farnum, Winifred Kingston, Louise Huff and Frank Campeau will appear.

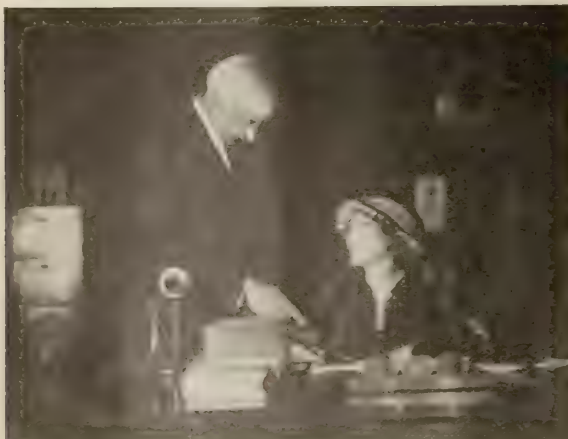
Fairbanks has taken a great interest in patriotic war charity work. The fact that he is devoting more than a week of his time toward the success of the rodeo and vaudeville show proved he is doing his bit at these patriotic times.

His recent Los Angeles rodeo cleared over \$18,000 for the Red Cross. His baseball game with Billy Sunday netted \$8,000 for the athletic fund of Southern California. His vaudeville show in Oakland and Wild West rodeo in San Francisco should be a considerable boost for the funds of the National Camp Service.

He is going to ride a bucking broncho in addition to shooting glass balls, riding the pony express and supervising the entire event.

Mary Pickford to Pay Heavy Income Tax.

As stated briefly in this department last week, Mary Pickford will pay a greater amount of money to Uncle Sam this year in the form of income taxes than any other woman in the United States whose income results solely from her own efforts. Miss Pickford made out her income tax return in Los Angeles, assisted by Colonel J. P. Carter, Collector of Internal Revenue for the district of Southern Cali-



Mary and Collector Carter.

fornia. Although the deductions had not been finally decided upon then, it was stated at the time that her total contribution to Uncle Sam as a tax on her income for 1917 would be something between \$200,000 and a quarter of a million.

"It will help to win the war," said the player with a smile, as she inscribed her name "on that line, please."

Miss Pickford's patriotism so impressed Collector Carter that he requested her to do another "bit" by helping him to

tell the public about the income tax. And she agreed readily to help "pressagent" Uncle Sam's collection department through the means of illustrated slides which will be shown in the theaters on the Coast.

Charlie Chaplin Visits Balboa Studios.

Charlie Chaplin made a trip to the Balboa studios at Long Beach last week to visit his old Keystone partner, Roscoe Arbuckle, and his many other friends at the Horkheimer plant.

With Chaplin came Alf Reeves, the English music hall



Left to Right: Charlie Chaplin, at camera; Lou Anger, Manager for Arbuckle; H. M. Horkheimer and Buster Keaton.

comedian, who managed Charlie across the water. They found Buster Keaton entertaining some vaudeville friends from the Orpheum.

Charlie Chaplin says he remembers when he used to bounce Buster Keaton around on his knee, therefore getting in the class with Charlie Murray, who claims the same distinction.

In our picture we see Charlie Chaplin as a cameraman directing Lou Anger, H. M. Horkheimer and Buster Keaton in a comedy sketch.

Stop Sale of "Spirit of '76" Property.

Filing a petition of involuntary bankruptcy against the Continental Producing Company, which brought out the motion picture, "The Spirit of '76," stopped the sale of the property of that corporation by Sheriff Cline. It was advertised to be disposed of by virtue of an execution levied in the interest of J. C. Cook, who is a creditor of the corporation.

Under the order of the Superior Court all of the belongings of the company, with the exception of the film of "The Spirit of '76," which is in the possession of United States Marshal Walton, was to have been offered at public vendue.

The petitioning creditors are G. L. Eastman, J. E. Ransford and C. E. Toberman, all of Hollywood, who allege in their bill that the corporation is indebted to them \$1,500, \$1,200 and \$1,700, respectively, for money advanced to the company.

It also is alleged in the complaint that the company committed an act of bankruptcy in allowing J. C. Cook to take a judgment against it, which had the effect of making Mr. Cook a preferred creditor.

California Cities Compete to Secure Arbuckle.

Roscoe Arbuckle is a popular resident. Santa Ana and Anaheim are competing in presenting studio propositions to the comedian, who is now producing the Paramount-Arbuckle comedies at the Balboa studios, Long Beach. Both cities are in the orange country in the heart of Southern California farming districts. It has been reported that other cities were seeking to interest Mr. Arbuckle, but up to date the Santa Ana proposition has been the best.

Nothing definite has been decided upon by either party, but it is understood that if Santa Ana erects a modern studio for the Comique Film Corporation, of which Joseph

M. Schenck is president and Roscoe Arbuckle vice-president, it will cost in the neighborhood of \$100,000.

Mr. Arbuckle is thoroughly satisfied with studio facilities at Long Beach, but he is not averse to considering the construction of a studio of his own. The comedian spent his boyhood days in Santa Ana and it was there that he made his first stage appearance.

Theda Bara Arrives on the Coast.

Miss Theda Bara arrived in Los Angeles on February 9. Miss Bara was accompanied by her sister, Miss Loro Bara, eighteen years old, who probably will appear in pictures in the near future.

The player was met at the station by her director, J. Gordon Edwards, who arrived here about a week ago, and members of the executive staff of the Fox Western Studios.

Miss Bara's first production this winter in California will be a picture version of the famous story of "Salome." Elaborate preparations have been made at the Fox studios. It is expected Miss Bara will stay here for several months.

Theater Owners Give Luncheon.

The Theater Owners' Association gave its second luncheon on February 6. About a hundred were present. The guest was Major Woodman, who made a brief address. Several others gave short talks on the theme of business improvement.

A great many exhibitors, film exchange men, representatives of the press and others interested in the business were present. Among those present were Councilwoman Lindsay and a representative of the chief of police, who requested the exhibitors to run a "safety first" film in their theaters to educate the public of the dangers of reckless automobile driving. The object of the meeting, Chairman Quinn stated, was a get-together of those entrusted to talk over important questions for the improvement of the industry. The next meeting was called for February 21, when many of the leading producers were expected to be present.

At the Diando Studios.

The Diando Film Corporation, at Glendale, has finished a five-reel feature, "A Daughter of the West," with Baby Marie Osborne supported by Frank Whitson, Marion Warner, J. Morris Foster, William Quinn, H. H. Lindley and a galaxy of medal wearing cowboys and cowgirls and atmosphere.

The Baby Marie Osborne Company has started work on "Dolly Does Her Bit," which, as is always the case with Baby Marie Osborne features, will be a five-reel one. This is a juvenile play for all ages, most of the action being centered around the children, just enough adults being used to carry out the plot.

Los Angeles Film Brevities.

William Farnum is expected soon in the city. He will appear in a series of feature productions under the direction of Frank Lloyd.

* * *

Collector of Customs John B. Elliott has been named by the secretary of the treasury as censor of all films shipped into Mexico from Southern California. The collector's work will be to prevent the spread of German propaganda among the Mexican people. Every film must be licensed by the collector and sealed with a customs seal. The collector investigated 200 films since the first of January. He says that so far practically all of the films have been all right.

* * *

United States District Judge Trippet appointed W. H. Moore, Jr., as receiver of the Continental Producing Company, with a bond of \$3,000. The trial of Robert Goldstein, charged with circulating pro-German propaganda through the exhibition of the picture, is set before United States District Judge Bledsoe for March 12.

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Ted Shawn, the husband of Ruth St. Denis, has enlisted in the army and is stationed at Camp Kearney.

* * *

Charles T. Dazey has been engaged by the Metro Film Company to write special feature stories for Viola Dana and Edith Storey. Mr. Dazey recently completed an engagement with the American Film Company at Santa Barbara. He is of course best known as the author of "In Old Kentucky," now in its twenty-fifth season, which gives it a world record, but the position he has attained as a writer of photoplays gives promise of equal success in his new field.

* * *

Belle Bennett's return to the stage is a success. She opened in Ashton Stevens' new play, "Mary's Way Out," at

the Morosco theater of Los Angeles on January 27, and the dramatic critics the next day praised her interpretation of the difficult role of Nora Barrett. It has been several years since she has appeared behind the footlights.

* * *

Olive Thomas is back on the Triangle lot after giving her old New York the double-O, and is now anxiously waiting to begin work on her next picture, which will be directed by Jack Dillon.

* * *

The Sunshine Comedy that Henry Lehrman is making for William Fox has progressed far enough to show that it possesses a distinctly clever story. It has to do with a restaurant and a jail, from one to the other of which the play seems naturally to gravitate. "Ham," otherwise known as Lloyd Hamilton, is the principal figure in the play.

* * *

More than fifty sailors, all members of the Enlisted Men's Club of Los Angeles, inspected the Triangle Culver City studio as part of the entertainment program arranged for them by the society women who organized the club.

* * *

H. Sheridan Bickers, well known scenario writer, has left for New York to write for Pathe.

* * *

George Beban is trying to decide whether to brave the blizzards which are raging the other side of the Mississippi or remain here until after the spring thaw. Business in connection with the forming of the George Beban Photoplay Company and its launching requires a visit to New York, but the actor hasn't quite made up his mind that he prefers business to comfort.

* * *

Walter MacNamara, whose work has ranged from that of moneymaking spectacles to slap-stick comedies, has resigned from the scenario department of the Triangle-Keystone Company and has accepted the offer of F. Eugene Farnsworth of the Masterpiece Film Corporation to affiliate with his organization. Mr. MacNamara has just recovered from a serious nervous breakdown and the news of his recovery will please his many friends of the East and West Coasts.

United Picture Theaters Formed

Promoted by C. R. Seelye—Ochs Is President and Blumenthal Is Treasurer—To Commence March 1.

THE United Pictures of America, Inc., a co-operative film company, owned, financed and controlled by motion picture exhibitors, has opened offices in the Mecca building at 1600 Broadway. The organization of the company has been in progress for several months; the actual incorporation was not completed until the present week. For the most part, the thirty film territories of the United States with fifty experienced exchange managers and salesmen have been arranged for, it is said, and the entire working staff will begin its activities by March 1.

Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, is president of the United; C. R. Seelye, formerly Business Manager for Pathe, Vitagraph and World is vice-president, in charge of the exchange and general business of the company; Louis F. Blumenthal, owner of the National Theater of Jersey City, Palace, Classic and Annex of New York, and Palace of Brooklyn, with three other theaters now in the process of construction, is treasurer; Charles M. Rosenthal, who is interested in a number of New York theaters, is secretary, and Milton M. Goldsmith, one of the best known film lawyers of New York, has been made general counsel. The following statement was issued from the offices of the United:

"The United Picture Theaters of America, Inc., will make no contracts to secure pictures until 2,000 days have been signed, but as a number of days have already been secured the company expects to secure 4,200 days before September 1. The first release will be announced at that time or before and all prices will be based on that number of days.

"The United plan proposes to reduce the film rentals about thirty per cent, giving producers a larger and quicker revenue than under the present expensive exchange system."

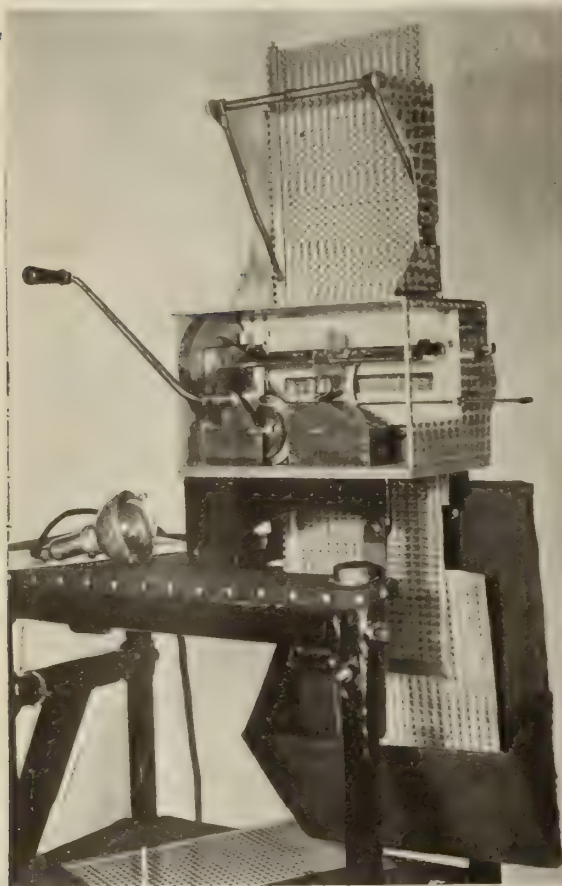
NEW PLAYERS FOR TRIANGLE.

With six new feature productions cast in the past week, the large Triangle playing forces have been taxed to the utmost and Casting Director Arthur Hoyt has engaged several new players to round out the production. Among the new faces at the Culver City studios are Zenaida Williams, Harvey Clark, Mary Marsch, five-year-old Frankie Lee, and Alice Knowland.

Novel Motion Picture Camera

G. Bettini's Invention Takes Animated Pictures on Photographic Plates—Definition of Exposures Sharp.

AN invention that is novel and really remarkable has recently been perfected by G. Bettini of the Bettini Syndicate, Inc., New York City. This consists of a camera for the taking of motion pictures on a photographic plate, five inches wide by any reasonable length. The standard, however, in that dimension is eight and a half inches. The



Projector with Plate in Pocket, Another Being Projected and a Third Ready to Follow.

photographs are taken in horizontal, parallel lines, and are about one-quarter of an inch square. Each plate can accommodate 576 photographs and, due to the fact that the views are taken at a speed reduced in comparison with the speed at which the standard motion picture film is taken, the plate is the equivalent, in action, to seventy-two feet of standard film.

The taking camera constitutes one part of Mr. Bettini's invention. A simple little projector for the throwing of the positive on the screen completes the device. Each of the 576 photographs may be successively projected, and since there can be no possible danger from fire, the photographic emulsion being carried on an entirely incombustible base—glass—any single picture can be left standing on the screen for an indefinite length of time. This is likely to be a highly important point as applied to educational methods in schools, colleges, and other institutions of learning.

A prominent feature of Mr. Bettini's invention is that the views are taken with such sharpness as to admit of any one of them being enlarged to almost any desired size, even to a picture six feet high. Hundreds of enlargements, ranging from a miniature to as large as eighteen by twenty-two inches are shown by Mr. Bettini. The definition of these enlargements is remarkable, and owing to the fact that the subject was not conscious of posing for a "still" photograph he acted natural. As a consequence there was a pronounced absence of the "stiffness" or "consciousness" which usually is apparent in portraits of persons who are aware that their pictures are being taken.

With the aid of still another machine, also the invention of Mr. Bettini, the director of motion pictures can reproduce any portion of his production and get lifelike "stills" at a very small cost, plates containing 576 views being obtainable for five cents.

The invention can also be used to advantage in domestic life, photographic records of marriages, parties and members of the family in different stages of life can be made at a very low price for the family archives.

The possibilities of Mr. Bettini's proposition is so numerous that it may revolutionize the method of taking pictures with the present hand camera. The mechanism of the invention is simple and easy of operation.

Walter R. Liebmann, Moore Manager

MOORE'S Theaters Corporation, Tom Moore, president, franchise holder in the First National Exhibitors' Circuit for Delaware, Maryland and the District of Columbia, announces the opening of the Washington Branch Exchange of the First National at 419 Ninth street, Northwest, Washington, D. C., under the management of Walter R. Liebmann, formerly Washington manager for Goldwyn.

The new exchange is on the first floor in one of the busiest downtown blocks on "the Broadway of the Capital," and is being equipped with the most modern

devices for the handling, protection and distribution of films. The ground-floor exchange room, directly between Moore's Strand and Garden theaters and only two blocks distant from Moore's new Rialto theater, to open in the early spring, has the advantage of one of the most accessible and most central locations in the city of Washington. It is, in fact, one of the few exchanges in the Capital City that takes its place among the real business enterprises of the downtown section by occupancy of a splendidly located first-floor room of large area as opposed to the customary second or third floor room on a side street.

Mr. Liebmann, who has been appointed branch manager, is a native of Deadwood,



Walter R. Liebmann.

N. D., and has had a continuous experience of about fourteen years in the theatrical business.

Leaving college to enter the profession as an actor upon the vaudeville stage, Mr. Liebmann by force of personality and merit climbed to the position of stage director for Joe Weber—for whom he produced "The Climax," "Alma, Where Do You Live?" and other successes—and later to the same position with Werba & Leuscher, under whose banner he staged "The Rose Maid."

Later Mr. Liebmann served with success as branch manager for Mutual, Boston manager for Triangle, and subsequently Washington manager for Goldwyn.

MRS. THOMPSON WRITES FOR WORLD PICTURES.

Mrs. Marevene Thompson, novelist, playwright and short story writer, whose work appears regularly in several magazines, has given World Pictures the first call on the screen rights to all of her work. The World has just secured two stories from Mrs. Thompson—"The Blood of the Trevors" and "The Heart of a Girl"—which will shortly be screened. Mrs. Thompson brought these stories to the World scenario department on Thursday afternoon, February 14, at five o'clock, and by ten o'clock Friday morning, February 15, they had been accepted and the check in payment for them delivered to Mrs. Thompson. This makes a new record for quick action between an author and a film concern.

New York Operators Hold Ball

**Annual Social Event Packs Palm Garden to Overflowing.
Rothapfel Leads the Grand March.**

THURSDAY night, February 14, the occasion of the fifth annual ball and entertainment of the Moving Picture Machine Operators' Union 306, I. A. T. S. E. and M. P. M. O., at Palm Garden, New York, saw the most remarkable gathering that has yet marked the social affairs of that organization. Palm Garden was crowded to the limit and an appreciable number of trade notables honored the projectionists by their presence. Among these were S. L. Rothapfel, manager of the Rialto and Rivoli; Virginia Pearson, Sheldon Lewis, Florence Turner, Nellie Anderson and daughter, Larry Trimble, Rose Tapley, Sam Trigger and Judge Strahl, who is, by the way, an honorary member of No. 306.

Among the important members of the union present were Assistant President of the International Crickmore, who was accompanied by Harold Williams of the International General office. Chicago Local 110 sent its two business representatives, Tommy Malloy and C. Brown, who came a thousand miles to attend the ball. President Boscarelli and Secretary-Treasurer Edward W. Bordmann of Local 384, Hudson County, N. J.; President H. R. Manner and Benjamin Siegle of Local 359 of Trenton, N. J. Regrets were received from President and Business Manager Howard of Baltimore Local and Walter G. Murray of the Philadelphia Local.

Mayor Hyland of New York was to have been present, but was unable to attend, and sent his regrets through Judge Strahl.

The guests were introduced by Will C. Smith from the stage, and were given a hearty reception. Especial approval was accorded the remarks of Mr. Rothapfel when he announced that he paid his chief operator \$5,000 per year.

A few excellent vaudeville numbers followed, and then came the grand march, which was led by Mr. Rothapfel and Virginia Pearson.

An effort was made to take motion pictures of the grand march, which were to have been developed and shown later to the guests, but the experiment was not entirely successful, largely because of the great crowd and the difficulty of handling some of those present who were determined to get into the picture at places where they did not belong. This delayed the taking and prevented getting a print back to the ballroom before five o'clock, when most of the guests had departed. The pictures were taken by Charles Unger and developed and printed at the Edison Studios in the Bronx.

In all other respects the Operators' Annual Ball was a great success and held the merry-makers till a very late hour Friday morning.

Appreciation for Rothapfel

**Bronze Tablet Unveiled in Lobby of Rivoli Commemorating
Accomplishments for Moving Pictures.**

THE principal event in filmdom Saturday, February 16, was the ceremonial unveiling of a tablet, presented by Famous Players-Lasky, to symbolize the achievements of Samuel Z. Rothapfel in the realm of motion pictures. The tablet, cast in solid bronze, measuring 28 by 42 inches, had been permanently fixed in the east wall of the new Rivoli's lobby. The ceremony was witnessed by a large company of invited guests who, later on, shared Mr. Rothapfel's hospitality in a luncheon given at Churchill's just across Broadway.

It was 11.30 a. m. when the spectators assembled before the tablet. The martial beat of drums and the call of the bugle resounded within the auditorium as the attaches of the Rivoli were engaging in their daily drill, preparatory to opening the doors of the theater for public admittance. William A. Johnston, editor of the Motion Picture News, introduced Adolph Zukor, president of the Famous Players-Lasky Corporation, and to Mr. Zukor's speech of presentation Mr. Rothapfel responded. Then Hamish MacLauren, publicist of the Rialto and Rivoli, made the concluding speech (briefest of all), bidding the guests repair to the feast spread for them across the way.

The commemorative tablet is in bas relief, the work of Signor Giuseppe Moretti, an Italian sculptor, who has created a beautiful work of art. The upper half of the panel bears a portrait bust of Mr. Rothapfel. The lower half shows at the left the figure of History leaning on the earth as she inscribes her records. At the right is a figure symbolizing the Motion Picture, with his lens and his reel of film (the first creation of this sort ever conceived) throw-

ing a shaft of light that illuminates the earth for History. Floating above these figures is the Spirit of Music, thus completing the suggestion of the new type of entertainment which Mr. Rothapfel originated. The inscription on the bas relief reads as follows:

"Dedicated to S. L. Rothapfel, the pioneer and leader in artistic presentation of motion pictures, on the occasion of his opening the Rivoli theater, December, 1917. Presented by Famous Players-Lasky Corporation—Adolph Zukor, president; Jesse L. Lasky, vice-president; Cecil B. De Mille, director general."

Southern Exhibitors Prosper

**Theater Patronage Shows Marked Improvement—Showless
Tuesdays Thought to Have Boosted Amusements.**

THE short-lived Tuesday closing order of the Food and Fuel Administrator for Uncle Sam has worked to a very appreciable advantage with the motion picture exhibitors. When the order went into effect there were many predictions of ruin for the theater owners, but happily all of these predictions have failed. The theater business in the South is showing a marked improvement. It looks as if the enforced closing of the places of amusement for one day in the week has brought the people to a realization of the convenience of the motion picture as an entertainment. At least this is taken as one of the reasons for the rush which has been apparent since the order went into effect and, now that it is lifted, the patronage of the theaters is as great as ever.

In New Orleans on Sundays it is an impossibility to find accommodations for the crowds at any of the places of amusement. The "pop" vaudeville and picture theaters are jammed, and it is no uncommon sight to witness a line of three or four hundred patiently awaiting the chance to buy tickets. The suburban houses are just as fortunate when it comes to the Sunday audiences, and during the week a relatively high proportion of attendance is recorded. Every manager in the city is elated over the favorable turn in the tide of business and reports from all sections of this film territory are to the effect that business is exceptionally good.

Of course a lot of the weaker theaters have been closed during the winter, but this fact has worked no hardship upon any one save the man who has been so unfortunate or unprogressive as to be unable to hold his patrons. The theaters that are now in operation are generally making money. An exhibitor from Wisconsin has been in New Orleans for two weeks endeavoring to purchase all or a substantial interest in a going motion picture theater and he has at this writing failed entirely, although he has made a diligent canvass among the owners. Predictions are now freely made that the improvement will continue.

N. E. T.

FELIX MALITZ AGAIN IN TOILS.

Felix Malitz has again been incarcerated together with his secretary, Gustav Engler, in Raymond Street jail, Brooklyn, N. Y., and the bail of each raised from \$3,000 to \$10,000. The occasion for this action on the part of the Department of Justice is said to be on account of revelations connected with the arrest of an American army captain as a spy at Washington. Malitz and Engler were under bail on account of former charges.

While Malitz claimed at the hearing before Judge Chatfield that his business was exporting films, documents of the greatest importance to the United States government were found in his possession and U. S. District Attorney Beer characterized him as one of the cleverest propagandists that ever came into that court.

Judge Chatfield said that he would entertain an application from the District Attorney to intern Malitz and remanded both men without bail, but later fixed their bail at \$10,000 each.

DINNER TO WILLIAM FOX.

Arrangements have been completed for the dinner to William Fox in the ballroom of the Hotel Astor, Sunday evening, February 24. The dinner will take the form of a tribute to Mr. Fox for his record of public service in the field of charity and in his own profession. The following is the list of speakers: Toastmaster, Wilton Lackaye; Rennold Wolf, Arthur Brisbane, De Wolf Hopper, Felix M. Warburg, Victor J. Dowling, Raymond Hitchcock and William A. Brady.

Exhibitors Give Thought to Business

Jesse Goldberg Finds Great Transformation in Picture Trade Throughout the Country

OF THE entire trip I have focused on my trip of the theater states, not completed, investigating the conditions of the motion picture field generally, I find that of all of the three branches of the motion picture industry, namely, producer, exchange man and exhibitor, but one has made progress with the march of events and the ever changing conditions that necessarily attach to any youthful industry.

I took particular pains on this trip to investigate the demands of the exhibitor and his activities, largely because of the fact that the requirements of the exhibitor represent the choice of the ultimate consumer, namely, the public. While heretofore and up to a period possibly of six months ago the exhibitor was content to give his patrons a production as handed him by the exchange, without any embellishment and without attempting to use original ideas of showmanship. My later investigation revealed to me the astounding fact that generally the theaters I visited from coast to coast and from Gulf to the Great Lakes exerted themselves to stage or present their features in a manner both attractive and befitting the production itself.

As an instance, let me recite what has been done in some of the representative houses in the country. The Peacock theaters in New Orleans receive the personal visit of E. J. Pearce at least once a day, rehearsals are held with the entire program before public presentation, and from the ticket seller to the usher one is made to feel that they are at a performance given solely for their individual benefit. Original publicity is circulated and the management does not confine itself to the use of stereotype press sheets issued by an exchange in connection with the release.

In San Francisco, the California theater, under the active management of Harry David, is operated along lines no less than our boastful theaters in New York. The most competent of help is employed, and this, added to the wonderful theater itself, the scene of comfort, has necessarily placed the new establishment within an incredibly short time in the front ranks of motion picture palaces. A printed program is circulated, that by its make-up and its contents is even superior to the programs of legitimate Broadway attractions.

The New Mission Theater, a neighborhood house in San Francisco with a ten-cent top price, is conducted very much along the same lines as the California Theater, and in catering to the women folk they even go so far as to provide nurses to mind the infants while the mothers seek their recreation. It was a novel sight, but I am informed, not an uncommon one, to have seen about two hundred babies in arms and so coverings under the care of out-digger matrons in the rear of the auditorium, and strange to say, there was not a whimper or an infantile cry that lasted more than three seconds.

I made inquiries as to whether the war tax has materially interfered with the attendance and in every instance I met with the same response "NO." The demands of the theaters are based upon a legitimate study of the likes and dislikes of the patrons. Comedy of a non-slapstick variety seems to be a national necessity. Program pictures are used largely because there is nothing better consistently furnished, but a theater would prefer to play a big production and pay twice what they would pay for a program, and play it twice as long in preference to the program variety.

There are, however, of secondary importance. In but one out of the thirty-two large houses I visited was the statement made that they are not interested in the star or the production before booking or, of course open booking is preferred to program booking, but the managers feel they must have recourse to the program in order to catered to a steady stream.

Like the best time in my experience I have learned that the theaters require trade paper advertising. This not alone because it is the quickest and best medium of their being advised of the new release, but also, strange as it may sound patrons somewhere and somehow, in a good many instances get the trade papers, and one reader will be worth at month requires possibly one hundred others with what they have learned through a trade magazine.

I suggested to several managers that in the rest or lounge rooms they have three or four copies of each issue of the leading trade publications for the benefit of their patrons. This suggestion was made upon the psychological theory that those being outside the mysteries of motion pictures, who would likely become greater enthusiasts and more steady patrons, if, with the help of their theater they know a little of the trade gossip and workings of producers and actors.

The exhibition end of the motion picture industry is in a solid, prosperous condition, and the business is run along strict commercial lines. Of course in certain localities, local laws occasioned by the stress of war times have placed a slight burden upon the shoulders of the exhibitors, but they are not complaining, the only demand being for production really worth while.

Ohio Censors Ban "Song of Songs"

Cleveland Artcraft Manager, E. T. Gerrish, Will Combat Decision in Court.

ALTHOUGH not interfered with on the speaking stage, "The Song of Songs," an Artcraft picture featuring Elsie Ferguson, has been rejected by the Ohio Board of Censors on the ground that the story is harmful. Acting upon order from New York, Manager E. T. Gerrish, of the Cleveland Artcraft offices, has prepared to give the censors a stiff legal fight to get this picture on the screens of Ohio.

The picture was booked for first run at the Maj and Alhambra theaters, Cleveland, starting Sunday, February 17. Only a year or so ago, Irene Fenwick appeared in the leading roles of the state in the stage version and made a big hit.

The story of "The Song of Songs" is similar to "The Eastert Way," which just about one year ago was passed by the board and played throughout Ohio.

About two weeks ago the board turned down Mary MacLane in "Men Who Have Made Love to Me." It may be that the members object to a heroine having too many lovers, as Mary had six and Elsie had three in "The Song of Songs."

Critics of Cleveland newspapers were indignant when they heard of the board's action. They had seen "The Song of Songs" screened before it was sent to the censors and had made particular comment upon the excellent taste and artistic finish of the director, the late Joseph Kaufman.

At Leading Picture Theaters

Programs for the Week of February 17 at New York's Motion Picture Houses.

THE RIALTO—William S. Hart in "Blue Blazes Rawden," in which the star appears as a lumber boss and the scenes are laid in the Canadian Northwest, was the leading attraction at the Rialto the week of February 10. The picture was directed by Hart himself, under the supervision of Thomas H. Ince. Rialto Animated Magazine, a comedy and an educational subject were also included. Albert Pellaton and Sacha Fidellman were the soloists.

THE RIVOLI—"The Song of Songs," with Elsie Ferguson as the heroine of the Artcraft screen version of the play made by Edward Sheldon from the Sudermann novel, was the principal feature at the Rivoli. An added feature was the third installment of "Hunting Big Game in the North." Other pictures were the Animated Pictorial and a comedy. Two of Helen Moller's pupils danced, and Helena Morrill and the Rialto Male Quartette were also on the program.

THE STRAND—John Barrymore in "Raffles, the Amateur Cracksman," was the feature at the Strand. The screen version of the E. W. Hornung novel and stage play brings out all the strong points of this celebrated crook story. Marie Dressler in a farce comedy, "The Agonies of Agnes," headed the special features. A scenic of the Riviera and the Topical Review were also shown. The soloists were Don Alonso Talaya and Grace Hoffman.

EIGHTY-FIRST STREET THEATER—Dorothy Dalton in "Love Letters" the first half of the week. Mabel Normand in "Dodging a Million" the latter half.

BROADWAY—"Tarzan of the Apes" continues its record-breaking run.

State Rights Department

Conducted by C. S. SEWELL

C. C. Hite Goes Into State Right Business

Younger Brother of Late C. J. Hite Becomes Associated with R. K. Shallenberger.

C. C. HITE, of Cincinnati, a well-known buyer and distributor of motion pictures in that section of the country, has bought the Ohio rights of Edward Warren's production, "Souls Redeemed," and several other features, contracts for which have just been signed by Hite and W. E. Shallenberger, president of the Arrow Film Corporation.

During his recent trip to New York Hite announced that he had become an independent state rights operator and had taken into partnership with him R. K. Shallenberger, brother of the head of the Arrow Film Corporation. Thereby hangs an interesting coincidence. W. E. Shallenberger and the late Charles J. Hite were schoolmates in Lancaster, Ohio, and, following their college days, became business partners in many big ventures.

Shallenberger and Hite were instrumental in bringing the Thanhouser Film Company into being, as well as several other producing organizations, and both played an influential part in the growth of the industry.

C. C. Hite is the youngest brother of the late Charles J. Hite, and R. K. Shallenberger is the youngest brother of W. E. Shallenberger of the Arrow Corporation. Both are following, so to speak, in the footsteps of their older brothers.

For several years Hite has represented various organizations in Ohio, including Mutual, Triangle, Goldwyn and Jewel. His decision to become an independent operator followed a study of picture conditions not only in Ohio, but throughout the country. He states he discovered a decided trend throughout the industry towards independence and, realizing he could broaden the scope of his own activities, he entered the independent field in Ohio with his own organization. The new firm will be conducted in Mr. Hite's name. Offices have already been opened in Cincinnati and other cities in Ohio.

Novel Photography in "The Life Mask."

"The Life Mask," the third special production listed for release on Madame Olga Petrova's starring calendar for a premiere in March, is marked by the introduction of what is claimed to be a new photographic effect. In several of the scenes in which the famous Polish artiste appears she is called upon to go through the realities of a terrible nightmare, during which period her mental condition becomes hazy and unbalanced. During this time of mental stress her husband is murdered. She is shown seated well in the background of the set. As sleep begins to overpower her every object on the set is thrown out of focus with the exception of the central figure of the star herself. She is then brought slowly toward the lens with staring eyes and terror-stricken mien. Gradually the scene is thrown out of focus again and the mental aberration which takes place is conveyed by the fogged and murky atmosphere of the picture. As the leading character slowly lapses into normal once more the same trick is again resorted to, this time first throwing the background in and out of proper focus and then cutting sharply to a close-up of Madame Petrova clearly

defined in natural pose. The idea is registered without subtitles.

Another unusual piece of camera work is a scene depicting a death chamber. The camera has been masked top and bottom, photographing just enough of the picture to convey the impression of death without showing the body.

"The Life Mask" was directed by Frank Crane, producer of Goldwyn's recent production, "Thais," and photographed by Messrs. Lane and Harris. The story has been scenariorized by Mrs. L. Case Russell. It is scheduled for release through the exchanges of the First National Exhibitors' Circuit during the month of March.

Whartons Return to Ithaca Studio.

After a three weeks' stay in New York filming scenes in "The Eagle's Eye," Leopold D. and Theodore W. Wharton, Inc., who are producing the picture, have returned to the home studios in Ithaca, N. Y. With two exceptions they were accompanied by the entire company, including King Baggot and Marguerite Snow, and a score of additional people engaged in New York, who will be used in later episodes. George A. Lessey, director, and K. M. Turner, an assistant director in charge of locations, will remain in New York for a few days to make final plans for more outdoor scenes when the company returns to film later episodes. The locations taken in New York include scenes on the wharves of New York Harbor, sections of the stockyards in Jersey City, and other points in the harbor which were the object of German plotting. "The Eagle's Eye" company will have to return to New York after the weather becomes milder, for only the occurrences which actually took place in the winter were photographed on the trip just ended.

"Carmen of the Klondike" (S. R. D.)

C. Mell Simmons, general manager of State Right Distributors, Inc., advises that printing work is being rushed on their first release, "Carmen of the Klondike," and that the first shipment will be forwarded within a few days so that prints will be in the hands of all exchanges by March 1. He further states that particular attention is being given to the advertising aids, and while the artistic end is not being neglected, it is being subordinated to the idea of furnishing such heralds, displays, posters, etc., as will forcefully present actual scenes from the picture that will stimulate interest and produce box-office results. In this connection he mentions a fight which takes place in the latter part of the picture, where Ed Coxen and Hershall Mayall commence a struggle inside a building, the furniture is overturned, a fire starts by the explosion of a lighted lamp, the combatants stagger into the street and continue the struggle in the street in the mud amid the downpour of rain in the teeth of an arctic gale, watched by dance-hall girls in flimsy costumes and miners who ignore the wrath of the elements, until at last an unexpected climax occurs.

John Barrymore in "Raffles."

VERSATILITY has always been considered the most characteristic mark of greatness in gauging the rank of dramatic stars. From comedy to tragedy, John Barrymore shifts with as much ease as an artist does his colors on a palette. There is no phase of the player's art that seems to be a bar to his wonderful genius. Whether he appears as a helpless piece of human driftwood in Galsworthy's "Justice," or a depraved denizen of the underworld, as he did in Willard Mack's "Kick In," he always is able to create the illusion of the character he is enacting at the time.

In Mr. Barrymore's being chosen by the L. Lawrence Weber Photo Dramas, Inc., to play the title role of "Raffles, the Amateur Cracksman," he was given an opportunity to follow the footsteps of one of the stage's most polished heroes, the late Kyrle Bellew, but Mr. Barrymore preferred to work out his own ideas as to the manner in which he was to portray this famous character of fiction, and in many respects those who know Mr. Hornung's stories intimately prefer Mr. Barrymore's idea of the character to that of the late Mr. Bellew.

Mr. Barrymore's prior appearances on the screen were confined to comedy, and few of the motion picture lovers knew him as an artist of major standing as the result of his playing in comedies. The super-critical are seeing in Barrymore a screen star whose work is full of intelligence, intensity and charm.

Hiller & Wilk, Inc., are the selling agents for the L. Lawrence Weber Photo Dramas, Inc., in the sales of "Raffles, the Amateur Cracksman."

Film Showing Nets \$2,000 for Charity.

Entertainment held at the St Francis Hotel, San Francisco, on Friday, February 5, at which Sidney Alcott's production, "The Belgian," handled by U. S. Exhibitors' Booking Corporation, was shown for benefit of war-stricken Belgium, resulted in upward of \$2,000 being collected in admissions.

The event was held under the joint auspices of Mrs. Harriet Fay Richards, a prominent California society leader; Mr. Sidney Olcott and Mr. Frank G. Hall, president and general manager of the U. S. Exhibitors' Booking Corporation. A number of prominent film folk now engaged on the Coast also were present, as were the Rev. Edward Hanna, Archbishop of San Francisco, the Rev. Nichols, and other prominent clergymen. Arrangements for the entertainment, which, besides "The Belgian," included a long musical program, were made by the California Commission for relief in Belgium and France.

Howard Sheehan, manager and director of the Rialto theater, San Francisco, who has booked "The Belgian," furnished two machines, by which the Olcott production was projected on the screen, set up in the Colonial ballroom of the hotel. John Bowles and Joe Jacoby donated their services as operators, and William Unmach, a prominent San Francisco newspaper man, handled the publicity end.

Manufacturer to Exhibitor Plan Progresses

Pettijohn, Rapf, Golden and Levine Touring Country Report Satisfactory Results in Interesting Theater Men in New Project.

PRODUCERS' and Exhibitors' Affiliated have received a telegram headed by Joe Hopp, of the American Exhibitors' Association, and Louis Frank, of the Motion Picture Exhibitors' League, of America, reading as follows:

"We both just promised Pettijohn that we would bury the hatchet and put over this exhibitors' relief offered by you at tomorrow's meeting. It's good enough to make us shake hands.

(Signed.) "JOE HOPP and L. FRANK." Another item of interest is a telegram from C. C. Pettijohn and Harry Rapf announcing that the direct booking plan has been accepted and approved in Ohio, and a committee of nine has been appointed to incorporate and guarantee the quota.

C. C. Pettijohn and Harry Rapf left New York last Sunday for Chicago representing the Producers' and Exhibitors' Affiliated to carry on a vigorous campaign for the direct booking plan in the Middle West. Their success has exceeded their highest hopes. They took with them Herbert Brenon's "The Passing of the Third Floor Back," in which Sir Johnston Forbes-Robertson makes his American debut on the screen.

Joseph A. Golden, who has just returned from a trip to the South, states he has closed negotiations covering Maryland, North and South Carolina, Delaware, District of Columbia, which will be handled by H. M. Crandall, Virginia, Georgia, Florida, Tennessee, Mississippi and Alabama.

Louis Levine, after a trip to Albany, where he conferred with up-state exhibitors, announces that arrangements were made covering New York State with the exception of New York City; also that at a meeting of the New Jersey exhibitors, held at the Robert Treat Hotel, Newark, on February 12, the plan was adopted; further, that New York and eastern Pennsylvania exhibitors have joined.

A representative of the Producers and Exhibitors Affiliated advises that their plan is being welcomed by exhibitors in all parts of the country, and they are in receipt of very encouraging telegrams from many men prominent in the industry, including H. B. Varner of the M. P. E. L. of North Carolina, F. J. Herrington of Pittsburgh, Peter J. Jeup of Detroit, Alfred S. Black of Rockland, Maine, and S. C. Hurley of St. John, N. B., Canada; and Frank Rembusch wires that he is rounding up his territory with excellent results.

LARKIN FINISHES "ZONGAR."

Macfadden Romance Now Offered in Five Compact Reels of Death-Defying Stunts and Thrills.

GEORGE LARKIN took his hat and coat and "blew" Bernard Macfadden's Physical Culture shop last Saturday. By mid-month Mr. Larkin's labors with "Zongar" were completed, a job he has been working steadily on since last summer. He shook hands heartily with the "governor," told him he would be ready next time to jump off Trinity steeple, make the transatlantic flight, or do any other little thing that might be required, said good-bye to the office staff, and went down the Flatiron building in the lift just like ordinary folks.

For the last month Mr. Larkin and Mr. Macfadden have been working like majors in the assembly room till they got "Zongar" down to solid "meat." There are five reels of the stunt picture now. By trimming unessential action and retaining all the thrills they produced a truly hair-raising spectacle, the kind that the anaemic and weak-hearted should avoid, but the red-blooded will gloat over.

The exploitation campaign opened in good earnest the first of February, with page advertising announcements and an

active state rights selling campaign. Among the selling points are George Larkin's tremendous draught as a "stunt" star; the feats, themselves, surpassing anything previously done in this line; the romance and glory of athleticism, so dear to American audiences, and the many fascinating types of physical beauty presented.

George Larkin is to make another picture for the Physical Culture Company probably under next summer's sunny skies, but in the meantime is considering an offer from a large program corporation to star in a serial. Mr. Larkin is best known to fandom as the hero of "Trey o' Hearts" and "Grant, Police Reporter."

Advertising for "The Eagle's Eye."

An advertising campaign in co-operation with the exhibitor has been arranged for "The Eagle's Eye," the twenty-episode expose of the plottings of the German Government in this country. The campaign book maps out a campaign which, in detail, is as comprehensive for the local field as most noted campaigns have been in the national field.

Six single column cuts for newspaper insertion or for use as "throwaways" constitute the beginning of the local campaign. These contain no direct reference to the picture, but are intended to arouse interest. One depicts the medal distributed throughout Germany to commemorate the sinking of the Lusitania.

The direct display advertising has been prepared with the purpose of connecting it up closely to the publicity which has been given in newspapers everywhere to the subject matter of the serial as a whole and of each separate episode. Such titles as "The Song of Hate," "The Destruction of the Atlantic Fleet," "The Crime of the Ages" (across a picture showing the sinking of the Lusitania) and others feature each cut, followed by copy emphasizing the authenticity of the facts shown by the picture, attested by the authorship of the serial, which was written by W. J. Flynn, former chief of the U. S. Secret Service. The banners, heralds, slides, lobby displays and portraits, all are a departure from the ordinary in this line. The banner is in four colors and is manufactured of heavy waterproofed canvas, prepared to stand twenty weeks of any kind of weather.

Novelty stunts are suggested for lobby or window display. Photographs of various articles of unusual interest, with methods for duplicating them at slight expense, and a description of how they can be incorporated into attractive displays are in this section of the book. Ciphers used by the German agents, which can be duplicated on a typewriter, are also shown with suggestions as to how they can be used as the basis of displays.

"Redemption" for Pacific Coast.

Julius L. Lazarus has purchased from the Nanuet Amusement Corporation the rights to Julius Steger's "Redemption," featuring Evelyn Nesbit and her son, Russell Thaw, for the territory including California, Nevada, and Arizona. He expects to open his offices in San Francisco and Los Angeles. N. R. Greathouse has joined Mr. Lazarus in his new venture in the West.

Mr. Lazarus states, while his previous motion picture activities have been confined to the East and Canada, he will make San Francisco his center of activity in the future.

Burstein Brings "The Orderly."

Louis Burstein, president and general manager of the King-Bee Films Corp., has arrived in New York from Hollywood with the latest Billy West-King-Bee comedy entitled "The Orderly," which will be released on March 1.

Jesse Levine with Magnet.

Jesse Levine, who will be in charge of the New York territory for the Magnet Film exchange, is one of the most popular film men in the New York territory. Mr. Levine started his film career with the Pathe exchange as booker. He then joined the World Film Corporation in the capacity of New York representative, later becoming assistant sales manager. He left this organization, becoming associated with the new Vitaphone Distributing Co., and while with the Vita-



Jesse Levine.

graph was ranked with the top notchers. For the past year Mr. Levine represented the Metro in New York.

He has a characteristic that is rare amongst film salesmen, but it has secured for him the lasting friendship of all exhibitors; that of eliminating misrepresentation from his business principles. While, at all times, he has his organization's interest at heart, at the same time he had in mind the interest of the exhibitors with whom he did business.

Flynn Serial Used to Teach Police.

Arrangements are being made for a private showing of "The Eagle's Eye" to the police and detective forces of every city in which Foursquare exchanges are located. The pictures will be shown as an educational feature, pointing out the methods employed by German agents and the methods used to circumvent them.

The first episode shows the plot which resulted in the sinking of the Lusitania. Another is the plan to blow up the flag-ship Connecticut as she steamed at the head of the Atlantic fleet in the Hudson River in review for President Wilson. Still another episode shows the attempt to blow up the Hotel Ansonia in New York while the officers' ball, attended by many of the higher officers of the Atlantic fleet, was in progress. In this episode, as the guests entered the ballroom each was searched thoroughly for concealed articles by Secret Service operators, and not one of them even suspected it. The operators were attendants at the cloak rooms.

Siever Books Jester Comedies.

F. J. Fegan, of the Standard Film Corporation, St. Louis, advises that "The Recruit" will have its premier showing in that territory at William Siever's New Grand Central theater, one of the largest and handomest theaters in Missouri; also, that Mr. Siever has booked all Jester comedies, not only for this theater, but for his downtown St. Louis house, the Grand Central theater, as well.

BREESE APPEARS IN RAVER'S "THE MASTER CROOK."

Edmund Breese, Who Plays Mysterious
Cracksman, Also Appearing in
"Why Marry?" One of Sea-
son's Successes.

HARRY RAVER'S newest production, "The Master Crook," which he is about to launch for distribution to state rights buyers, signalizes the return to the silent drama of Edmund Breese, the well known "man of many faces," whose success in stage characterizations has been noteworthy. Co-incidental with his picture appearance in Mr. Raver's production, Edmund Breese is appearing at the Astor theater, on Broadway, in "Why Marry?," one of the successes of the year. Devotees of the theater will recall the memorable nation-wide tour of Mr. Breese in the famous play, "The Master Mine," and in the late Charles Klein's plays, "The Lion and the Mouse" and "The Third Degree."

Among Mr. Breese's picture triumphs, perhaps his best work was done in "The Spell of the Yukon," "The Walls of Jericho," and "The Master Mind." He was selected by Harry Raver for the unique role of "The Master Crook" because Mr. Breese wrote the story, and therefore created a role for himself unlikely to suit any other actor.

Heading Mr. Breese's company of players in "The Master Crook" is Alma Hanlon, of the famous Hanlon family of pantomimists, who for twenty-five years presented "Fantasma," "Superba," and "Voyage en Suisse." Alma Hanlon's recent appearances in pictures include "The Whip," "The Libertine," "The Public Defender," and "Pride and the Devil." She has appeared in nine recent productions under Harry Raver's management.

Hoffman Again Visits Exchanges.

M. H. Hoffman, of Foursquare Pictures, left recently for a trip which will take him to nearly every one of the twenty-one exchanges of this organization before he again returns to New York. It is Mr. Hoffman's fourth visit to the branches within the past four months, but he is a believer in giving personal co-operation to his managers.

"The fairest treatment to an exchange head," said Mr. Hoffman, "is to get out and work with him in developing his organization. It seems to me that the head of an institution should be willing, as well as able, to lend active assistance that will yield business. It is all very well to supervise from the home office, but there is nothing like being on the ground and putting a shoulder to the wheel. Foursquare Pictures has found its clientele and is doing its utmost to deserve its patronage. When we sell a picture to an exhibitor our work is just begun. From that moment on we continue to aid in getting the greatest amount of business for it that is possible. To keep our exhibitor-patrons satisfied is our first thought."

"I am looking forward with keenest interest to the success of 'The Eagle's Eye' and 'The Cast-Off,' the six-part Thomas H. Ince feature in which Bessie Barriscale is starred. I have said that I looked for a revival of business, and Foursquare indications are that it is close at hand."

Frank Hall Reports Good Business.

Frank G. Hall, president of the U. S. Exhibitors' Booking Corporation, advises that the business being done with "The Belgian" is exceeding their expectations, and that it has been booked for entire week-runs in a number of houses in various sections of the country, including the Olympic theater, Boston. He further states that numerous letters and telegrams indicate that their other productions, "The Zeppelin's Last Raid" and "Those Who Pay," are doing splendid business.

Special Room for Out-of-Town Buyers

General Enterprises Provides Headquarters for Convenience of Visiting State
Right Men.

THE latest idea to be placed into effect by Sawyer and Lubin, of General Enterprises, is the renting of a special room adjoining their suite of offices, which is to be fitted up especially for the convenience and use of visiting film men and out of town state rights buyers. The room will contain all of the appointments necessary for the conducting of business, and a stenographer will be provided to handle correspondence, write contracts, and attend to the other details which enter into the buying of state rights pictures. Complete information relative to hotels, theaters, and the location of the various film offices will be at the disposal of the out-of-town exchangemen, and Messrs. Sawyer and Lubin desire the entire field of territorial film men to know that the room has been designed especially for their convenience and use.

In addition arrangements are being made for the construction of a projection room adjoining the General Enterprises offices, which is to be used not only for the screening of their particular feature films, but will be at the disposal of visiting state rights buyers who must witness the productions of various film companies during their stay in New York. In order to lend the proper atmosphere to the projection of the General Enterprises, Inc., features, which include "The Warrior," "Mother," "The Liar" and "The Crucible of Life," a piano will be placed in the screening room. This may be used for the interpretation of musical-cues, in order that the buyers may judge of their value.

Showing of "King-Bee" Comedies.

Thursday, February 21, the King-Bee Films Corporation will show to the trade reviewers and the board of censors the four latest Billy West-King-Bee comedies that recently arrived from the studio at Hollywood, entitled "The Rogue," "His Day Out," "The Stranger" and "The Orderly."

The showing will take place at the Miles Projection Rooms, 220 West Forty-second street, New York.

Trade Showing for "Triumph of Venus."

After several months of preparation, Edwin Bower Hesser's mythological spectacle, "The Triumph of Venus," is ready and will be shown to the trade on Tuesday morning, February 26, at the Strand theater. It is said a surprise is in store for motion picturedom in this feature.

The star is Betty Lee, a beautiful southern girl, who plays the role of Venus, the Goddess of Love and Beauty. The solution of the problem as to how the Venus de Milo statue lost its arms is part of the story, which has to do with both the heavenly loves and the earthly wanderings of the deities of Mount Olympus.

Swimming scenes of beauty are included in one portion of the spectacle. Seven states were visited in filming the production, ranging from the White Mountains of New Hampshire to the sandy shore of Florida, to find the necessary outdoor settings for each of the seven hundred scenes. To get views on the very tops of mountains, it was necessary for the company to camp far above the timber line, where they went through a four days' storm during which their tents were ripped to pieces and even their food swept away by a sixty-mile-per-hour gale of wind. The swimming scenes were taken amid the icy waters of northern Maine, and such risks as swimming over waterfalls and through dangerous rapids became of every-day occurrence.

Edwin Bower Hesser was both the di-

rector of the production and the author of the story. The cast supporting Miss Lee includes William Sherwood, Phyllis Beveridge, Grace Hamel, Hassan Mussalli, Percy Standing and a large number in minor roles. The photography is from the camera of Otto Brautigam. The orchestral score was arranged by Don Richardson.

Directors of State Right Distributors to Meet.

On February 21, the Board of Directors of State Right Distributors, Inc., will hold a meeting in New York, when a number of business matters will be taken up, including the mapping out of a further campaign for progress and enlargement of the policies of the organization as suggested by President Sol. Lesser, who has fully recovered from the effects of his recent operation, and is back in harness with his usual indomitable energy.

On this trip the directors will also act as a buying committee in selecting additional pictures to be released following "Carmen of the Klondike," and General Manager C. Mell Simmons has arranged for a number of pictures to be shown for their examination.

It is expected that the following directors will be present: Sol. L. Lesser, of the All-Star Feature Film Co., San Francisco, president; Louis Hass, of Pioneer Film Corporation, New York, secretary; C. Mell Simmons, general manager; L. D. Netter, of Masterpiece Film Attraction, Cleveland, secretary; H. Dollman, of Doll-Van Co., Indianapolis; Harry Grelle, of Supreme Photoplay Productions, Pittsburgh, and J. J. Allen, of Famous Players Film Service, Ltd., Toronto.

Steiner Talks of Trip.

William Steiner, of the Jester Comedy Company, featuring Tweede-Dan, stated that he was surprised to see how many of the exhibitors throughout the United States had adopted a policy of seeing before buying.

A great number of the larger houses have installed special projection rooms for private screenings, and in many cases engage the services of a critic. Mr. Steiner said the smaller exhibitor either attends the regular performances at the big theaters, or has the pictures shown after his regular night show, and it is not an uncommon thing to find exhibitors at their theaters at twelve, one and two in the morning, looking over pictures. The exhibitor is getting more educated as to what constitutes good pictures. He is getting closer to his audience and knows what they want. While this works a hardship on the exchange and salesmen, the result will be that the producers will learn what is needed, and manufacture accordingly.

Exhibitors are demanding good, clean, wholesome pictures with a touch of comedy and a thrill. In the comedy line, comedies that work fast and full of stunts are much in demand, but they do not want those that are suggestive or offensive. Each day sees a greater demand for pictures that constitute good, clean, and wholesome entertainment.

Program of Producers and Exhibitors Affiliated.

The Producers and Exhibitors affiliated plan to release their first offering, "The Passing of the Third Floor Back," starring Forbes Robertson, early in March, and advise the second picture will probably be the Harry Rapf production, "The Struggle Everlasting," with Florence Reed, while the third will be the Rialto Film Corporation's "The Woman Opposite," a mystery story.

Gerard Sees "My Four Years In Germany"



Luncheon Given for Trade Paper Representatives by "My Four Years in Germany, Inc." at Hotel Astor, February 9, When Ambassador James W. Gerard Explained His Reasons for Picturizing His Experience With the Imperial Government.

IT IS difficult to realize from the dignified bearing and unfurrowed brow of Ambassador James W. Gerard the harrowing scenes of which he has been an eyewitness and the strain under which he worked in the interests of America in the hotbed of German diplomacy.

It is only the realization that he is about to undergo a dangerous operation, due to an infection caught in a German prison camp, that one begins to realize the personal hazards through which he has passed.

Mr. Gerard is intensely interested in the forthcoming production from his book and, realizing the dangers of the surgeon's knife, he expressed a desire to see the picture even though Director William Nigh has not quite completed the titling and assembling.

"I was impressed," said Mr. Gerard, in a recent talk to a gathering of film representatives, "by the eagerness shown by the thousands of people who flocked to hear my lectures, to learn about the inside history of this gigantic struggle of nations, and my interest in this film production is so great, because I realize the vastness of the audiences reached in the motion picture theater and the thoroughness and reality with which the story is

told in this film. If there be any American in whose mind there is still a question of the necessity of America's entry into this war, the production will settle that question forever."

It shows Prussianism as it really is—the Kaiser, whose oath is worth nothing whether he pledges himself as monarch or man; Tirpitz, Hindenburg and the Imperial ring, who toasted Gerard and lauded America while they were sinking neutral vessels and sending American citizens to watery graves and fabricating lies, plots and conspiracies to sow among Americans here.

It shows the iron hold of Prussianism on the German people, the outrages of women and children in Belgium and France, the systematic starvation and mistreatment of prisoners, the deportation and enslaving of noncombatants, the deliberate ravaging of towns and countries, the sinking of neutral vessels and the attitude of the Emperor and his clique toward America before war was dreamed of here. You will be amazed at what Germany intended to do to us. You will see the Emperor tell Gerard why Germany invaded Belgium, the many insults and indignities to which America was subjected, facts and incidents that Germany never intended to see the light of day.

SALES OF THE WEEK. Activities in the State Right Market During Past Seven Days.

General Enterprises announce the sale of New York state rights to "Mother" to the Modern Feature Film Company, and advise that the entire territory for "The Warrior" has been sold.

Frank J. Seng advises that Fred D. Murphy of the United Film Service, Inc., who is already handling "Parentage" for New England, will also have change of the distribution of this picture for New York State, from his office at 86 Exchange street, Buffalo.

General Enterprises announce that the rights to "The Crucible of Life" for Australia and New Zealand have been sold to George Meyer, an English buyer, and that other foreign territory has been secured by J. Frank Brockliss.

Following sales of Jester comedies have been made by the Jester Comedy Company: to R. M. Savini, 63 Walton street, Atlanta, Ga., for North and South Carolina, Georgia, Florida, Alabama and Tennessee; to Foursquare Pictures Inc., 1911½ Commerce street, Dallas, Texas, for Texas, Oklahoma and Arkansas; to Foursquare Pictures, Inc., New Orleans, for Louisiana and Mississippi; to R. D. Marson Attraction Company, 26 Piedmont street, Boston, for the New England states.

Fun-Art Films, Inc., have sold the rights to "A Rag, a Bone and a Hank of Hair" to Harry L. Garson, for Ohio; to Southern Metro Pictures Corporation, for the Southern States, and Western Feature Film Co., San Francisco, for California, Arizona and Nevada.

Foursquare Reports Interest in "Eagle's Eye."

Foursquare Exchange managers, at meeting held in the offices of the Wharton Releasing Corporation during the past week, made glowing reports of the interest aroused among exhibitors by the Flynn serial, "The Eagle's Eye," stating that a satisfactory number of contracts had already been obtained, and that great interest was being manifested in this expose of the German government's intrigues, through its spy system, against the United States, while we were maintaining an attitude of strict neutrality.

Carlton Begins Nation-wide Tour.

Carle E. Carlton, president of Crest Pictures, recently left New York City for a trip that will take him to the Pacific Coast to learn at first hand trade conditions as they apply to exhibitors, in order that the product of Crest Pictures may be so priced that theaters will be assured of an equitable share of the profits resulting from the booking of that product. Mr. Carlton says: "With conflicting reports about conditions, it is difficult to sit in New York and decide what is fair and what is not. There is nothing to do, if a producer wants to deal equitably by all concerned, but for him to go into the field and make his own conclusions. Where I find that exhibitors cannot afford to pay the prices that are being asked I will accept bookings direct from them at prices which I believe to be equitable, and guarantee that our distributors will honor such bookings. In a great many cases, I believe that exhibitors are not making the money they should be, because many of them fail to exploit special productions in a manner that their money-making possibilities justify.

"We have engaged several field promotion managers—practical exhibitors. They will meet me, and where exhibitors are willing to be shown what can be done, these men will be sent to their cities without charge."

Mr. Carlton will first stop at Buffalo, Cleveland, Cincinnati, Indianapolis, Detroit, Chicago, St. Louis, Kansas City, and thence go to the Coast.

Lust Reports Good Business with Ivans.

Sidney B. Lust, president of Super-Film Attractions, is going right ahead with his usual good work. Troublesome times, Garfield orders, zero weather only urge him to more effective work. It is, therefore, that the Ivan Publicity Department, which is initiating a publicity campaign throughout the country, is pleased to be able to quote Mr. Lust:

"I am handling your productions, 'Babbling Tongues' and 'Married in Name Only.' Both subjects are giving satisfaction, and are of good construction and photography. The exhibitors have shown their approval of the first named subject, but the latter is only starting off. Tom Moore played 'Babbling Tongues' to a wonderful business; also the Hippodrome, Baltimore; and as a result of the advertising from these engagements we enjoyed a number of good bookings throughout the State of Maryland."

Ivan Film Productions again urge all handling their productions to co-operate with their publicity department, so as to produce the best possible results for all concerned.

Keeney Forms Distributing Corporation.

The Frank A. Keeney Distributing Corporation has been organized for the purpose of marketing the feature photoplays

of the Frank A. Keeney Pictures Corporation. It is the intention to handle New York State, New Jersey and New England direct, and probably to state right other territory. Frank A. Keeney is president of the new concern; Ray C. Owens, secretary-treasurer and general manager, and Mayer C. Goldman, general counsel. The headquarters will be in the Putnam Building, Broadway and 43d street, New York, where Mr. Keeney's general executive offices are located. There will also be offices in Boston, Philadelphia, Chicago and other cities.

"A Romance of the Underworld," which is to be the first release of the producing company, promises to be an interesting picture, not only because of the fact that it stars Catherine Calvert, but also because of the intrinsic interest of the story and because of the talented cast with which her director, James Kirkwood, has surrounded her, including David Powell, Eugene O'Brien, Edwin Forsberg and Sybil Carmen.

Sterling Secures "The Natural Law."

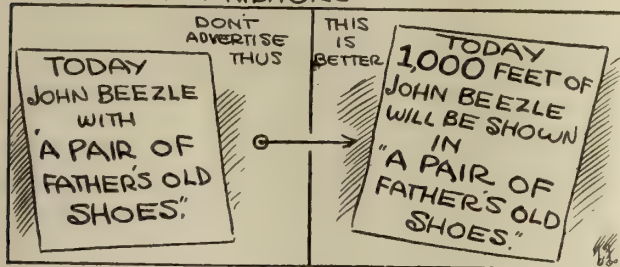
Under the terms of a deal just concluded France Films, who have been handling "The Natural Law," featuring Marguerite Courtot, dispose of the entire rights to this picture for the United States and Canada, with the exception of greater New York, to the Sterling Pictures Corporation.

Grinding the Crank

With Thornton Fisher

AND still there are people who really believe that all comic artists draw pictures for the papers as rapidly as they do for the movies.

ADVICE TO EXHIBITORS



Our idea of nothing with a string tied around it is the girl in the box office of a ten-cent house who asks "How many?" when you lay down a dime.

* * *

Camouflage.

A fifty-three-year-old dame playing ingenue.

An actor who is at liberty and tells you that he has six contracts in his pocket waiting to be signed.

A star giving her leading man credit for the success of the picture.

A scene in which a player is shown drinking rum (?).

A twenty-three-year-old actor doing an old man's part.

An actor falling off a sixteen-story building.

* * *

You can't imagine how foolish a man feels who has just placed his foot on the initial rung of stardom when he receives his first honest-to-goodness love letter from a young female fan.

* * *

We reflect with pleasure the pride we experienced upon seeing our own little house right up there on the screen one night. Nobody knew or cared a hang whose house it was, but it gave us a thrill just the same.

A few days' schedule of a movie magnate:
 9 a. m. Arrives at office.
 9.02 Signs eight contracts for new productions.
 9.07 Bites end of cigar.
 10.00 Confers with director.
 10.30 Thinks of something he wants to say to manager of west coast studio.
 11.00 Swings aboard train for California, five days later arrives Los Angeles.
 11.30 a. m. Sees manager.
 11.00 Looks over plant.
 11.03 Says "Hello" to hired hands.
 11.05 Lunch at Los Angeles Athletic Club.
 12.00 Finishes baked apple.
 12.15 p. m. On train for New York. Arrives in New York five days later.
 10 a. m. Again thinks of something he forgot to say to manager of the west coast studio.
 10.15 On train for Los Angeles.
 Ad infinitum. Ad infinitum.

Reminiscences.

Remember when they used to throw slides on the screen between pictures. After having basked in the light of love's fond dream in one reel your vision would suddenly be startled by a slide announcing "Henry Beermeister, Delicatessen, Liverwurst and Sausages," or "Visit Smith's Emporium. Clothes for all the family. Your father bought his pants from us. Why not you?"

Remember when (and they still do it in some places) at certain intervals the usher would come along the aisle with his sanitary shot gun and sprinkle the atmosphere with fumigating liquid. Many a happy little germ family lost its sole support thereby.

* * *

Misquoted quotations. Seest thou a press agent diligent in his business and he shall purloin much space.

* * *

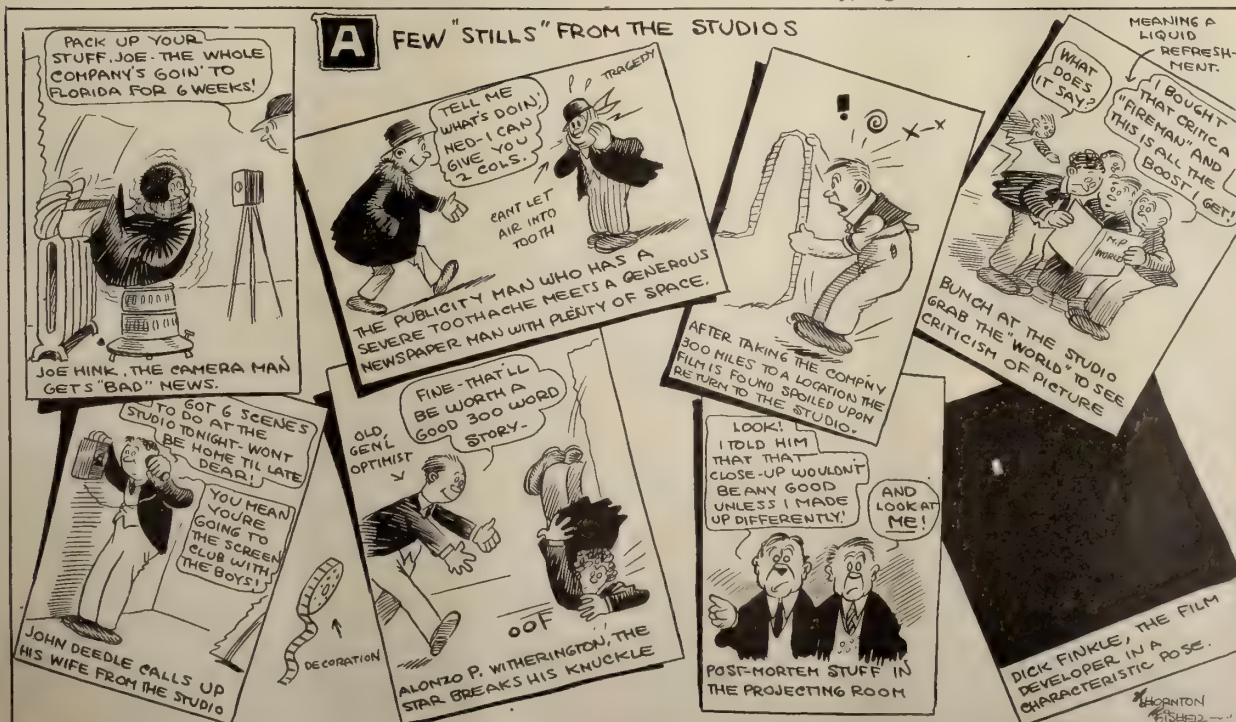
Three men in the trade suffered from a gas attack on Broadway the other day. It seems that the fourth gentleman had an idea for a new series of pictures called "The Evolution of Eccentricities of the Theorists of Electrophotomicrography."

* * *

We hope never to meet the operator who sends his reels back to the exchange looking like a plate of spaghetti.

* * *

That's all for today, I guess.



Government Forging Ahead in Picture Making

Division of Films Intends to Issue a Short Subject Each Week with an Occasional Feature

YOUR UNCLE SAM has gone earnestly and vigorously into the business of producing and distributing films intended to hasten victory for American arms in the battle for democracy. The Division of Films of the Committee on Public Information, of which Louis W. Mack is director, has general supervision of these activities and is responsible to the Government for the success of the propaganda.

The service is divided into two general purposes—to distribute one new short subject each week, of an educational or propaganda value, and to provide an occasional feature in the line of five to seven-reel productions, wholly of a propagandish character. Twelve distributing organizations have been formed, situated with a view to covering the whole country.

Production of short subjects and features has been progressing for some time, with a view to assembling a supply of material to be ready for distribution when complete arrangements have been made for the nation-wide service. With the work of production well in hand, the matter of immediate distribution is now engaging the attention of Director Mack and his associates.

It is the purpose of the Government not to interrupt the regular business of manufacturing and distributing films; there is no intention to show the pictures with an appreciable profit in mind. But the expense of the work must be met by rentals or by contributions from patriotic societies or individuals.

There are now ready for presentation, on the program of short subjects, the following releases not necessarily referred to, however, under their actual releasing titles. The captions used are designed, in the present instance, to give exhibitors an idea of the subject matter covered by the following one or two reels:

The 1917 Recruit, two editions, training the National Army.
The Third Liberty Loan, in process of completion. The First and Second Liberty Loans were promoted through similar pictures.

Ready for the Fight; artillery and cavalry maneuvers.

Torpedo Boat Destroyers; naval maneuvers.

Submarines.

Army and Navy Sports.

The Spirit of 1917; presenting the largest maneuver in America; an attack, in sham battle, by the jacks of Lake Bluff upon Fort Sheridan, Illinois.

In a Southern Camp; general army maneuvers.

Forging the Weapons of War; making big guns and small arms.

Messengers of Mercy; the Medical Officers' Reserve Corps in action and American ambulances, giving a complete demonstration.

The Lumberjack; showing the development of the lumberjack regiment for reconstruction work in Europe.

Fire and Gas; showing the maneuvers of the new Thirtieth Engineers Regiment, demonstrating the use of gas masks.

Labor's Part in Democracy's War; labor union activities in the war.

Annapolis Naval Academy; naval officers in the making.

Shipbuilding; construction of all types of ships.

Activities of the Engineers.

Woman's Part in the War.

Men Who Are Doing Things; portraying as far as possible every person who is mentioned in public prints as being active in war preparations.

The Conquest of the Air; airplane and balloon maneuvers.

The foregoing subjects, as has been said, are ready for release; but two or three of them are just taking on the finishing touches. All will be one or two reels, with the exception of "Forging the Weapons of War," which is now being cut and assembled, and will run to five or seven reels.

Four features are either complete or in the making. Esanay cameramen and laboratories turned out "The Remaking of a Nation," a five-reeler in which Mary Roberts Rinehart took an active part in titling and editing. This

feature, arranged in story form, is intended to visualize comprehensively the organization and training of America's great new soldier army, of a million and a half, either now in France or under training in this country. The scenes were filmed at Camp Sherman, Chillicothe, Ohio, under the supervision of Major General Edwin F. Glenn, commanding the Eighty-third Army Division, and the draft army of soldiers of that division, coming from Ohio and Pennsylvania, were utilized in acting the scenes.

Thomas H. Ince and J. Parker Reid are now devoting their time to the preparation of "Columbia," a feature portraying historical events in America and the growth of the democratic spirit of America that is now fighting the militaristic spirit of Germany. Within a short time "Columbia" will be ready for distribution.

"German Spies" and "The Immigrant" are features now being completed for release in the near future. "German Spies" will expose the method of German propagandists in this country, warn the public to refrain from talking carelessly, and to watch for those who are circulating rumors and false news. "The Immigrant" will constitute a direct appeal to the immigrant not alone to become an American citizen, but to feel his responsibility as a citizen. This feature is being produced under direction of Edwin L. Hollywood, of Pathe.

The scenario department is in charge of Dr. George Pierce Baker, with Dr. Worthington Ford and Dr. William Carver as his associates. All of these gentlemen are Harvard professors, and have opened offices in Dane Hall, Cambridge, where they give all of their time to Government service. Dr. Baker makes occasional trips to New York and confers, at the Players Club in Gramercy Park, with scenario writers and editors who have ideas to submit that may be available.

On the date George Creel's report was prepared for the press, the financial showing encouraged Mr. Creel, who is chairman of the Committee of Public Information, to express the belief that in time the Division of Films would be self-supporting. With seventeen paid employees the division has spent \$5,226.38 for salaries and \$15,452.22 for all other expenses. To apply on this account contributions had been received from state councils and patriotic societies to the amount of \$4,900, with \$18,000 due in pledges. This report was prepared as of January 1, and since that time pledges and rental receipts have raised the amount now credited to the Division of Films by many thousands of dollars. Thus far the Government pictures have been principally used for the purpose of giving benefits for various war activities in various states.

The time is at hand, however, when other and broader methods of distribution will be considered by Director Mack. The twelve distributing bureaus will be used as the nucleus of a comprehensive system. In several states patriotic motion picture men have "put their shoulders to the wheel" and are forwarding the Government's purposes with enthusiasm.

Walter A. Niebuhr, associated with Director Mack, in the work at Washington headquarters, has been spending the past few days in New York assisting Governor Whitman's committee in getting the office in the State Armory, at Seventh avenue and Thirty-fifth street, opened and in working order. Robert A. MacAlarney, of the Famous Players scenario department, represents the film craft on the New York committee.

The office in Boston, in charge of Mrs. A. R. Carroll, serves most of the New England territories; Connecticut activities are in charge of W. D. Ascough, manager of Poli's Palace, Hartford. Robert Lieber, of Indianapolis, is directing the work in Indiana; Missouri has Robert A. Glenn, of Jefferson City, as representative. A. A. Ashley, late of Paramount, has charge of Michigan affairs with offices in Detroit. Illinois is handled from Chicago by Watterson Rothacker, Joseph Hopp and E. W. Lloyd. In Nebraska the representative is W. H. Ferguson; in Montana Will A. Campbell, of Helena, and in Utah the chairman of the distribution committee is F. C. Richmond.

In furthering the work of distribution there is ample opportunity for patriotic exhibitors to perform a real service to the Government in working out the distribution system and to give of their time and experience to the great cause of Victory. There is a great work to be done and no time to be lost.

Laemmle Congratulates Brady

Says He Agrees with Former World Film Man, but Believes That the Latter Has Not Gone Far Enough.

WILLIAM BRADY is warmly congratulated for the stand he has taken in studio waste and high salaried stars, as expressed in the interview which he recently gave to this publication, in a statement just made public by Carl Laemmle. But, while both men are in hearty accord insofar as studio and star waste is concerned, the great divide exists in Mr. Laemmle's belief that Mr. Brady did not touch upon the equally serious waste prevalent in the business organization and that he has still to see the light in the matter of extravagance in actual production costs.

"It was with intense interest that I read Mr. Brady's statement in the February 16th issue of *The World*," said Mr. Laemmle. "Every man who has the welfare of this great old industry at heart owes him a vote of thanks."

"At the same time, I am surprised to find that Mr. Brady did not touch upon the equally important problems of waste in production costs and in business organization. It may be that he had the latter in mind at the time he gave out his interview, but it seems clear to me that he has not yet grasped the importance of conservation in production costs since he mentions, in the advertising section of the same issue which contained his views, the fact that he is shortly to market independently a picture that has already cost him more than \$100,000. This, although one more reel of the production still remains to be completed.

"Now, waste to me," said the Universal official, "is represented just as surely by the needlessly costly production as by the needlessly costly star. Both burn up money."

"In a statement made public recently, I emphatically pointed out that the day of the spectacle is waning—at least, it will not be profitable for the manufacturer to produce them for the next few years. I say again, and with increased emphasis, that the exhibitor cannot afford to book pictures which represent a terrific outlay. The reason is that the rentals asked for these features are absolutely prohibitive. Those few showmen who, by a superior brand of salesmanship, are induced to pay the rentals demanded are absolutely overpaid in nine cases out of ten."

"Sooner or later, film producers will have to get away from the idea that the prices obtained for first run showings on Broadway, New York, represent the prices that can be obtained from first run accounts the country over."

"Ask the sales manager of any of the prominent film organization to take you into his confidence regarding the prices he is actually receiving for his most expensive features in the Oklahoma City territory, or throughout the northwest, or the south, or in the Denver territory. If he knows you well enough to speak frankly and in confidence, the information that is forthcoming will make you want to dig down for the pocket handkerchief that will be required to wipe away the salt tears—especially should you happen to be a stockholder in his company."

"Our organization was the laughing stock of the trade, when, two years ago, *Bluebird* came out with its policy 'The Play's the Thing.' If you look through the trade papers of that time, you will find that practically every film head promptly issued announcements that such a policy was merely the subterfuge of a company that lacked stars or that was too blamed stingy to pay them the salaries demanded. You will also find that announcements of millions, and half-million-dollar productions were almost common, while pictures costing as little as one hundred thousand dollars were mentioned apologetically."

"Soothing as the Balm of Gilead to me today is the manner in which the film magnates are now chiming in with their 'You bet it is!' when 'The Play's the Thing' is mentioned. The majority of them have learned that if you've got a story in your picture—a story that reached right down into the bottom of your heart and makes a toy out of every emotion of which you are capable—it's going to make money for you even though it cost less than ten thousand dollars to produce. Amazing effects, sensational stunts, sky-high costs—all are absolutely unnecessary if your story is there!"

"To get back to studio and star problems. Out in Universal City, we've got what we firmly believe is the most efficient organization of its kind in the world. Conditions such as Mr. Brady described in his interview were done away with a long time ago at our little city."

"Our players have been educated to the value of working with us as well as for us. Not one of them has recently attempted to take advantage of working or laying off, as they chose. Their working hours are just as regular as those of our office force. And should a director need a

crowd of people for a certain scene, the most important members of our stock company will cheerfully forget that he, or she, is a star and pitch right in. In a recent Lyons and Moran comedy we had a cast of "extras" that would have cost us more than the picture could ever hope to bring, had we been required to pay them specially for the scene in which they appeared."

"Because I believe it to be every man's duty to do all he can to put this business on a firmer basis, I'd be mighty glad to have Mr. Brady visit Universal City as my guest," concluded Mr. Laemmle. "I'd be glad to have him spend some time there for the purpose of studying the plant from an efficient standpoint so that he could adopt the ideas that have caused business organization experts who have visited Universal City during the last year to pronounce it a marvelously efficient institution. The latchstring is on the outside and all that Mr. Brady need do is to pull and walk right in."

Bolster Returns from Australia

Goldwyn Representative Makes Contracts for His Company in Island Continent and New Zealand.

WITH the return of Harold Bolster from a special commission in the Antipodes Goldwyn Pictures Corporation makes announcement of its entry into an important contract for all Goldwyn productions in Australia with J. C. Williamson Films, which is the cinema branch of the world-known J. C. Williamson (Ltd.) theatrical organization.

This contract was effected on behalf of Goldwyn by Mr. Bolster with F. W. Thring, managing director of J. C. Williamson Films, and means that Goldwyn productions at once gain entry into the Paramount, Star and Victoria Theaters, great houses in Melbourne, and the Theater Royal, the big amusement institution of Sydney. The first named theater in each city will be the first-run house of Goldwyn. The Williamson cinema interests in Australia have handled "The Birth of a Nation" and "Intolerance," and the signing of their contract with Goldwyn marks the entrance of that organization into the active distribution field. Their contract covers all of Australia and Tasmania as well.

Mr. Bolster on this same trip closed a contract of equal importance for its territory for the distribution of all Goldwyn productions in New Zealand with the New Zealand Picture Supplies, Ltd., through Harry Hayward, chairman of the board of directors of that organization. This contract is inclusive, besides New Zealand, of the Samoan Islands, Fiji Islands and the Island of Tahiti.

Mr. Bolster's special service for the Goldwyn organizations put him in face to face contact with lands that to date are more closely affected by war conditions than the United States has been until quite recently. He found that these far away countries, contributing their life's blood to the cause of the Allies, had nevertheless adjusted themselves to nearly all of the reactions caused by the World War. Theatrical and other amusement enterprises faced their crises with a solid front and have emerged safely, public patronage and attendance being virtually fully restored.

"I am sure, from my personal observations in both Australia and New Zealand, and my observation and investigations since my return to the United States," said Mr. Bolster, "that conditions in their application to amusement enterprises were much worse there than they have been here. The American people will find, just as the Australians did, that the theater is the one diversion of amusement which they will not consent to renounce. In Australia the public came back in even larger numbers than ever before, and business and the general feeling of the various cities were stimulated instantly."

LYDIA YEAMANS MEMBER OF FAMOUS FAMILY.

Lydia Yeamans, who appears in the Triangle play of the New York underworld, "The Shoes That Danced," comes of a long known theatrical family. For fifty years the name of Yeamans has been familiar to American playgoers. Annie Yeamans, who won fame as the East Side woman in the Mulligan Guard Series of plays, was a contemporary and associate of Marie Bates, Mrs. Gilbert and Mrs. Whiffen. Her daughters, Jennie, Emily and Lydia, have all been associated with the amusement world of America. In her earlier days Lydia Yeamans was a singer, and later starred with Russell's comedians. As a buxom, whole-hearted old Irish woman of the East Side, in "The Shoes That Danced," she is said to be a counterpart of her famous mother.

Cheering News from Middle West

Des Moines Exchanges Say That Exhibitors' Business Is Picking Up Steadily.

OPINION among managers of local exchanges in Des Moines as to immediate and future conditions in the film business is optimistic. All experienced the recent general depression. Theaters in the smaller towns, especially, were closed two, three and even four days a week, and the natural result was a falling off of bookings. However, the business is beginning to come to life and will be normal in volume inside of the next thirty days.

Dan Lederman manager of the Laemmle, Bluebird and Butterfly offices, is in a particularly good position to know whereof he speaks. "Things are beginning to break," said Mr. Lederman. "Many of the smaller towns that I have been supplying with service twice a week are now running six days and others have assured me they will be running full time within the next two or three weeks. There seems to be a tendency to use more diversified programs than at any time during the past two years. In a good many instances a mixed program of short subjects is being used one or two days a week, the regular five-reelers two or three days, and what, in my judgment, is the most hopeful sign, even the smallest towns are booking a super-feature once a week and charging advanced admission for it. Mr. Amos, who is managing our Jewel office, has ordered additional prints on all subjects to take care of the March and early spring bookings. I think we all have reason to rejoice."

William Skirboll, manager of the Metro office, is of the same mind. "Metro service is booking splendidly," said Mr. Skirboll. "Our biggest features are being used and contracted for in the small towns and at what we consider good rental prices. I know from what my roadmen report that the other companies are doing well with their regular service and specials, and there is but one answer—people who have stayed at home have come to the conclusion that amusement is necessary even during war times and the period of sacrifice that such a condition brings, and the one logical answer is the motion picture show."

Manager A. H. Blank, of the A. H. Blank Enterprises, has increased his road force in Iowa, Nebraska and Kansas, where he distributes the features of the First National Exhibitors' Circuit as well as his other features. "We are booked into May on several subjects," stated Mr. Blank, "and are especially pleased with the manner in which our biggest and most expensive pictures are booking in the small towns. You know the bigger towns usually hold their own during any kind of times, but when the thousand and under towns pay good prices willingly for big stuff it shows that the scare is over and that conditions are becoming normal."

"We are working nights and have added to our office force to take care of routine work," said Manager Li Beau of the Kansas City Feature Film Company when asked how he regarded the local situation. "This is the best evidence I know of that our business is on the jump and that exhibitors generally throughout Iowa are beginning to do their normal business and look forward to a good spring. You can state that Paramount and Arctcraft are doing finely. Another point speaks well for the trend of the times. I sent my specialty man into twenty-five towns during the last three weeks and without exception he booked our new series of Benjamin Chapin Lincoln two-reelers—this in addition to regular service in many instances. I think we are doing very well and that the exhibitor and, of course, the exchanges have every reason to be pleased."

L. A. Sheridan, of the Pathe Exchange, has had to take to the road for short trips to take care of the volume of business the release of the new Pathe plays is bringing. "I am working night and day trying to keep up with the run of things," Mr. Sheridan said, "and the boys are sending in fine business from all sections. There is only one answer—the houses in the medium-sized and small towns are doing real business, and that means that people are going to the theater."

Stanley J. Mayer, of the Yale Photoplay Corporation, has had to order a new print of "The Whip" to take care of his new business, and reports that his other subjects are booking splendidly.

VANCOUVER TO HAVE FILM CLUB.

Plans for establishing a film club for Vancouver theater and exchange men are well under way and a committee is making the necessary arrangements. The membership will be strictly limited to men in the film business and newspaper men who handle moving picture departments on the different newspapers.

Edwin Thanhouser Retires

Manufacturer on March 1 Completes Three-Year Contract—May Consider a "Big Production."

SOME time between February 20 and March 1 directors of the Thanhouser Film Corporation will elect a new president and Edwin Thanhouser will be at Bayville, L. I., putting the finishing touches to Shorewood, his beautiful estate on Long Island Sound.

Three years ago, after his return from Europe, Mr. Thanhouser agreed to take charge of the company he had founded, the death of Charles J. Hite having left it practically headless. It took considerable urging to gain his consent, for Mr. Thanhouser believed he was entitled to a rest after

his long period of strenuous activity. Finally he agreed to take the presidency for a period of three years, ending March 1, 1918, with the definite understanding that the arrangement would not be renewed no matter what conditions might be then, for, as Mr. Thanhouser said, he wanted a chance to enjoy himself.

At the present day, as the result of Mr. Thanhouser's management, the corporation's financial condition is unique. With studios and laboratories in New Rochelle and another glass studio in Jacksonville, both in up-to-date condition and free from debt, and a large cash capital accumulated in the banks, financial worries will not be among the problems that vex the new president of the Thanhouser Film Corporation.



Edwin Thanhouser.

Edwin Thanhouser was the first theatrical manager to embark in the motion picture business, and he brought to the work a knowledge of artistic and dramatic values which made "Thanhouser Pictures" popular and successful. Several flattering propositions have been made to him by certain film interests, but Mr. Thanhouser is not inclined to remain in the motion picture field. There is a rumor, however, that he may consider one or two "big productions," as very flattering propositions along that line, worth while both from a financial and an artistic standpoint, have been made to him.

PRESS SHOWING "THE LIGHT WITHIN."

The press showing of "The Light Within," the second Petrova production, took place Saturday morning, February 9, and was followed by a luncheon in the Pompeian Room at Murray's. Arrangements were in the hands of D. M. Henderson and Bert Ennis of the Petrova Picture Company. There were about forty guests present and during the progress of the luncheon they were entertained by a number of willing and gifted singers who favored selections to which everyone present could help swell the chorus. The affair lasted nearly three hours and was an all-around success.

Among the guests were the following: Wallace Powers, Morning Herald; Ben Davis, Morning Tribune; Randolph Bartlett and Charles Condon, Photoplay Magazine; Peter Milne, Joseph Kelly, Motion Picture News; R. W. Barremore, Al Coumier, Exhibitors' Trade Review; S. Weller, Harold Rendall, and Laurence Reid, New York Review; Harry Ennis, New York Clipper; Jim Milligan, Edward Weitzel, Moving Picture World; Jim Beecroft, Exhibitors' Herald; Charles Brennan, Motography; Wickson Watts, Sunday Telegraph; Fritz Tidden, Dramatic Mirror; Joseph Gold, New York Star. Other guests present were representatives of the First National Exhibitors' Circuit, through whose branches Madame Petrova's pictures are distributed, and A. B. Dick, E. Brown, G. Minnick of McClure Publications, Inc., William Rudge, William Barry, Charles Burrelle, Daniel Henderson and Bert Ennis.

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

HAVE you ever made your overture one of the very best applause winners on the entire bill? This has been especially evident at the Strand the past few weeks and is the result of mere suggestions at visualization of the number which the orchestra is playing. These "suggestions" are brought about, not necessarily by extra expenditures of money, but by a careful study of the number selected for orchestral presentation, of properties on hand, and of lighting effects.

For instance, for the rendition of "Roumanian Poem," as an overture, I used as a background an appropriate lake drop. As the number progressed, at the proper moment the bright afternoon glow changed to twilight and gradually the blue light of night came on, with the moon gradually rising. Fitting the music perfectly, clouds began to gather, hiding the moon, and suddenly a severe rain storm took place. Rain effects, with an extra projector, were very effective; lightning flashed and the thunder rolled. At this juncture, in every presentation of the number, the audience broke out in much appreciative applause. As the music quieted down, the storm gradually ceased. The lightning and thunder became fainter and fainter and finally died out entirely. A little later the first rays of morning came up, increasing slowly, the rooster crowed, and the music took a new turn. Finally, with the bright sun flooding daylight, the number was brought to a close amidst a storm of prolonged applause. It took considerable experiment with lights to bring about the best results, but the reward was noticeable at every performance.

The following week I selected as the overture "Egyptian Ballet," by Alexander Luigini. As a background for this number I naturally used one of our Egyptian drops, suggesting the limitless desert stretching out until it meets the sky-line. Here were presented a desert sunset, twilight and then the moon coming from behind one of the distant pyramids. A tiny caravan was seen moving over the desert silhouetted against the horizon. The chief portion of this number with its weird music was played before the drop with lights representing the fascinating moonlight night of the desert. The effect held the audiences spellbound throughout and was also accorded continued applause of a most enthusiastic nature. This presentation also required considerable experimenting with lights and effects to fit every phase of the music. The result was a repetition of the word "wonderful" all through the audience whenever the offering was shown. As to expense, however, it did not represent an extra penny to the usual rendition of the overture.

In presenting an overture, or any other musical or vocal number for that matter, a switching on of all the lights in the house simultaneously, with the end of the last note of the number requiring a strong finish, always tends to help put the piece over with a bang. When a high note is reached at the end of a song or the final crash is given in an orchestration, the flood of light switched on quickly, adds volume to the power of the finish of the number presented.

Few offerings get a better hand than a vocal number put over in especially prepared settings. For instance, recently we staged a duet, "Barcarolle" from "Tales of Hoffman," in a manner which always received storms of applause. For the background there was a drop representing a Venetian effect, with boats in a harbor, on the shores of which shone tiny lights from the windows of the romantic homes. A gondola could be seen in the center of the drop with the blinking lights from other craft in the distance. In the foreground, on the stage, rode the replica of another gondola, in which reclined a romantic couple who rendered the duet.

The singers were in costume and the entire set presented a particularly effective result. By means of specially arranged sounding boards, the voices of the singers resounded charming, giving the same effect as a song floating over the water in a quiet moonlight-bathed night. Undoubtedly one of the best offerings of its kind yet seen at the Strand, this number on the bill, in the middle of the entire performance, enhanced the high standing of entertainment evidenced with the opening overture disclosing the Egyptian piece, as above mentioned.

Such a thing as giving too much in the way of stage effects in one bill is just as harmful as giving none. If the entire performance was a series of specially staged numbers with

mechanical effects, it could naturally be expected to become tiresome. Therefore, in the week when my overture and duet were presented with the effects I mentioned above, my other vocal number was rendered throughout in a spotlight, the singer, in evening clothes, thus enhancing the variety of the bill.

Douglass Color Process

Series of Subjects Shown Reveals Progress—Colors Still Too Pronounced.

AFIRST exhibition of the Douglass natural color films was given in the Wurlitzer Fine Arts Hall, New York, on Tuesday, February 12, under the direction of Thomas P. Boyd, manager of the Douglass Natural Color Film Company, Ltd., of San Rafael, Cal. The production of colored films always has been the ambition of moving picture enthusiasts, several of whom have to a certain extent been successful, while at present none has arrived at that stage of perfect practicability which could guarantee their constant and common use. Whether Mr. Douglass has now succeeded remains to be proved. He comes before the public as having been the inventor of those processes which give tone to the talking machines, claiming that the Victrola in its present day standard of excellence is the result of his genius.

Mr. Douglass claims to present pictures reproducing "every hue, shade and tint of nature." Without doubt these first pictures record a distinct measure of success, and Mr. Douglass must be congratulated upon these results.

Of the natural color pictures Mr. Douglass says: "The process is not only practicable, but is comparatively inexpensive. By means of a small and not costly device that may be attached to any motion picture camera, several color values of the image photographed are given to the negative; from this positive films are printed, by a chemical process which I am not at liberty at this time to divulge. A film is thus produced which contains a series of images so colored as to give, when projected, a moving picture in natural colors, without the use at all of the rotary colored shutter which is usually required. By this contrivance the brilliancy and intensity of the projected colored picture is increased and a stereoscopic effect obtained, impossible in black and white. There is no more light required than in projecting black and white. A speed of twenty-four to the second is used, but certain experiments are being made to reduce this to the normal rate of projection. The cost of producing pictures by this process is slightly more than for making black and white, while the advance in the art of producing motion pictures is considerable."

There can be no doubt that what is given in the above description of this process is justified. The results remain to be further proved. Suffice it to say that the first exhibition of these pictures was fully up to both their promises and our expectation of them. The fact still remains there is a certain finish yet to be accomplished before they completely satisfy the full standard of that which is expected of colored pictures. Among the best pictures were the great Nevada Falls, the picturing of which seemed perfect, the rainbow produced by the falls being reproduced in most beautiful delicacy. A second rainbow picture gave proof of the faithful powers of this process.

A series of pictures showing forest fires seemed again particularly adapted to this process and could be classed as perfect, for here cause and effect seemed to meet in happy harmony. The picture of sunset followed, with similar satisfaction the glowing, fiery, and golden tints of the western sky being faithfully produced. The one weakness—paradoxical though it may seem—lies in that which Mr. Douglass calls the strength of the process when he says "the brilliancy and intensity of the projected colored picture is increased." This is unfortunate. The bright reds and greens are too strong. A flower garden is too "intense," girls in bathing costumes have too much "brilliancy," the stars on the Star Spangled Banner twinkle too brightly. If all these can be toned down to the same strength and consistency as is shown in the subjects mentioned where such perfection was obtained the process will be pre-eminently successful.

FAMOUS IRISH COMEDIAN WITH ARBUCKLE.

Walter Finnigan Reed, a famous Irish comedian, has been added to the Arbuckle scenario staff of which Richard Warren is editor. Fatty and Walter are old partners in musical comedy and the jovial "Finnigan" promises to introduce some of their old stage gags in Paramount-Arbuckle comedies that will make new laughs for screen patrons.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educational

Two Agricultural Subjects, One Topical, One Industrial and One Zoological Subject.

Reviewed by Margaret I. MacDonald.

"Sheep in Uncle Sam's National Forests" (Universal).

ONE of the more attractive subjects found in the 58th release of the Screen Magazine shows us some of the 12,000,000 sheep that graze in Uncle Sam's National Forests. This subject appears in the Screen Magazine by courtesy of the United States Department of Agriculture and we are told that this number of sheep represents an annual yield of 250,000,000 pounds of mutton as well as vast quantities of wool. The development of watering places we are told has caused large areas to become useful as sheep-herding ranges. In the picture is shown the lone herder and his dog, and the moving of a large herd on the Coconino National Forests, Arizona. The counting of the sheep as they graze by the Government's Forest Rangers, the separating of the lambs from the ewes before starting them to market, the driving of a herd to the shipping point, and a view of the pens at the railroad are interesting features.

"A Peruvian Sheep Ranch" (Pathe).

Pleasing scenes on a Peruvian sheep ranch situated high in the mountains will be found in the 8th release of the Argus Pictorial. Here we see the shepherds herding immense flocks of Merino sheep which are noted for their mutton producing qualities as well as for their splendid long haired fleeces. Picturesque views of the sheep on the mountains are mingled with the more practical side of the subject such as bathing and shearing the sheep.

"Our Southern Mountaineers" (Paramount-Bray).

An interesting subject found in the 107th release of the Pictograph familiarizes us with the customs of the people of our Southern mountains. Here we see them weaving cloth for their garments, plying agricultural and other duties in the struggle for a livelihood after the primitive methods followed by their forefathers. The scenes in the picture were photographed in the Blue Ridge, Cumberland and Great Smoky mountains.

"An Asphalt Lake" (Pathe).

Unusual scenes which give a good idea of the asphalt industry in Trinidad will be found in the 8th release of the Argus Pictorial. The film tells us of the ages of decay required to create this compound which is removed from its bed by picks and hauled away to be melted, poured into barrels and shipped to all parts of the country. The particular place from which the asphalt is being taken as seen in the picture is a huge lake of this peculiar compound which is so immensely rich that its diminution by the removal of immense quantities yearly seems scarcely perceptible.

"Beavers" (Pathe).

In the 8th issue of the Argus Pictorial will be found a series of interesting views illustrative of the life and habits of the beaver. The subject is attractively subtitled and gives information regarding the building of the beaver's home and its protective dam, which is scrutinized from time to time by the watchful beaver and kept in good repair. This is an attractive subject.

Aeroplane Explained

Leventhal Animated Drawing Elucidates Mystery of Flying
—Paramount-Bray Offering.

AN UNUSUALLY clear illustration of how the aeroplane wends its way through space, and the reasons why it is able so to do and still maintain its balance is presented in the 107th release of the Paramount-Bray Pictograph. Among the things that we learn is that the aeroplane has two rudders, one with which to steer its course straight ahead, and the other to be used in the up and down

movements. Previous to this we have learned through this clever drawing the theory of the conquest of the air. This is done first by means of a boy's kite, after which it is explained that constant motion is the secret of keeping aloft. The entire mechanism of the aeroplane and also the proper method of manipulation is explained thoroughly. The subject as it appears in the Pictograph is entitled "The Rudiments of Flying."

Screen Magazine Progressing

Universal Films Interesting Subjects Presented in Intelligent and Entertaining Manner.

TO THOSE who have followed the career of the Universal Screen Magazine it is noticeable that it has progressed with remarkable rapidity and has yielded to the pulse of public necessity with ready response. Subjects have been chosen for it that are of vital concern to the economic and domestic welfare of the average citizen. Patriotism has also held a firm place in the efforts of the staff of the magazine, as it has, in fact, in the whole policy of Universal News and informational distribution.

An example of their efforts in this direction are two coal subjects, which have been released in Nos. 56 and 59. The question of fuel shortage has been uppermost in everyone's mind for weeks—hence the preparation and immediate presentation of these two educational epics!

One in No. 56 portrays vividly and in detail the new Niagara Falls engineering project, which when it reaches completion and even appreciably achieves the success which its sponsors—some of the foremost engineers in the country—predict, will effect a yearly saving of sixty million tons of coal to the sorely-pressed people of the United States.

The staff of the Magazine has just produced another subject of a vitally interesting nature, entitled "The Making of a Newspaper." It is to be released in three parts. Part One exhaustively portrays the manufacture of paper. Part Two will show how the business and editorial departments are conducted, and Part Three how the paper is printed and gotten onto the streets.

It is also arranged to release very shortly a ribbon story which should be of prime interest to women. The Audubon Society have been conducting a vigorous campaign against the use of birds' plumage for the trimming of women's hats, and have in a large measure been successful in arousing public sentiment against this barbarous manifestation of feminine vanity. The ribbon designers, taking their cue from the Audubon Society, have been spending a great deal of their time at the American Museum of Natural History in quest of inspiration for ribbon designs. The result has been the creation of some remarkable effects. Considerable footage has been devoted to the filming of the designers at work as well as to the actual weaving of the ribbon and illustration of its final use in trimming gowns and hats.

"From Here to Summerland"

Another Bruce Scenic Released by the Educational Films Corporation of America Attracts Special Notice.

AT THE commencement of the beautiful Bruce scenic, "From Here to Summerland," the artist of the camera reminds us that at the end of the road there is always lurking behind the bushes a trail to somewhere else. And so at the end of the road the traveler leaves his car which "may not be safe" and decides to forget it. With his pack train and dog he starts along the trail which leads to places where "the grey ghosts of trees are white and bare." There is also a great glacier which must be surmounted, "and just around the bend of the road there is always something new." Traveling along this beautiful trail to Summerland there is a chance to forget all and to really begin to live. At least so says the scribe of the screen. When the last bridge is crossed which, by the way, "merely reminds one that others have gone before," the ascent into the mountains becomes a

reality and we rise with the camera man into that glorious world of silence and whiteness that seems at times to dissolve into the sky itself. In this region we meet with lakes which mirror with the clearness of reality all the things that chance to cast shadow across their surface. And finally after weeks we reach the valley of Summerland, the land that few men find, a land of wooded slopes, of gushing waterfalls and wonderful fern-clad canyons. These are the paths through which this beautiful picture leads us.

Inter-Ocean at Rivoli

"Hunting Big Game in the North" Well Received—First Instalment Contains Much Interesting Material.

THOSE who enjoyed the first instalment of the Inter-Ocean Film Corporation's picture entitled "Hunting Big Game in the North" during its recent appearance on a Rivoli program were probably not aware of the fact that they were looking at the first reel of a five-part educational feature. This, however, was the case, and there is much enjoyable material yet to be seen in the next four instalments.

In this particular section we go with the cameraman by the inside passage to Alaska. Splendid views of Muir Glacier are seen, and in subtitle attention is drawn to the dangers attendant on the close approach to the walls of the glacier, from which huge boulders of ice are constantly falling. There are also some good pictures of a black bear with her cubs, and of the Alaskan reindeer, with information concerning them. But perhaps the most interesting of all are those illustrating the salmon industry. Closeups looking downward through the surface of the water give an idea of the quantities of fish that are to be had in that particular spot. There is also to be seen the hauling in of the nets and the capture of thousands of the finest of the species. Pictures of seals at the Bogoslof islands are included in this reel, which proved a fine offering and was received with marked interest.

Items of Interest

The Universal Screen Magazine No. 58 contains a lesson in domestic science by Mrs. A. Louise Andrea which teaches how to make a delicious cheese soufflé. This lesson, given in detail, is very complete and not only is the proper amount of each ingredient tabulated in subtitle, but the actual mixing of the ingredients in closeups and the cooking of the soufflé are shown. The feminine part of the audience will greatly appreciate this subject.

* * *

Interesting subjects appearing recently in the magazine section of the Rivoli program were "The Indian Fisherman" from the Finley Nature Studios, showing the Indian fishing in the Columbia River in his own primitive fashion; "The Confession of Pongo" from the Educational Films Corporation of America, in which a monkey struggles comically with the perplexing problem of seeing his own image in a mirror; splendid skiing scenes from the Hearst-Pathe News, and "Keeping Cops in Trim" from the Universal Screen Magazine.

* * *

Orrin G. Cocks, Advisory Secretary of the National Board of Review of Motion Pictures, has just returned to New York from a two weeks' visit to a number of cities near training camps made under the auspices of the Playground and Recreation Association of America for the purpose of studying commercial amusements provided for the soldiers and sailors. He visited Boston and Lowell, Mass., New London, Conn., and Philadelphia. In Boston he attended a meeting of the Massachusetts branch of the Motion Picture Exhibitors' League. A dozen of the exhibitors present offered to distribute free tickets to certain of the men in the Service Clubs, at the Navy Yard and elsewhere as their bit. The exhibitors were unanimous in expressing the desire that no films should be exhibited to soldiers and sailors which might be suggestive or improperly stimulating. It was suggested that a committee be appointed to co-operate with the Boston Camp Community Service in relation to commerce amusements.

It seemed probable that Sunday movies might be adopted in New London as a war measure, with a view to meeting the recreation needs of the many soldiers and sailors, particularly the latter, to be found in the neighborhood of that city.

In Philadelphia, pictures provided without charge by the exchanges on off days are shown within the encampments and Naval stations where there is no competition with the

commercial houses—in the recreation buildings of the League Island Navy Yard, the Knights of Columbus auditorium at Camp Dix, the recreation hall at Allentown, and to the soldiers in the Frankford arsenal.

* * *

A demonstration of a new color method invented by Leon Forrest Douglass, of San Rafael, Cal., was given in the Wur-litzer Fine Arts Hall, 120 W. 40th street, on the mornings of February 12 and 13. While this method presents no marked differences from what has already been demonstrated in Kinemacolor and Prizma, some of the pictures shown, including scenics, military and flower studies, were enjoyed. A full review of these subjects appears in another issue of the magazine. The Douglass Natural Color Film Co., Ltd., is located at San Rafael, Cal., with Thomas P. Boyd general manager.

James Vincent

DIRECTOR James Vincent comes to be a director by natural training. Twenty years ago he studied science and art under the private tutelage of Professor F. C. Croy, of Boston, who had been a pupil of the noted Steele Mackaye.

In speaking of his early studies Mr. Vincent said, "After I had left the public schools I determined upon a course and found but one real teacher worthy of the name. He became my personal tutor and to him I owe any success that may come to me. He taught me the principles of art and science long before I ever dreamed there would be such a thing as a motion picture director. Strangely enough I was receiving a schooling for a profession equal to that of the lawyer, the doctor, or the clergy. It has been said that anything we learn will be of service to us sometime or other, and this teaching of my old master has stood me well as a director. I continued with him for fifteen years and today he still remains my most valued advisor."

Mr. Vincent has been in the motion picture business for the past fifteen years, having been a member of the original company organized in this country to produce photoplays, all of which are directors of prominence today. This company included Sid Olcott, Keenan Buel, Robert Vignola, J. P. McGovern and George Melford.

Some of the stars that have come under the direction of Mr. Vincent are Walker Whiteside, Valentine Grant, Theda Bara, Madam Bertha Kalish, Irving Cummings, Virginia Pearson, Doris Kenyon and some of his productions are "The Melting Pot," "Gold and the Woman," "Sins of Men," "Ambition," Ibsens "Lady from the Sea," "Love and Hate," and "Sister Against Sister."

Mr. Vincent is a charter member of the Motion Picture Directors' Association and its present secretary. Speaking of the association he said, "We have all the prominent directors in the organization now and it is destined to be perhaps the greatest force in the industry. There are about one hundred and fifty members."

"We have banded together not to set ourselves up in opposition to anybody but to be of mutual benefit. The future of the motion picture business depends much upon its development in quality of production. The reins of quality are vested to a great extent in the director. It goes without saying that the concentrated effort of one hundred and fifty, each drawing from the other, should accomplish more than individual effort. The industry is waking up to the fact that better quality is needed. The director has always held this opinion. If directors can find ways and means toward better pictures I am sure the producers will be only too happy to cooperate with them, in which case the future of the motion picture is assured."



James Vincent.

the film ran to good business for ten nights as against the usual seven to dwindling business. Mr. Sidhoa also got out a ten page booklet for the film, with cuts, press comments and a well written synopsis of the play. The type and general handling seem odd to Western eyes, but the work is well done and the proof reading is unusually excellent. When you kick at the idea of writing one bill, think of what you might have to do to make money with a release, and be content. But you will note that general publicity methods are about the same the world over, and Mr. Sidhoa does about what is done in New York or London, though he does all that he can do instead of doing only part and wondering why he does not make money.

Decker Did.

Comparatively few houses have reported a Christmas treat for the kiddies. Charles W. Decker, of the Majestic, Grand Junction, Colorado, not only gave the kiddies a free morning show New Year's Day, but he made it something worth while, even though he had to hire a Baby Osborn five-reeler just for this single performance. It pays to treat the youngsters right, for they are the best press agents a picture theater can have.

Light Effects.

With a little aid from "skedoodle plugs," A. C. Raleigh, of the Rialto, Butte, Montana, seems to be getting all sorts of fanciful effects. The "skedoodle," as Mr. Raleigh recently explained, gives a flasher in small space. We do not know the device, but it certainly seems to come in handy around the Rialto, and Mr. Raleigh takes advantage of the fact that the flasher is many times more efficient than the fixed light. Mr. Raleigh writes:

I am enclosing a few "samples" showing my use of white space and would like your opinion. I frequently take part in something akin to an argument concerning the relative value of white space over heavy black type and borders—what I call the "foundry and funeral stuff." I have one advantage in that few advertising men seem able to resist the filling of space, and I hate to spoil it!

We are still working the moving stunts and they seem to get over "big." I have been using eight-foot cutout heads with "skedoodle" plug effects—for instance, I used such a head on "Come Through" and put a light back of the end of the cigarette. The cigarette end was cut out and red and yellow crepe paper—two layers—pasted on. The light was on a "skedoodle" plug, the effect being a long "drag" on the cigarette. In the case of William Farnum in "When a Man Sees Red," I cut out the eyes—that is, the high lights and put red paper behind the board. I also used the plugs.

Both of these proved very effective, and the "Come Through" head we sold to the local exchange, who are sending it around with the picture in this territory.

I use these lighting effects in the lobby, too. I find that nearly every three-sheet has some part that can be cut out and lighted. The result, from my personal observation, more than justifies the trouble and slight expense.

My advance notice is hung at one end of the lobby in a four-foot circle with the name of the star or picture cut out and different color crepe paper back of the cut out and, of course, the "flasher." I arrange these so that the flasher shows at least twice in the time that it takes a person to walk from the entrance to a point under the sign so he is bound to see it. These signs are not "loud" enough to stagger anyone but just strong enough to catch one's eye, and they in no way interfere with the general lobby display.

These displays any exhibitor who has a slight "mechanical" sense can put over and, being different, will help the little window out in front. I would be very glad to help anyone in putting on any of my stuff at any time (at no expense to them as far as I am concerned), merely for the asking. They may not prove good in Podunk on the Raritan, but they certainly have been pullers here.

It may not seem, to some persons, that merely putting color into the eyes of a three-sheet is going to be worth the trouble it takes, but try it once, and you'll be surprised, and, as Mr. Raleigh says, there is some spot in almost every three-sheet that will take light to good effect. We reproduce three examples of Mr. Raleigh's advertisements.

All are three columns wide and vary slightly as to depth, the right-hand and middle displays being twelve inches deep, each. The advantage of the deep black border is largely in that you can work closer to the edges of the space without suffering from the nearby advertisements, but we like the white space better, and Mr. Raleigh handles it with more than usual skill. His stuff is never so white as to look bald, and yet it never suggests crowding. Study these well. They will repay you for the trouble. There are times when a twelve-point black border will work better than white space, but not very often does it happen that ink is as good as paper, if you tell what you have to say in what little ink you use.

A Christmas Page.

A. H. Cobb, Jr., of the Temple, Hartsville, S. C., sends in his Christmas page for comment. Really this is a half page, filled in with notes and comments of the players booked. By paneling in Mr. Cobb holds his

various items apart, but we think it would have been more profitable had he taken more of the space for the display for his various items. It is too crowded to make a good first impression. With all that space at his command, he should have spread the features so that even the man in a hurry could not help seeing them. This does not necessarily mean much larger type. It does mean a more open display. But since he was not hampered for space, he could have made his talks a little more full and decidedly more inviting. There is no longer any appeal to the "A Laugh in Every Foot." It has been overworked, and it never was convincing. To say that this story enjoyed a long run in China in the native tongue would have been some argument as to the merit of the story. Mr. Cobb tells what he has to offer, but he does not make you want to see his displays. The best of the boxes is that for the Pickford story. Here he tells something of the play. The lower portion of the advertisement is largely waste. Full face type in the mass is not as easy to read as a Roman of the same measure. Here it would be less desirable, even were it more readable. If he wanted to fill in with gossip, it would have been better to have set the matter in the body type used by the paper, to give the effect of reading matter. It might even have been well to have cut off the advertisement above this section, to convey the impression that the lower part was the paper's text and not a portion of the advertisement. We think that half a page would have been ample and this would have permitted the use of two half pages in succeeding issues.

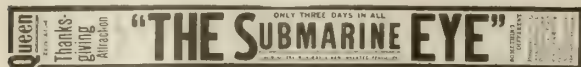
Soldier Slides.

Joseph V. Yeager, who has just added a third theater to his string at Raton, N. M., is using slides of the local boys who have enlisted. They are making a hit now and he has a full set for later use should they be killed or perform some unusual service. The slides do not

cost much in proportion to their usefulness and the first showing will more than pay their cost. The photographs are returned to their owners, unharmed, after the slides are made. Mr. Yeager seems to ooze out all over the local paper. In one four page issue he has a half page ad and eight readers, for a total of seventeen inches "pure reading." An eight page sheet gives eleven readers in one issue, together with the same half page.

Rubber Cuts.

Jean Finley, of the Queen, Galveston, Texas, in sending in an interesting batch of stuff, writes that when he came to make up "The Submarine Eye," he found he had only rubber cuts, and you can imagine what a rubber cut would do on the stereotyper's steam table. One advertisement he dropped down a column. To get the effect turn the



page sideways. This will work all right with a title easily read, and this seems to have gotten over. For a three tens he used the wishbone with a Puritan and his wife going home with the Thanksgiving turkey above the point of the bone with the type within the arch of the bone. It was a timely cut and worked. For a program listing Arbuckle's "His Wedding Night" and Mae Marsh in "Sunshine Alley," he used this type introduction:

QUEEN

"Always Worth While"

Presents the best program of moving pictures at all times for your entertainment and education. At various times during the coming months we will have special weeks; times when a concerted effort will be made to claim your attention and patronage. Just as the department store has its special sales, the Queen will have its bargain days. We want you to say "There's always a good show at the Queen," and we are going to make one great effort to bring this about. Go along with the Queen crowd, you can't see a bigger or better show in Galveston. As proof, take the program for tomorrow and Monday we present.

This was enclosed within a heavy ornamental border and ran into a framed cut of the Arbuckle film, with a type display for Miss Marsh, who got rather the worst of the showing in spite of her strong popularity. Hart, with the inevitable two guns, is shown in a highly ornamental border, but the strong blacks and whites are too heavy for the delicate design of the edge. This would have been better for a



Pickford, but the border around the Pickford cut would be almost too heavy for the Hart, since it would bear down the value of the cut. In comparing the two, block off the other. Rugged cuts should have strong borders, but not so large as to detract from the chief drawing. On the other hand, lighter subjects should be given less pronounced borders, though they should not be so small as to fail to hold the advertisement together. In the Pickford display we think that a twelve instead of a twenty-four point border, with the rest in white space, would have given better results. Mr. Finley should put a couple of passes into his pocket and talk to the composing room foreman, explaining that no one is dead enough around the Queen to warrant a twenty-four point border on a two column advertisement.

Try It.

Stick some of these in your own program:

TO AVOID THE THEATER WAR TAX IS TO PLAY THE PART OF A SLACKER.

Remember the theater only collects the tax—the U. S. Government gets every red copper of it.

The sample is from the Poli, Scranton, Pa.

Cross Pages.

The Hardwick Brothers, Clovis, N. M., have changed to a new style of advertisement—cross pages of varying depths. The example shown is eight elevens and is a good example of their new style. The bank



of all capitals in full face just below the film title is not easy to read. A twelve point Roman would have been better, but apart from this the design is excellent and it is only one of a series, along the same general lines, but with a new treatment for each subject. We are sorry we cannot give space to all three. They also send in an eight page program with a green card cover (twelve pages in all) giving the plays for a month on the first inside page with plenty of first-class house talk, along with some chat. One new feature that we like is on the third cover page. It is titled "The Pick o' the Plays," and it lists the nine chief titles for the month, giving them especial distinction without detracting from the others in the full program. The back page gives full information about the house, prices and times of showing. They usually get out a good monthly program, but this last is about the best they have sent in. And there is a clipping from the program that any town house can use to advantage:

A SMALL TOWN AUTO SHOW.

The part of the show you pay nothing to see, is the auto show in front of the Lyceum every evening. If there is a new car in the country or going through the country, it is sure to be parked in front of the Lyceum. If you like to look over the latest styles and designs in automobiles, just stroll down to the Lyceum any time during the evening. Or, if you have a new car you want the public to see, bring it down and park it in front of the Lyceum. You'll see and be seen and it just goes to prove that quality people are numbered among our regular patrons.

This not only appeals to the autoist, but to the man who wants to buy a car and 999 per cent. of the population falls within one of those two classes.

Try This.

Here is something from the program of the Garfield, Chicago, that can be taken over into your own program with profit:

"SUCCESS"

Goes to the nation that believes it is going to win the war. Mental depression on the part of those at home is just as dangerous as German submarines. No other agency comes so close to the people as the motion picture. It is our "bit" to redouble our effort toward showing pictures that will lighten the burden of worry and sorrows of those who have sent men to the battle front.

It is not going to help win the war to huddle up and groan. Keep cheerful and you'll be in a position to buy more Liberty Bonds. Pass cheerfulness along and you'll be doing your bit.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EYES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, \$2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schiller Building
Chicago, Ill.

Wright & Callender Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses by criticized, whether or not a fee is sent therefor.

That Synopsis Polisher.

(Continued from last week.)

38. She utters wierd and unearthly sounds in the dead of night that waken him trembling and frightened from sleep.

39. She wraps herself in white sheeting and enters his sleeping room; she wakens him with moans and accusations as though she were his mother, and allows him to see her only as she glides away.

40. She leaves scraps of paper, bearing messages of accusation from his mother lying about, and Legree reads them in terror.

41. Legree is reduced to such blind fear he takes to hard drinking; he grows sick from dissipation; he becomes bedridden and alone; raving in any agony of fright, he dies. His death is discovered by Sambo, who rushes in to report two ghosts upon the avenue; in the excitement of the death the ghosts are forgotten, and Cassy and Emmeline reach the highway and make good their final escape.

42. They travel up the Mississippi as lady and maid; Cassy overhears a conversation on the boat between a lady and gentleman who had just come together in Cassy's vicinity, and whose exclamations disclosed the fact that they were childhood friends, not met for ten years.

43. The conversation drifts to mutual acquaintances, and they begin to inform each other about absent friends. The man says:

44. "You remember Henry Gathens? Well, he reformed. He bought back his slave boy, and searched the states for the mother. Failing his quest, he went North."

45. Cassy falls prone in an agony of emotion; the lady and gentlemen assist her to a bench; Cassy explains to them that Henry was her master and the boy is her son; they commiserate and the man gives her Henry's address.

46. Cassy continues northward with Emmeline; she goes direct without difficulty and finds Henry.

47. Henry and his acknowledged son are wealthy and respected people.

48. There is great joy in the reunion.

49. Henry causes the marriage ceremony to be performed, and Cassy is at last a wife, and at last—free.

In the first place, it will be noted that Mr. Harrison starts his story too far back. He calls it "Legree's Cassy," yet he gives her entire life history. Something of her antecedents is essential to the proper understanding of Cassy's make-up, but the premise here is too minute, going back to her girlhood and following her through the numerous affairs that finally bring her to the Red River plantation.

In her story Mrs. Stowe gave all this because she was writing a treatise on the evils of slavery in the guise of fiction. She sought to incorporate into the tale of the humble black the tragedy of the nearly white woman whose one-eighth black blood made her a human chattel. As an arraignment against slavery, this was all right, but as fiction it was weak plotting.

To find Cassy upon the Legree plantation and start the story there would be as bad. To understand Cassy we must know something of her earlier history, but we do not need to know her whole life to understand her later actions. We must have enough of the premise to make Cassy's moods understandable. More than that is excess. It is not essential to tell of all her previous experiences. The one thing we need to gain clear insight into her character is that she is a misfit on Legree's plantation. She is not a complaisant octoroon, nor is she merely a bad tempered one. She is a woman raised as a white child in whom there burns a fierce resentment against her curse of blood. Her detestation is deeper than her hatred of Legree. It is a protest against fate. She does not hate Legree as much as she does the conditions Legree stands for. To this end we must show something of her early life, to gain contrast and to make understandable her state of mind.

If we show just a touch of this earlier life, it should be sufficient. It is not necessary to show all of her early life; indeed, to do so will be to weaken sympathy for it. It will make a better story to show her as the slave-mistress of Gathens. In a single vision of two or three scenes her childhood can be recalled. To use Gerald as the means for getting her out of Gathens' life is bad plotting for the reason that to do this will lead the spectator to expect to see more of Gerald. It would be better policy to let Gathens sink through environment rather than as part of the plan of Gerald to win Cassy unless later use is to be made of this factor. Then Cassy is sold to Legree or a leader may be used to explain that after many changes, due to

her uncertain temper, she is sold to the Red River planter. Then, and not until then, the real story starts, so that all coming before this should be gotten over as quickly as possible and with the fewest number of scenes consistent with clearness, the object not being to show the change in Cassy as to show why she is changed; to show that she has been used to better things and has a reason for resentment.

With the premise established, the greater portion of the story should deal with Cassy and Legree. In Mr. Harrison's synopsis, but half of the story includes Legree. His preparation has been too careful.

Having disposed of the plot formation, let us study the script itself in detail. Mr. Harrison does not make the common slips in English, yet his first line shows a common error when he speaks of Cassy as a "beautiful white girl." She is not a white girl. She is an octoroon, since she is the child of a quadroon and a white man. She is one-eighth black. "White" is here used in the sense that she is not black. As English it will pass, but this is not English, but synopsis, and one cannot be too definite. Cassy, then, is not a white girl but "a beautiful octoroon, so nearly white that she passes for such save among those who know that she had a quadroon mother." Now the director can make no mistake. Cassy is not a white girl, but an octoroon with a white skin.

In the interests of that same accuracy, it would be well to reconstruct the remainder of that opening paragraph. It does not give a clear idea of the situation. One is at a loss to understand "Madame, the planter's widow." Of course, in the reconstruction this entire run of action will be eliminated, but should it run, it would be necessary to give the staff writer a better idea of the relations of the persons. "Madame," of course, is not Cassy's mother, though the husband of Cassy's father. This idea can be gathered from the paragraph, but it is better to be fully clear.

Cassy, a beautiful octoroon, so nearly white as to be accepted as such save by those who know that she has a quadroon mother, is brought up by her father, a rich planter, as his daughter. At his death Cassy notes with growing horror the changed attitude of those whom she loves and she regards with increasing dread the cold, unfriendly manner of the planter's widow, who has always resented the presence of the child in the house.

Now we get a better picture of the situation. We see the unfortunate illegitimate child, deprived of the support of her loving father, feeling the change that has come with his death. We know precisely her position in relation to the widow and others—the latter dropping away from the deposed favorite, fearful lest any show of loyalty involve them, as well, in the relic's disfavor. We get in a brief paragraph the essence of slave-childhood.

The second paragraph is clearly defined, but the third will give some trouble. It is difficult to see how, with these premonitions, Cassy still believes herself free. Either these earlier thoughts should be toned down or the belief in her freedom be eliminated. This would not materially affect the story, though, of course, it would suggest a greater delicacy on Cassy's part were it intimated that she would not have shown similar interest if she knew herself to be a slave. As a matter of fact it would be well to tone down the previous suggestions and work to the greater climax that comes in paragraph six, though here, again, we have a false situation in Cassy going with the man without marriage and without any particular formality. It would be better to rearrange the facts to have Cassy come to the conference between Henry and the lawyer expecting to be betrothed only to find that she is to be formally turned over to Gathens as his chattel.

In seven a clearer picture of Gerald should be drawn. It should be shown then what his character is. The character revelation comes very quickly, but it is best to introduce the character at the first entrance instead of permitting the reader to wait and draw his own inferences.

Beginning with seventeen the action should be more strongly drawn. Incident should replace statement of fact. It is incident the reconstructor needs. He can invent his own incident, but it is better, in essential situations, to give the same incident that formed the story in your own mind. The downfall of Henry can be suggested in broad strokes, for here the object is merely to bring about his ruin, but eighteen should be expanded, at least to the extent of suggesting two or three ways in which Gerald torments Cassy through the child.

(Concluded next week.)

Technique of the Photoplay

By

EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots.

"Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.
Schiller Bldg., Chicago Wright and Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

The British Columbia Moving Picture Machine Operators' Examination, Examination Room and Equipment.

Over a year ago the moving picture machine operators of the Province of British Columbia petitioned the Provincial Government to cause legislation taking over the examination of candidates for licenses to act as moving picture machine operators. The Government, after considering all phases of the proposition, accepted the request of the operators and started to obtain permission to allow other places conducted examinations. Considerable correspondence was carried on with cities and states to the west and south but nothing in the line of the practical examination, such as the Government had prompted could be found. In the meantime it was up to the Government to decide the type of examination which would be based entirely upon the knowledge of projection.

With this idea in view the planning of the examination room was presented with land apparatus purchased which was similar to that used by the electrical room of the city. To the extent necessary to make sure that the examination might really be able to measure the knowledge of candidates. The projector apparatus consisted of the following: standard projection machine, Panplex, Powers 6A and Edison Model B. These being the types of projection machines used in the province and the machines with which all operators are supposed to be familiar. These machines are all kept in the examination room and when the candidate is examined upon them all the paper work of the examination is based upon the machine with which he works.

The electrical equipment for projection is necessarily a very important part of the apparatus. It consists of all apparatus

necessary for the generation, limitation, transformation and rectification of current for use in projection work, as follows: one motor generator set consisting of an a. c. three-phase 220 volt motor and a 65 ampere d. c. generator. This machine is a Canadian Westinghouse Special Moving Picture type, complete with switchboard.

A bank of six 25 ampere, 110 volt rheostats forms the current limiting apparatus. These are so arranged that they may be connected either in series, multiple series, or series multiple.

One Edison special projection transformer 20 to 65 ampere secondary, 110 volt primary comprises the transforming apparatus. The rectifying apparatus consists of one 40 ampere mercury arc rectifier.

In addition to this apparatus there is a large four panel switchboard, all panels of which are identical in appearance, but carry electrical energy of various forms, such as 600 volts d. c., 100 volt three phase a. c., 220 volts three phase a. c., Edison 220-110 volts from a three wire a. c. system or 110 volts d. c. These boards are so arranged that the bank connections may be easily shifted, thus changing the form of electrical energy applied to any individual panel.

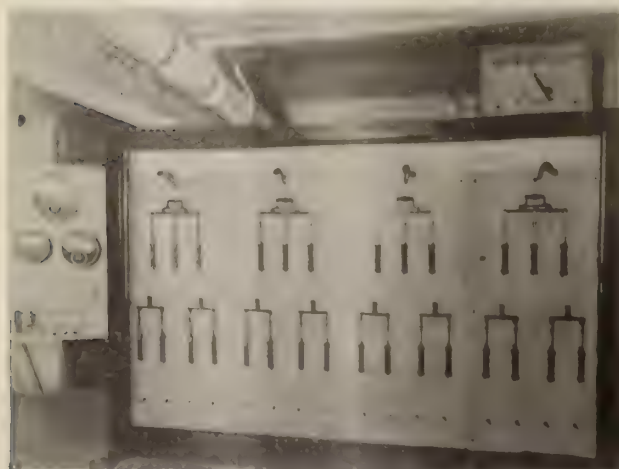
This board is used for testing and for projection work. It is made of grey marble upon which are mounted 600 volt switches. The rear connections are such as to allow quick changes from one panel to another, thereby eliminating the chance of one operator telling another what panel carries a given form of energy.

In order to allow the safe handling of this board there is a small control board, also made of French grey marble, mounted with the following assortment of switches: one 220 volt 2 pole, 60 ampere double throw; one 220 volt 150 ampere 4 pole; and one 100 volt 60 ampere 2 pole switch, all fixed. This board is located in a separate room and has full control of the current applied to the main board.

Today, as never before, is being recognized the truth of the saying, "It's all in the lens." This is true of the projection lens as perhaps to a greater degree even than of a photographic lens. In order to thoroughly examine the candidate on this branch there is an optical department to the examination.

The phase of the examination calls for the exercise of much care but we delve too deeply into the theoretical end of light ray work and as photo has of late been so many new and startling developments it is necessary that a great deal of discretion be exercised in the examination of candidates on this subject. The apparatus of this department consists of three different types of projection lenses.

These lenses are used either assembled or disassembled. There are also the two well known types of condenser lenses, viz. plano-convex and meniscus bi-convex. The choice of a lens, its merits, its faults and the improvement of these faults, the advantages of the later types of lenses over the older forms, the choice of condensers, their faults, their merits, the merits of the meniscus bi-convex set as compared with the



Test and Metering Panels.



Generator Set, Panel and Rectifier.

plano-convex set, all tend to lead to the discussion of the two forms of aberration, namely, spherical and chromatic, there causes and effects as well as the necessary steps to reduce both of these to a minimum. (Begin to set up and take notice now, don't you, friend reader?—Ed.)

Lastly there comes the public safety part of the examination. The candidate is very carefully watched all the way throughout the examination for signs of careless work. He is given a free hand and after he has done all his work, is almost sure to find himself up against a miniature film fire. Here his action are watched more carefully then before. After this he is questioned about the construction and equipment of operating rooms, the auxiliary equipment of operating rooms and the auxiliary equipment for public safety.

Let us enter the examination room with a candidate and trace his course through the maze. He is given a pair of overalls to protect his clothes and is led to the test board over which is mounted a bank of six test lamps, connected in series. He is at once set to work to find out what is what in the juice line. First crack out of the box he strikes, we will say, 600 volt d. c., recognizes it and passes on to the next panel. Here he finds 220 volt between the two outers and also between the middle one of the outers, but nothing across the middle and the other outer.

Guesswork usually commences here. After being allowed three or four minutes to figure the thing out, he is moved to the next panel, which may be the one carrying the Edison three wire system in which the neutral is misplaced. Nine times in ten there is a lot of guesswork engaged in again. The last panel he goes up against may have 220 volt, three-phase, and often this proves to be the hardest board to figure out. For each panel there is a given percentage allowed, and track is kept of the percentages he makes on each one.

When finished with the test board he is taken to the motor generator set and asked to look it over very carefully to see that everything is in good order. He is questioned regarding the type, whether the generator is series, shunt or compound; how electricity is generated, etc. These questions tend to show whether the candidate really understands the principles underlying the action of the machine. After having satisfied himself that everything is O. K. he is told to pick out the fuses for both a. c. and d. c. sides, which shows whether or not he knows how to safeguard his machine. He is told to start up and get current. This he fails to do, however, and is asked to locate the trouble or troubles causing this failure. The percentage marking is done as before.

From the generator set he goes to the bank of rheostats and does some connecting, thence to the blackboard, where he figures out the amperage with various rheostat connections. Having done this he is told to hook one of the projection machines in circuit with resistance sufficient to give him 50 amperes at the arc. Percentages are marked as before.

This brings him to the projection machine itself, and after a few general questions on the construction of the various projectors, what advantage one machine has over another, he is set to work on the type of machine he is most familiar with, and here his real mechanical examination starts. Functions of gears, toggles, etc., speed of intermittent, width of shutter blades, relation between speed of intermittent and width of shutter blades, setting of shutter on shaft, elimination of travel ghost, with or without setting shutter, taking up of lost motion in gears and intermittent, effect of worn aperture plate, amount of tension, takeup tension, etc., usually cause Mr. Candidate to remark that he never before knew that a picture machine has so many parts, or could develop so many faults. Lamp-house, carbon discussion and the placing of the arc in relation to the condensers naturally leads to the optical department of the examination, by opening up a discussion of the correct placing of condensers. Candidate is required to assemble a lens which has been taken down, and while so doing is sub-

jected to questioning regarding the different glasses which form the lens, their material, shape and the reason for this combination. He is led to the discussion of chromatic aberration, its cause and effect; of spherical aberration, its cause and cure; of distortion, its test and, so far as possible, the remedy.

He is possibly asked to draw out the travel of light rays from the arc to the aperture, putting in all the zones. Discussion of plano-convex and meniscus bi-convex condensers, the percentage of light on the screen at various distances and with various amperages at the arc. He is asked to mount the lenses in the projection machine, thread up, set the shutter, and put in a picture. He has many trials and tribulations, but blessed be he that conquers, for he that obtains the necessary passing percentage gains a license that is second to none in the world of projection art, a British Columbia first class card. (To all of which I say Amen.—Ed.)

Sample Examination Questions.

OPTICAL BRANCH.

(1) Given a 17 foot picture at a 100 foot throw, what is the approximate percentage of light lost between the front condenser and the screen? What is the relative light intensity of an inch and a half spot to the light on the screen as compared with a two inch spot? (Hugely important.—Ed.) The amperage remaining constant in both cases.

(2) Show how you would try to reduce spherical aberration in the lens before you. Test this lens for distortion; for chromatic aberration. (Excellent.—Ed.)

(3) Given a 20 foot picture at 110 feet, what plano convex condenser combination would you use, how far apart would you space them? What is the supposed advantages of the meniscus bi-convex combination over the plano convex. (Excellent except that modern practice bases condenser combinations on amperage instead of throw and picture size.—Ed.)

MECHANICAL BRANCH.

(1) What is the relative advantage of a $5\frac{1}{2}$ to 1 intermittent as against a 4 to 1 intermittent movement? (Fine.—Ed.)

(2) What mechanical defects will cause travel ghost on the screen when framing lever is moved above center? (Does not apply to all machines.—Ed.)

(3) What governs the proportions of the shutter blades and under what conditions could we use a properly balanced three wing 50-50 shutter? What advantage would this shutter have over a properly balanced two wing 50-50 shutter? (Splendid.—Ed.)

SAFETY BRANCH.

(1) Design an operating room which embodies your ideas of what an operating room should be, naming the six principal points to be considered in the construction thereof. (Good.—Ed.)

(2) Given a British Columbia standard reinforced concrete operating room for two moving picture machines and a stereo, what auxiliary fire protection apparatus would you ask your manager to provide? In the aforesaid room four thousand feet of film accidentally become ignited during the show. What action would you instinctively take? (Room here for lot of discretion on part of examiner, but a good question.—Ed.)

(3) What simple action can any operator take that will go far toward eliminating film fires, safeguarding the public and at the same time improve his own projection? (You've got me stumped. Can't figure out what you mean. Enclose condenser light ray would not apply to all machines. Think you must have worded this wrongly.—Ed.)

ELECTRICAL BRANCH.

(1) Give approximately the relative efficiency, for moving picture projection work, of electrical current as follows:



Simplex Machine in Examination Room.



Lenses and Condensers for Optical Examination.

(A) (a) Alternating current through a rheostat, and
(b) Alternating current through an A. C. economizer or Fort Wayne compensator.

(B) (a) Direct current from a rectifier.
(b) Direct current through from A. C. to D. C. economizer.
(c) Direct current from motor generator set using ballastic resistance, and (d) direct current from D. C. to D. C. economizer. (All excellent except that, in "c," you should designate voltage in each case.—Ed.)

(2) Make the connection that will give approximately 100 amperes from a 220 volt supply line (direct current), using the following non-adjustable rheostats, viz.: three 50 ampere 110 volt, two 30 ampere 110 volt, three 25 ampere 110 volt, and two 15 ampere 110 volt. All the instruments are to be used. (Fine, but plenty of time should be allowed on this.—Ed.) What is the ohmic resistance of one of the 15 amperes rheostats in this connection? (Good, except that due to rheostat variation only the connection giving the theoretical amperage could be given.—Ed.)

(3) Throw of picture is changed, so that instead of a 12 foot, you now have a 20 foot picture. The amperage you were using before the change was made was 65. What amperage will you have to use to get the same screen brilliancy (per square foot.—Ed.) as you had before the change, assuming the optical equipment to remain constant? (Hardly a fair question unless you add that the question assumes a constant increase of light strength at screen with increasing amperages. In practice I think the correct answer would be: "Same unit of screen area brilliancy could not be had no matter how much amperage was increased." But maybe that is answer you expect. Make the 12 foot amperage 20 and your question might apply, though very difficult of computation.—Ed.)

We are indebted to Mr. W. A. Oswald, Assistant Censor and Inspector of Moving Pictures for British Columbia, for the above extremely interesting description of the British Columbia examination of applicants for license to operate motion picture projection apparatus in that province. While in Vancouver it was my privilege to meet Mr. Oswald and his fellow board members and to examine the plant which is described. Mr. Oswald and his colleagues are efficient, conscientious officials. The examination is a corker. It is what every examination ought to be, viz., one which cannot be gotten by except by one possessed of real knowledge.

Managerial Incompetency.

Recently the editor visited a ten-cent-admission moving picture theater on Broadway, near Forty-second street, New York City. For more than an hour he subjected his eyes to severe and entirely unnecessary strain purely through interest in watching to see what new atrocity a wooden-headed director would perpetrate. By and large it was awful. Surely the moving picture industry is firmly entrenched in the affections of the people when it can withstand such utterly stupid but none the less murderous assaults and live.

First let us consider the theater itself. Aside from total lack of control of tempo, the work of the operator was good. That is to say, the projector gave a steady picture and the light was brilliant, of good tone and well handled. But on either side of the screen, midway of its height and not more than five, or maybe six, feet from it, were two exit signs, with white ground-glass letters, eight or ten inches high, outlined in not very dark red. Behind this monstrosity was p-l-e-n-t-y of light; yea, verily, there was abundance! Those signs could readily have been read on the opposite side of Broadway were the walls removed, and would easily have been visible a long block away. And what those two signs did to my eyes and the eyes of the rest of the audience it is a shame to tell. As if this were not sufficient there were eight green side lights on each sidewalk, and from the piano and music rack of another musician a flood of brilliant white light poured back into our eyes, reflected from the sheet music. After the show I took the trouble to hunt up the (mis) manager. He listened to what I said courteously enough, agreed that it was all wrong, promised a remedy and thanked me for having called his attention to the matter. But the point is: *Why should it be necessary to call a theater manager's attention to so obvious a matter as this?* He did not even know what remedy to apply to the exit signs, although common sense should have told him; also it has been repeatedly set forth in this department. Block the letters out in black. That is to say, paint all the glass,



A=GROUND GLASS CARRYING "EXIT" BLOCKED OUT IN BLACK. B=SHEET OF RUBY GLASS. C=LAMP.

except the letters themselves, black, then shove one or two sheets of red glass in behind the front glass which carries the letters so that the letters will be dark red. Thus we secure an ideal exit sign. There is no glare to hurt the eyes of the audience, even though the sign be quite close to the screen. All the audience can see is the letters, in dark red, exit. That is all they need or ought to see. The accompanying illustration sets the idea forth graphically.

The music lights were, in this case, pure stupidity. They could very easily have been entirely hidden. The side lights were necessary under present scheme of lighting used in that theater, but under a proper scheme of lighting they could be dispensed with.

When I entered what I presume was intended as a comedy occupied

the screen. The audience sat in gloomy silence. No wonder! It was well calculated to make one wonder what kind of director staged it and what producer would insult the intelligence of an audience with such utterly stupid stuff. What it was all about I was unable to understand, though I saw most of the thing. Its closing scenes were enacted in a courtroom and violated every possible conception one could possibly have of a court. It was supposed to be funny, I guess. It was almost anything else. God help the man who conceives such an insult to ordinary intelligence to be comedy. Imagine a juror, during the course of a trial, waving his arm around so that every one in the room could see him, making signals to a witness, and the judge looking almost right at him, yet seeing nothing. That was just one of the mild things. And it was supposed to be humor. Faugh! Then there was the feature picture, in which one of the really great actresses of the country was leading woman. But aside from her work, which was excellent, it was, oh, so crude. Man on horseback in public street chases a sick, crippled little girl and thrashes her with a horsewhip, afterward dragging her back to the mill, he on horseback and she crippling along beside his horse. Piffle! Conditions are bad enough in some mill towns, God knows, still they don't go to any such extent of revolting brutality as that. I mention this incident as extra crude, but the whole thing was seemingly put together with a spike maul. Why a really great, thoroughly capable actress will consent to prostitute her art in such a miserable vehicle passeth understanding. The audience sat throughout in stony, dreary silence. Why would it not not?

Noisy Machine.

Walter L. Greehe, Morganton, North Carolina, is having trouble, as follows:

Would you kindly answer the following? Have been running a Power's 6-A motor driven projector for the past four and one-half years. Have had no trouble with same until a few nights ago. But now there is an unusual noise. The machine is in proper adjustment in every way and the sprockets are new. It runs smoothly and quietly until I put in a film, then the noise begins. It is a sort of cracking sound and seems as though it is in the intermittent, but the intermittent sprocket has just the right circumferential play, with no side motion. The picture vibrates but very little and the projector is all right, except for the noise. Any help you can give will be appreciated.

If you have a Handbook, third edition, turn to page 497 and read instruction No. 19. The trouble lies in the apron. Very likely the rollers at its lower end are badly worn. If so, install some new ones and the trouble will probably cease. If not, then, first making sure that the film seats itself between the rollers, bend the ears carrying the rollers so that each roller is moved ahead a little—toward the lamp-house. If this stops the noise, well and good. If not, then bend them a little further, until either the noise is stopped or you are satisfied this will not stop it, whereupon bend them in the other direction. You may stop the trouble with the present rollers by bending the ears, but if they are badly worn, you had better replace them. The noise is caused by the rollers being too far back or too far ahead.

Halifax Fund.

Projection Department.	\$5.00
F. H. Richardson.	2.00
Local Union 306, I. A. T. S. E. & M. P. M. O.	50.00
R. E. Landmesser, Operator, Strand Theatre, Hartford Conn.	1.00
Harry Mackler, Business Agent, L. U. 306.	2.00
Barney Ludescher, Madison, S. D.	1.00
Joe Welch, Operator, Colonial, Bicknell, Ind.	2.00
W. H. Sherherd, Davenport, Washington.	1.00
Opera Utopia Theater, Painesville, Ohio.	1.00
Carl Gilbert, Sioux City, Ia.	1.00
Chauncey L. Greene, Grantsburg, Wis.	1.00
W. J. Yutz, Broadway Theater, Albert Lea, Minn.	2.00

I'm going to close this list right now, with the remark that by and large I'm ashamed of you. All honor to those few who gave heed to the dire need of their stricken brothers. Sixty-five dollars will, of course, help some, but with at least 30,000 operator readers there should have been, at the very least, some thousands of twenty-five and fifty-cent donations in this office long before now. In these hard times even a dollar is a lot for the average operator to give up, but here is hardly a one who could not have easily squeezed out a quarter or fifty cents had he really wanted to. Let us hope that YOU never are called upon to face the icy blasts of a northern winter, with your home smashed to the ground and burned, and the business by which you make your livelihood knocked galley west by a frightful calamity. All honor to those who gave. To you who failed, small credit.

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Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column \$1.00.

The Art in Musical Settings.

RECENTLY we have been regaled by articles appearing in The Literary Digest, Cleveland Plaindealer, Dramatic Mirror, and the New York Globe dealing more or less erroneously with the subject of fitting music to pictures. We are glad that at last the light is snatched from beneath the bushel. It is a frank admission of the importance of music with pictures, but accurate facts should be obtained before the public is given data that is misleading. It is not our intention to enter into controversy upon the subject, but, in view of its seriousness and timeliness, it behooves us to give the exhibitor the important facts concerning this vital question.

In the first place the business of setting pictures is unquestionably an art. Music stands out prominently as one of the allied arts, plastic, and subject to many interpretations. There is nothing cut-and-dried about it. It is a subject unlimited and bounded with no well defined lines. To work in it requires years of close study, and a knowledge gained by constant application. There is an art in choosing a suitable program for a song recital, and divulging variety of color, change of tempo, and divergency of character. The arranging of a symphony concert requires a superlative knowledge of music to meet the demands of the melody-loving patrons. The proper treatment of any art is an art in itself.

Pictures are a comparatively recent innovation. Music is as old as the centuries. To fit these together, in such a manner, to convey a message to the minds of the audience, to get the atmosphere of a scene, and enhance it; to bolster up the weak spots in a film by beautiful melody or strength of chords, is truly an art.

Names of pieces do not always convey of the meaning of the music, and selections of a given name may be used for totally different scenes and still be appropriate. "The Swan," by Saint Saens, may have been written to picture "Swans on the bosom of a lake," but if one had to wait for a particular scene of that kind before applying it, once in a life time would it be heard. If we waited for a good woman to dream her last dream before using "Last Dream of the Virgin," by Massenet, this Andante number might never be used. It breathes holiness and peace, and is most appropriate for ecclesiastical services, prayer, or saintly reverence. Even in the more popular or semi-classical field names mean little. The true sentiment is shown in the melody, the arrangement of chords, and the musical form. The accentuation marks, the tempo sign, and phrasing further enlighten you as to the interpretation meant by the composer.

Music is a universal language, perfectly understood by Spanish, Italian, Russian, or English players, and it is a peculiar thing that every professional musician reads in a score the same thoughts. Changes of rendition are few, and the same tempo are maintained with but few exceptions. Musicians do not read titles. They read notes, and understand their meaning.

Thus we see that by disregarding the name but by analyzing the sentiment and getting the dominant emotion one number will fit many scenes dealing in the same emotion. For example, we have "One Who Has Yearned Alone," by Tchaikowsky. The name in this case is most appropriate, the sentiment being the sorrow of loneliness. Analyzing the composition, we find that the dominant emotion is that of utter sadness, desolation, or intense grief. This number will fit thousands of scenes where the characters and situations are entirely different, and yet be perfect in its suitability. "A Keltic Lament," by Foulds, signifies by its name the lamentations of the Irish, but further analysis shows a dignity in the sentiment of sorrow, with a hope of future emancipation. This, too, will fit diverse scenes. "Romance," by Karganoff, is another sad number of a lighter nature. Its pathos is not deep seated, but speaks more of regret. We have purposely chosen for our examples three numbers marked Andante Sostenuto to show that it is an art to pick the proper piece to suit the scene.

Synchronization is only a matter of the stop-watch with a knowledge of subtraction and addition, so far as the viewing of the picture in the projection room is concerned. But synchronization goes further. In selecting a number for the score allowances must be made to overcome the change of speed of the operating machine. It is almost impossible to take a given number of bars of a "Hurry" and make it fit. If the conductor be fortunate in striking the right tempo (one which corresponds with the speed of the film) he can carry it no further than the following cue, but it is purely luck. The difficulty lies in the fact that a fast Allegro is not elastic. For perfect synchrony numbers with pause notes, change of tempo, or drawn-out endings are to be desired. These act as a block-signal system and insure against overrunning the cue. To properly gauge these blocks does not altogether lie in mathematics, but requires considerable musicianly art.

Be not misled by the idea that a profusion of numbers make a good musical setting. Few pictures need more than an average of six selec-

tions to the reel. This gives thirty numbers to a five-reel feature, including repetitions of the theme. The fewer the better for a smooth performance. It is a grave mistake to fit every "flash" or "close-up," because it produces an irritating effect on the audience owing to its "choppiness." A long theme comprising short phrases is to be preferred to gain the best effects in finality.

It is neither right nor necessary to "kill" a composition by forcing it into a gap too small for it. Remember that the theater orchestra has a responsibility toward the American public that cannot be lightly overlooked. Few people can afford to go to the opera, the symphony concerts or recitals of chamber music, yet the orchestra leader can play for their benefit the best excerpts from all the masterpieces. Already the uplift in motion music is felt, and the people are demanding better stuff. It lies with the musical directors throughout this country to continue the educating of the masses to the higher class of music. It is noble work, and if well performed becomes in itself a mighty reward. In fitting the picture do not lose sight of the interpretation intended by the composer.

Music at the Strand.

The Strand, under the managing direction of Harold Edel, presented during the week of February 10-17 an excellent program, as far as selections were concerned, but somewhat mangled in its rendition.

Opening with Offenbach's "Orpheus" overture, the orchestra, as conducted by Oscar Spireescu, did its best work. The "attack" was excellent, the diminuendos and crescendos splendid, and the changing of themes particularly well done. However, the violin solo somewhat marred the overture as a whole, the work not being very clean cut, and the intonation bad. The ending worked up, though, to fine effect, and altogether was very good and smooth.

The music for the scenic was especially pleasing and well fitted. Charles Semrof, baritone, sang in excellent voice, but somewhat confused his auditors by his "lightning change" from "The Trumpeters" to "Homeward Bound." It might be mentioned, too, that his enunciation was rather faulty, which was covered up to an extent by the entirely too loud accompaniment by the orchestra. The costuming, lighting and scenic effects were pleasing, and aided materially in the general scheme.

The fitting of the feature savored of "unpreparedness," for it was very choppy and not as smooth as one would expect or like to hear. All pictures should be specially fitted ahead to insure a pleasing performance.

Another vocal selection, the duet from "Rigoletto," was well handled by the baritone, who sang in very good voice, but the general effect was not so pleasing owing to the handicap imposed by the soprano, whose voice was harsh and thin, and who seemed to be particularly ill at ease in her work. As a whole, the duet was well received, the honors going entirely to the baritone.

Leaders' Service Bureau.

Questions Answered—Suggestions Offered.

Q. I have a theater seating five hundred, which is located in a town of ten thousand population. My receipts do not warrant more than a three-piece orchestra—piano, violin and drum. My drummer is very bad and drowns out the other music. Would you suggest getting a better drummer, or substituting some other instrument?

A. In a small combination like yours we believe drums are out of place. We would suggest procuring a cellist.

* * *

Q. My orchestra plays one reel of pictures and rests the next, and as most of the features run five reels, you readily see that in alternating reels this way every other time the picture comes around the orchestra is playing a different set of reels, but using the same music, which does not "fit." My leader insists that this is the custom in the larger cities. Is he right or wrong?

A. Your leader is wrong. The following custom prevails in theaters that have no organ to relieve the orchestra: The orchestra plays part of the pictorial review, alternating with the piano, according to the judgment of the leader. If a two-reel comedy drama is shown it is played throughout by the orchestra. The pianist plays the comedy alone, and the orchestra plays the entire feature with only ten minutes' intermission, when the pianist again officiates.

* * *

Q. I have an orchestra of six pieces—piano, violin, clarinet, cornet, trombone and drums. They play pretty good music, but the folks in my town are kind of tired of them. Maybe if I would change some of the pieces I could get better results. What changes would you suggest?

A. Your orchestral combination is too "brassy" for pictures. Use piano, violin, cello, flute, clarinet and drums, and watch the good results.

* * *

Q. For two years I have been "fitting the picture" with an electric piano. Now along comes a salesman who wants to sell me a five thousand dollar orchestrion. I am perplexed. Would it be better to use

this money for a real orchestra, or continue on the mechanical way? My patrons say the electric piano is out of date.

A. Would strongly advise spending the five thousand for an orchestra in keeping with the size of your theater.

Q. Ever since "The Birth of a Nation" played my town the people have gone crazy over "Fitting the Pictures," as you call it, and keep asking me to have my orchestra, consisting of eight men, play this same music for my features. Is the score for this available, and would it fit most "battle" pictures?

A. This score is not available for ordinary use, and would not fit your pictures as a general rule. A list of its contents can be secured and you can add these selections to your library.

Q. I notice you state in your reviews that "Cue Sheets can be obtained." I am a leader in a small town with only one antiquated music store that carries popular sheet music only. As my library is very limited, oftentimes I cannot get the selections suggested, or even get suitable numbers with the movements indicated. Is there not some album published that would give me a wide range of music that could be applied to most any "Cue Sheet"?

A. "Concert Album" No. 1 and 2 (G. Schirmer) and "Album of Overtures," Vols. I, II, III (Carl Fischer), will fit any "Cue" Sheet. Of course, you must have a small library in addition, as these will not play a picture throughout.

Q. Last week I had trouble with my orchestra, four "Union" players, all on account of putting in another man who was "Non-Union." As there is no "Local" in this town, and as my "Union" musicians all belong to "Locals" in other cities, and as my new man cannot join the "Union," for there is none here to join, did the others have a right to make the kick and keep the "Non-Union" fellow out?

A. Legally they have no right in the matter, but it would be policy, if you desire to hold your "Union" men, to refrain from foisting on them a "Non-Union" player.

Musical Suggestion Synopsis.

CARMEN OF THE KLONDIKE (Paralta)—Theme for the Heroine—Moderato. Suggest "Land of Dreams," Driffl; "Jacqueline," Behr, or "Melodie," Friml.

Open with a pastoral overture. Follow it with theme and then "John Brown's Body" when the colored gentleman is playing piano. In the fourth reel try to procure that old song of 1898, "Come Kiss Yo' Baby." This is a direct cue. Many dramatic and hurrys are needed, while for the big fist fight scene in the last reel, which is five minutes in length, we would suggest using "Rondo Capriccioso," Mendelssohn, or some other appropriate overture. Cue sheet can be obtained from the Paralta Exchange.

DIVINE SACRIFICE, THE (World)—Theme for the Heroine—Moderato Cantabile. Suggest "Cavatina," Bohm; "Elysian Dreams," Reviland, or "Heart of Mine," Smith.

This is a heavy drama. It opens brightly and requires a Wedding March, and in the first reel a couple of Andantes. Pathetic stuff and furious in the third. The entire fourth and fifth need Andante and Andantino numbers, closing with the Wedding March. Cue sheet can be obtained from the World Exchange.

GRAIN OF DUST, A (Crest)—Theme for the Heroine—Andantino. Suggest "Premier D'Amour," Benoit, or "Tendre Aveu," Schutt.

Melodramatic music is needed, a few pathetic, and some hurrys. No cue sheet available.

HANDS DOWN (Bluebird)—Theme for Dago Sam—Italian Folk Song. Suggest "Amari Amari," "O Sole Mio," or "Funicule Funicula."

This is a Western story and needs the Western treatment. Two-steps,

Fox-trots, Galop, and some dramatic bits. Cue sheet can be obtained from Universal Exchange.

HER BOY (Metro)—Theme for the Mother—Andantino. Suggest "Consolation," Liszt; "Remembrance," Debussy, or "Melodie," Tschaiowsky.

An emotional drama taking place in the South. It is patriotic in the extreme, and will require a medley of patriotic songs if possible. Many pathetic selections are required with a Southern atmosphere to them. Use "Ol' Kentucky Home," "Swanee River," etc., as fill in music for neutral scenes. In the fourth reel soldiers are singing "We'll Hang the Kaiser to a Sour Apple Tree." Use the "Battle Hymn of the Republic" as the melody necessary. This should be followed by church music. Cue sheet can be obtained from Metro Exchange.

HIRED MAN, THE (Paramount)—Theme for the Hero—Tempo di Valse. Suggest "Brise du Soir," Gillet; "Mimi," Gardner, or "Night Song," Faurot.

Most light stuff will do for this picture. Allegros, Allegrettos and Waltz Intermezzos. Towards the end of the fourth reel have ready a two-step, immediately following it with the Virginia Reel. The opening of the fifth is dramatic and requires big stuff. An overture which opens Andante will play the reel by closing with the Theme. Cue sheet can be obtained from the Paramount Exchange.

MARIONETTES, THE (Select)—Theme for the Heroine—Andantino. Suggest "Pleading," Wood; "Esperanza," Johnston, or "Midsummer's Night Serenade," Albeniz.

French atmosphere. Choose music from Massenet, Bizet, Saint-Saens, or Berlioz. During the show of the Marionettes use "The Dance of the Marionettes" if possible. Some dramatic music is necessary, but the lighter vein prevails. Cue sheet can be obtained from the Select Exchange.

MOTHER'S SIN, A (Vitaphone)—Theme for the Heroine—Moderato. Suggest "Barcarole," Offenbach, or "Bowl of Pansies," Reynard.

This is a society drama requiring a few Valse Lentos, some heavy stuff, and two misteriosos. In the last reel use some hunting scene selection. Close with the Theme. Cue sheet can be obtained from the Vitaphone Exchange.

NEW LOVE FOR OLD (Universal)—Theme for Marie Beauchamp—Valse Lento. Suggest "Dodola," Frey; "Heartstrings," Vecsey, or "The Way of Love," Cremieux.

A little Italian music will be needed for the character of Louis Bracchi. Many pastoral numbers will fit the exteriors, and some dramatic music is necessary for the dynamic scenes. Cue sheet can be obtained from the Universal Exchange.

STELLA MARIS (Paramount)—Theme for the Heroine—Religioso. Suggest "Thais Meditation," Massenet; "Serenade," Tschaiowsky, or "Evening Devotion," Kohler.

It might be a good idea if your orchestra can do so to use two themes in this picture, and play an Andante selection for the dual role. Suggest "Love's Longing," Frontini; "In Roseland," Eugene, or "Dialogue," Meyer-Helmund. Many Waltzes are necessary, a few Allegrettos and Moderatos. In the second reel a light hurry and a dramatic tension are needed. Cue sheet can be obtained from the Paramount Exchange.

TURN OF A CARD, THE (Paralta)—Theme for Millie—Moderato. Suggest "Amaranthus," Gilder; "Berceuse," Gounod, or "Sunbeams," Heller.

This is an oil field picture. Dramatic situations abound, and the location changes from Western atmosphere to Eastern. In the first reel a dramatic Agitato is needed. During the fire scene in the second reel would suggest "Figaro's Hochzeit," Mozart, as a fitting number. A couple of dramatic selections, two Waltzes, a Western Allegro, and a big Overture are needed. Close with a simple pathetic strain. Cue sheet can be obtained from the Paralta Exchange.

Bacon-Backer Studios

Model of Construction and Utility Now in Operation—First Production in Making.

THE Bacon-Backer Film Corporation is approaching its undertaking in most propitious circumstances and under most favorable surroundings. These conclusions are derived from a visit paid to the newly constructed studios by a large party of trade newspaper men Thursday afternoon, February 14. The guests of George Backer and Gerald F. Bacon were first regaled with a luncheon, served in excellent taste, at Mr. Backer's newly opened Chatham Hotel, in Vanderbilt avenue, at Forty-eighth street.

The studios, located at 230 West Thirty-eighth street, New York, were reached after a short taxi ride, and then the party of scribes were given a surprise in the efficient equipment for taking pictures that was then revealed. The Bacon-Backer Corporation maintains that efficiency will be its first aim in production, and the centrally located studio gives evidence of a good beginning. Mr. Backer has made the construction of buildings his business for many years, and has given of his great experience his best ideas in the line he has expertly developed.

Built of brick and fireproof, within a short walk from Times Square, the Bacon-Backer studio is of three stories and equipped with every device and convenience for expediting the work of picture production. The structure is truly a model of compactness and perfection in arrangement, comfort and utility. The top floor has a "shooting" space, 92 x 40 feet, covering the entire size of the building. The lighting apparatus is complete and the last word in modern accomplishment.

The carpenter shop, property room and offices, on the ground floor, are laid out with consideration for both efficiency and convenience. The second floor is devoted to individual and chorus dressing rooms for the players. Shower baths and closets are among the conveniences, and the furnishings are in a simplicity of good taste that reflects credit upon Mr. Backer's ideas of utility and comfort. The most exacting critic would find nothing to quibble over in the construction or equipment of the new studio.

Having "house warmed" the premises under most propitious circumstances the work of actual production began the very next day, and on Sunday, February 17, Director Perry Vekroff and Cameraman Alfred H. Moses, Jr., were well into the early scenes of the first Bacon-Backer production.

SELECT ESTABLISHES NEW ORLEANS BRANCH.

In order better to take care of its enormously augmented business in that territory, Select Pictures Corporation has just opened an exchange in New Orleans. This makes the total number of Select branches throughout the United States twenty-one.

The New Orleans branch has been placed under the management of John S. Taylor, who was formerly associated with Branch Manager C. V. Ezell in Select's Dallas exchange. The new branch will take care of Mississippi and Louisiana, which heretofore had been respectively served from the Atlanta branch.

The new manager has gone out after some notable contracts, and is already well started on his way to a new record for business done in Louisiana and Mississippi. The New Orleans branch is at 718 Poydras street.

Rambles Round Filmtown

With WALTER K. HILL.

NO branch of industry and commerce has evidenced a more keen and sincere desire to co-operate with the Government in movements devised to lead to victory than have the motion picture manufacturer and exhibitor. Of this will to win the war there have been many outward and visible signs.

Henry MacMahon, in *The World* dated January 25, presented categorical facts that proved how difficult it has been for President Brady's committee of the National Association of the Moving Picture Industry to "get action" at Washington.

Repeatedly the publicity men of various film producing organizations have parographed and storied the information that the "So and So Film Manufacturing Co., through its president, has declared the purpose to co-operate with President Wilson in every possible manner" to the winning of the war.

There have been unrollings of service flags galore with photographic proof that the emblems were authoritative. Pictures of various film officials have been flanked by service flags to indicate that the war is to be won.

The trade papers have printed photographs of entire office staffs throwing down the work of film distribution to take up knitting needles that a great patriotic movement may be forwarded during business hours—to the glory of the scrap book.

Telegrams and letters have gone forward to Washington. Special messengers have carried trophies of honor to the Capital, to return with a story for the newspapers detailing the highly patriotic advance of the film manufacturers resolve to win the war.

Screen actresses have resolved to "mother" whole regiments; comfort kits have been assembled; Liberty bonds have been purchased and other worthy and patriotic movements have been forwarded, the proofs of which have all found their way into print.

All of which will be accepted as fine and dandy.

"Weeklies" Hold the Palm.

But when all is said and done the news weeklies of the screen have done more visible and concrete things to help win the war than any other specific element of filmdom. Jack Cohen, of Universal; E. B. Hatrick, of Hearst-Pathé, and Pell Mitchell, of Gaumont, members of George Creel's Committee of Publicity, Division of Motion Pictures, have filled their reels with punch after punch.

As an instance: when Food Conservator Hoover asked that the news weeklies run a set of "titles" to urge the avoidance of waste, these men made action pictures of a soldier eating his "chow," contrasted with a civilian stuffing himself with loads of delicious food and then ran a title emphasizing the need of the soldier getting the best of the eating contest.

Just now and for every day that shall intervene between here and Victory the Government will assemble billions of dollars in its War Savings Stamp offerings from the purse of the people. Every branch of commerce and industry is "boosting"; private individuals and firms are paying from their own funds and hundreds of pages of newspaper and magazine advertising to urge purchases of Thrift Stamps and War Savings Stamps.

The manufacturer of pictures has the greatest of all mediums for perpetually advertising to millions of people—just the people the Government wants as purchasers of War Savings and Thrift Stamps. And here is The Rambler's mod-

est suggestion: Let every feature that is thrown upon a screen in the United States carry a leader or trailer. Let the star of the piece be posed in effective and smiling appeal, holding a sign plainly lettered, so it may be read in a flash. The legend might be something like this: "Help Yourself and Help Your Country. Buy War Savings and Thrift Stamps. 25 Cents Will Start You. Ask the Postman."

Millions upon millions will have the legend for their individual and mental scrap book, to be refreshed every time they see a motion picture on the screen.

Hugh A. D'Arcy, the man who discovered Bennie Zeidman and made Lubinville famous, lately suffered an unfortunate collision with a motor at a Broadway crossing and is confined to his apartments at the Green Room Club.

Leonce Perret has just completed, at the Biograph studios, a feature in which the Dolly Sisters will be starred. T. E. Létendre, it will be observed, has started on the publicity.

Newspaper advertising by a Cleveland exhibitor: "The Price of a Good Time"—No Advance in Prices."

The Rialto Film Co. has been organized to distribute a feature entitled "Who's to Blame?" Charles K. Harris, who wrote the scenario, of course.

Why Not Pro-German Matinees?

In Greater New York 39,596 enemy aliens registered and were thumb-printed, while, it is estimated, 7,000 more dodged the issue. If every one of these pro-Germans were to attend—say, Marcus Loew's theatres—all in one day there would be several million more possible ticket purchasers who could not find room to pack themselves into said houses. 46,596 Kaiser hochers, working in unison, would make an annoying noise—and the War Tax they paid would help very little.

"The Light Within" was good at Miles' theatre the day before Petrova opened in it on Broadway and a good time was had by all at the Bert Ennis luncheon following the trade showing, at Murray's.



Mae Murray's Caviar Colt.

This is the prize animal on the screen queen's slacker farm in California. He is a milk-fed mollusk entitled Publicity. Sire, Press Agent; Dam, The Mimeograph. Publicity is king of a large herd of caviar animals that roam at will over Miss Murray's one acre egg plant.

His Middle Name Is Optimist.

General Sales Manager Joe Brandt, back from the swing around an extensive circle of Universal exchanges, declares: "Middle west exhibitors are repairing every broken chair and putting in benches, that they may be ready for the rush of business that seems to be waiting for the outburst of Spring. They made up for their one day loss in the Garfield Monday crushes; they are preparing their audiences for increased prices and a boom in business is expected"—or words to that general effect.

Charles Wisner Barrell has negotiated, through the *Century Magazine*, the planting of a special article, by Rialto Rivoli Rothapfel, to treat upon the presentation of moving pictures in methods of advanced and high-order showmanship. All newsstands, eventually.

Headlines, in the final analysis (an expression much used in the interviews and statements directors of publicity submit to the trade papers) should tell the story. They are meant to aid busy men who cannot stop their hurry long enough to read the yarn. Nobody with anything else to do is likely to read these paragraphs; hence it is proposed to run the sub-title under the words.

Anyhow, It'll Be Different.

Interviewed by Monroe Lathrop, a Los Angeles newspaper man, H. H. Horkheimer, among many other precious thoughts concerning the industry, advanced this one: "The desire of certain men to dominate the film business in another reason for their retirement. It is too big for any one man to control for very long. Notwithstanding, there are many would-be Napoleons in motion pictures and each one is sure to meet his Waterloo sooner or later."

Write Your Own Ticket.

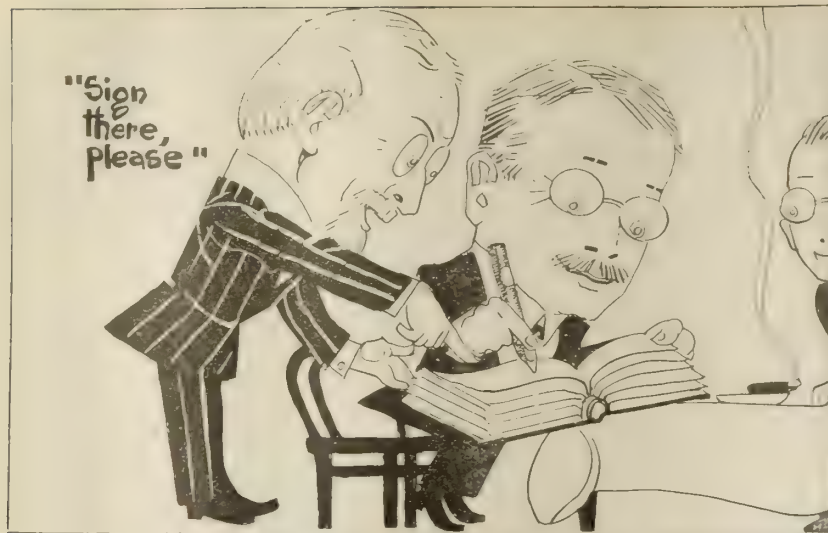
An excess draft of 50% of the annual dues, in addition to the regular assessment, is being called for by the National Association of the Motion Picture Industry to be paid by the end of this month. This is declared to be an emergency measure, implying prompt action.

B. P. Fineman has become jealous of the manner in which Pete Schmid displays a handsome cigarette case which he received from Mary Pickford recently, and has had his own case, presented to him by Al Lichtman and B. P. Schulberg, some years ago, polished up so that it looks like a new gift.

Wells Hawks Gets Into Pictures.

Lieut. Wells Hawks, U. S. N. R. F., who is doing publicity for the Bureau of Navigation at Washington, arranged a showing of colored motion pictures at the National Press Club recently. Before an assemblage including Secretary Daniels, nine Rear Admiral Chiefs of Bureau, 120 officers and nearly every newspaper representative in Washington, the Navy passed in review all dolled up in Prizma films in spectacular reproduction of every color and shade. Lieut. Hawks made a great success of the affair, everything coming natural to him because of his experience in showmanship when he press-agented the late Charles Frohman's enterprises, the Hippodrome, Barnum & Bailey and other mammoth amusements before he donned the uniform to which he now brings such credit and loyal service.

Harry Raver jumps from films to carnivals and back again with the agility of a snow bird. He is governor of the New York branch of the Showmen's League of America and officiated at the recent opening of the League's new club rooms at No. 817 Sixth avenue.



Jimhoff Starts a Library.

When Ambassador James W. Gerard autographed a copy of his book, "My Four Years in Germany," and presented it to the editor of The World a bright idea came to Mr. Hoff. "With this book as a starter, I shall add a library to the rathskeller in my Yonker's home," said the editor.

Send Stories That Are Stories.

The Pathe Scenario Department has been reorganized by Jacques A. Berst, vice-president and general manager, who has placed in charge Herbert Case Hoagland. That Mr. Berst considers the story section the most important department of work is evidenced by Mr. Hoagland's appointment—for no better man could have been selected. The new editor is one of the pioneers of the industry having been with Pathe throughout his film career, save for three years spent with Selig.

Incidentally Pathe claims an entirely new idea as expressed in the subtitling, by Mr. Hoagland, of Rudyard Kipling's drama, "The Naulahka." These subtitles were originated by Mr. Hoagland and are being Universally, as well as Pathely, complimented both for the artistic arrangement and the wording.

Joseph W. Engle, treasurer of Metro, signed up a lot of checks in blank, last week, and departed for the Pacific Coast, where he will spend some time in visiting studios and negotiating important deals.

That the whale luncheon at the American Museum of Natural History has put the official seal of approval on that class of meat (?) has been entirely overlooked by the publicists who have been showing gastronomic kindness to the trade press hereabouts.

Lent Ends Easter Sunday.

From Racine, Wis., a postal card came to the publicity department of Jewel Productions written on thusly: "Would like to take up correspondence with some nice female actor of yours who would be interested in hearing from some one. I am not a rich man, but poor, working hard to earn an honest living. Please send me the address of some lady who would care to do the same."

Polly Moran's Opportunity.

Carl Krusada, advertising manager for Paralta, lately displayed class in placing his literary efforts. The Forum paid him \$300 for his article, "There Is No Christ in Germany," lately printed in that high-brow publication.

John Gray's connection with Pathe's scenario department is no more. His next move is, at this writing, unreported.

Away from Cold Weather.

Mabel Condon departed for the Coast during the past week, paying a visit to her sister at Newport News en route. Miss Condon was accompanied by Edna Earle, who joined her at Chicago, for the overland trip. An informal tea was used by Miss Condon as a means to bid farewell to her legion of friends in the newspaper craft the Sunday afternoon before she departed. Her brother, Charlie, of Photoplay Magazine, assisted at the pouring.

Rising Young Journalist.

Pat Kearney, according to our secret informant whose first initial is Pete and last initial Schmid, has joined the Famous Players-Lasky Corporation as associate editor of "Progress-Advance," the house organ of that w. k. company. Pat is well known in fildom as a young man who can wield an agile pen, he having started his career on The Motion Picture Mail with Johnny Semler. A very clever youngster, Pat has a bright future with his present affiliations and we all join in wishing him well. Pete Schmid confides that immediately upon taking his chair as assistant to one B. P. Fineman, Mr. Kearney asserted that he felt the motion picture business was here to stay.

Daniel M. Henderson, advertising manager of McClure Pictures, was lately awarded the \$500 prize offered by the National Arts Club for a poem on the world war. "The Road to France" turned the trick.

Doris Kenyon finished the last episode of Pathe's serial, "The Hidden Hand," Friday, Feb. 15. Saturday morning she departed for Palm Beach to indulge in the first day's rest she has had since last June. Theodore C. Deitrich, of De Luxe Pictures, has cautioned her to return North before the snows shall perish on the shores of Saranac Lake; for there it is that Director Jack O'Brien will begin shooting scenes for the six-reel production, made from Mary Roberts Rinehart's "The Street of Seven Stars," in which Miss Kenyon will make her first De Luxe appearance.

John Semler, who made the Moving Picture Mail and other trade papers famous, is skipper of the mimeograph for "Bill" Steiner's Jester Comedies with his craft moored in the Candler Building.

Pay No Money to Solicitors.

It has been suggested that the trade newspaper men, in the editorial and advertising departments, assemble at a date to be subsequently determined, and eat a meal that they shall themselves pay for. There seems to be the start of a good idea, with many angles, in this.

The publicists who give of their brilliancy to the pages of the trade papers might be invited to join in the feast that the process of "planting" the opinions of their employers, covering so many topics pertinent to the industry, may become less ceremonial.

The producers who have "set up the eats" to the trade press so many times and oft might be asked to sit in and have a meal. There might, at the time appointed, be some poor millionaire very hungry and proportionately grateful for the reciprocity.

Craftsmen who design the advertising might also be included among those present in recognition of the share they contribute to making the advertising pages beautiful and profitable to the advertiser. Then, too, they would be on hand to assist Sam Spedon at the blackboard.

There might, also, be other forms of entertainment while merry chatter proceeded; harmless games with Thrift Stamps as prizes; cube rollings, and other innocent sports. And then again—who knows?

One gay wag has unspeke and said that the expense of the food might be defrayed by charging a small admission (tickets including War Tax) to those who are neither press agents nor trade newspaper men. On this point the discussion is already over-heated, even before the movement has gone any farther than this paragraph.

But in good faith The Rambler will keep together and show around to the boys any expression of opinion as to the worthiness (or on the contrary) of the suggested affiliation that may be mailed to him.

Line Forms as Usual.

Up to and including high noon, Monday, Feb. 18, not one publicity agent for films has submitted a paragraph in effect that Galli-Curri, the Chicago opera phenom, appeared as an extra woman in a certain studio when times were hard for the wonderous singer.

This Paid \$12.50 Per Line.

The Rivoli-Rialto management, having been stopped in the street by so many people who have asked for the correct pronunciation of the new member of the combination, finally decided to set discussion at rest by the contest method. For the following jingle John W. Low has received Hamish McLaurin's check, filled in for \$50, as the P. A.'s chief item of expense last week:

Should any one ask you in confidence,
privily,
How to pronounce the new theater
Rivoli,
Rippingly, smilingly answer him
civily:
"Rivoli? Why, it's exactly like
Tivoli."

Roy Summerville's "Powder" Nose Annie," to become a Goldwyn with Madge Kennedy the star, under the release title "The Dangerous Game," proved the temporary downfall of Eddie Dillon, who started to direct the feature. During the action Mr. Dillon broke one of his arms and Hugo Ballin finished the production. Incidentally, and lavishly, Mr. Summerville is spending advance royalties on his song, "I Like It," which has been sold to Shapiro, Bernstein & Co., the purse being divided with Ed Hutchinson, who composed the music. The song is now a production number with two road companies and will be used in "Fancy Free," a forthcoming Broadway musical show.

Great Loss to the Screen.

While sitting about their luncheon table the other day the Famous Players-Lasky publicists discovered that way back in the dark ages of their respective careers, practically each one of them had aspired to histrionic laurels. Charles Burr, newly made assistant general manager of the distribution department, it was found, played in a Vitagraph film, but it seems the newspaper critics nipped in the bud his hopes as an actor. Charles Moyer, of the publicity department, appeared only recently in a James Montgomery Flagg comedy, in the role of a lounge lizard. His characterization is said to be perfect. B. (Bernard) F. Fineman, editor of "Progress-Advance," it seems, appeared in a Drew comedy. The result compelled Fineman to raise a mustache, it is said. Pete Schmid played the part of a newspaper photographer in a news-weekly film which he staged to boost Lenore Ulrich's arrival in New York City, some years ago. The trade paper critics were merciless. Julian M. (King) Solomon, Jr.—now the husband of Mrs. Julian M. Solomon, Jr.—played in Lubin films for a short while—just a short while. A. M. Botsford, formerly a stock actor, decided that it required more than \$25 per week—even if payable every week—to get married on, so he became a reporter, which led up to his present job as magazine writer for F. P.-L. And so on, etc., and so forth.

The Havana exhibitor who started a contest to decide which woman in his fair city had "the most seductive mouth" had to call it off. His wife refused to allow matters to come to a final decision. The "most beautiful eyes" contest was decided by the exhibitor's wife who awarded the prize to her husband after she had finished with him.

While Republican party leaders were in session at St. Louis, William N. Selig, in conjunction with George Spoor and George Kleine, took possession of the Republican club, facing Bryant park, New York, for a quiet discussion of important film affairs. The Rambler found Mr. Selig hiding behind a White Rock lemonade, on Garfield Monday, waiting for midnight and his two Chicago friends.

Making a Movie Star.

Fred A. Block has devised an act for vaudeville that is intended to converge the local film fans into whatever house it plays. Antonio Duffy is piloting the offering through the booking channels. Moving pictures, using local candidates, are made upon the stage; the house is rigged with lights and a panorama picture of the audience is taken. "Do you yearn for film glory?" says the advertising herald. "Local movie aspirants are given every opportunity to display their ability under a most competent director." Three companies are now exploiting the idea and there will be many more.

Kenneth Macgowan, who has long been a skillful exploiter of Goldwin publicity, has been replaced as skipper of the mimeograph by Ewan Justice, who tramped over to Fifth avenue from the Fox publicity rooms. Mr. Macgowan has been made assistant manager of Goldwin's production department.

At last Jerry Beatty knows "Who Is Number One?" The mystery is disclosed in the person of John F. Flinn, director of Famous Players-Lasky advertising, with whom Mr. Beatty is now helpfully involved.

Arthur Story is getting out his advance work for "Boy Scouts to the Rescue," featuring General Baden-Powell, founder of the Boy Scouts, as a screen actor. The picture was made in England and will be shown under the auspices of Boy Scouts throughout the country, as a ten-reel serial, in five chapters, with Mr. Story press-agenting.

Those Who Were There.

Placed alphabetically to avoid confusion Jerome Beatty, J. K. Burger, C. Lang Cobb, H. P. Fineman, John C. Flinn, Frederick Gage, Al Lichtman, Chas. E. Moyer, Pete Schmid, Nicholas Stolfi, J. Albert Thorn, Vincent Trotta, Charles Kenmore Ulrich, Norris Wilcox and Eugene Zukor had their names printed on the back of a very nifty and artistic little tract issued to mark the transition of Charles Carrington Burr from his former desk as advertising manager to his present post as Assistant General Manager of Distribution for Famous Players-Lasky.

The crafty example of printing was used in conjunction with a banquet, served "Somewhere in Mulberry Street," Thursday, February 14, entitled "An Ocean of Likker and an Island of Food," adapted by Al Lichtman from "The Land of Promise Him Six Pages and Give Him Two," or "The Ad Man's Desk." The foods were captioned: Liquor, Assorted Anti-pastry, Likker, Scared Rolls, in Bread, Ragged Spaghetti, More Likker, Spend all in the Bank, Fungus from the Department of the Interior, Fried Mystery, Some Beer, A Pole Ain't a Fairy, A Lot of Ince, Rustic Tarts, Champagne, Tutti-Frutti Without the Tutti, Caffee, Coffee, Likker, and Cognac. There were Italian translations to all of the above mentioned purely American dishes.

Famous players enacted the following atrocities during the feast:

The Story.

Mr. Charles C. Burr, the prominent Assistant General Manager of the Famous Players-Lasky Corporation, for two years has been writing advertisements for Paramount and Arctcraft Pictures. Recently, it seems, he got married and the minister gave him the marriage certificate, and bride and groom leaped into a taxicab and sped away. In the cab Mr. Burr looked at the certificate.

"My God!" he cried, Pauline Frederickly. "It isn't legal!"

"Why not!" exclaimed his terror stricken bride.

"Look!" he gasped, showing her the certificate. "They left out the Paramount trademark!"

The Anecdote.

"That reminds me," said the genial guest. "One cold winter's day I went to the Post Office to get my mail.

"'C. C. Burr,' I said to the man at the window. He looked at me queerly. 'C. C. Burr,' I repeated. He made no answer. I judged he was deaf so I yelled 'C. C. B-u-r-r!'"

"'Shiver all you like, you blame fool!' he roared at me, 'but why do you want me to see you do it?'"

It was quite half an hour before the assembled multitude ceased laughing over the clever quip.

The Riddle.

Always pick a good one for the finish, leaving them wishing for more. All right:

Why is that there story like a prickly fruit of a tree? Answer. Because that's a chestnut, Burr!

Harry Reichenbach has exercised his option on the Broadway and "Tarzan of the Apes" will stay at that theater for eight weeks, with every prospect of continuing the splendid start made in the earlier weeks of the engagement. "Tarzan" will make some money during its Broadway initiation—a rare accomplishment for feature films projected for a New York reputation.

Sollicitous thoughts are directed to Tom North by his legion of friends in these days of his trial. Mrs. North is in the Polyclinic Hospital, making a brave fight against the effects of a precarious operation for the relief of appendicitis, plus a complication of afflictions. Good husband and good fellow; Tom is resolutely "biting on the bullet," while Mrs. North lingers between life and death.

The season of penance was ushered in at two prominent New York cinemas very ceremonially. The unveiling of tablets was in order—bronze tablets to commemorate two entirely different matters. On Monday, February 18, Manager Harold Edel unveiled, in the lobby of the Strand, a tablet bearing the names of Strand employees now serving with the colors. This event was first set for the preceding Monday, but news of a similar ceremony, just across the street, might have inspired a decision to make the Strand event nearer "opposition" to the Rivoli. At the last mentioned cinema, on Saturday, February 16, Famous Players-Lasky unveiled, in the lobby, a bronze bas relief, in recognition of S. L. Rothapfel's accomplishments for the motion picture industry. Sam Spedon, silver haired and tongued orator of the World staff, made a speech at the Strand ceremony.

Doubling in Brass.

"Would you believe it possible to heat the Marion (O.) theater with cordwood, coke and corn cobs?" asks Mr. Foster (G. H.) in his newspaper advertising. "We're doing it successfully," he answers himself.

Arthur Leslie, of Universal's press staff, has been promoted. He is now in charge of the contest department, his first affair engaging a 50-pound dumb bell which the resourceful idea man poised at arms length above his head in one motion. There being no other competitors Mr. Leslie won the \$50 he had offered to any publicist in Paul Gulick's department. The next contest will be staged in conjunction with the forthcoming trade showing of a Harry Carey "Western"—a bull-throwing joust open to all mimeographers.

Joe Partridge has doubled the length of Longacre Square, going from Vitagraph to the U. S. Exhibitors Corp., and returning to Vitagraph to resume the position in which George Balsdon succeeded and preceded him.

The Ladies! Bless 'Em.

Rose Schulsinger has become a member of the World Film publicity staff, continuing her office for general press work in the Times building. She has been engaged to do the publicity for the opening of the Lexington Opera House as a stock company theater.

Nellie Revell, who helped make Norma Talmadge famous, is now doing the press work for "Flo Flo" at John Cort's theater.

Beulah Livingston has moved her publicity bureau from her former offices, with T. E. Letendre, in the Times building, into a beautiful studio in West Fortieth street where she will continue to mimeograph.

Aileen St. John-Brenon has taken charge of the publicity for the Producers and Exhibitors' Affiliated plan which has opened offices in the Longacre building. Miss Brenon is a niece of Herbert, the producer.

Vernon Castle's Sacrifice.

The death of Vernon Castle on an aviation field in Texas, where he was instructing Uncle Sam's recruits, brought to a heroic and a financial sacrifice that few men would voluntarily lay upon the altar of patriotism. To serve his king's colors, Castle gave up a millionaire's income drawn from stage and other forms of professional dancing, but very little from ventures into moving pictures. The "Castle Dance Films" were short, and short lived, but they made a pot of money for their promoters.

Fade-out: Thanks to those who have helped with this week's work. If YOU read this somebody would read yours. Slip the dope to. THE RAMBLER.

Manufacturers' Advance Notes

Famous Players-Lasky to Release "Blue Bird" at Easter

Already Big Maeterlinck Production Has Been Booked in Eighty Theaters—Special Score Has Been Prepared as Well as Plans for Exploitation.

ANNOUNCEMENT from the Famous Players-Lasky Corporation establishes the release date of Maeterlinck's "The Blue Bird," which has been produced on the screen for Arctcraft, under the direction of Maurice Tourneur. After a private showing to the executives of the company it was decided that this film, which presents a most elaborate version of Maeterlinck's famous play, will be offered as a special Easter release, making a particularly appropriate subject for this time of the year.

Already eighty of the finest theaters in the country have arranged for the screen debut of the subject and preparations are being made by prominent exhibitors for fitting presentations of a special nature. The executives of the Famous Players-Lasky are enthusiastic over the screen visualization and have decided on a pretentious exploitation plan. A special music score by James R. Bradford is now under way, and everything is being done to give the film an elaborate presentation on an unusually artistic and dignified scale in accord with the high standard of Maeterlinck's piece.

The popularity of "The Blue Bird" should make the film an immediate drawing card of exceptional force. The merit of the subject itself it is expected will more than duplicate the fame of the stage

offering in this country and abroad. The fantastic play pleased young and old alike in this country as well as in Europe. In London it originally opened at the Bodoir Theater in December, 1909, where it created a sensation and attracted devotees of the true dramatic art and further enhanced the fame of Maeterlinck. With its American appearance in New York at the New Theater, a playhouse erected to present the world's most renowned dramatic offerings, the production was revived with two additional scenes, in February, 1911.

In speaking of the screen version, Jesse L. Lasky, head of productions of the Famous Players-Lasky Corporation, said: "After negotiating for this subject more than two years, we were finally able to produce it on the screen. To stage our elaborate motion picture adaptation we selected Maurice Tourneur. A master of screencraft, the talented French director has always displayed in his films a certain touch of the artist which has made them exceptionally distinctive. The important task of preparing the scenario was entrusted to Charles Maigne, whose work in connection with the production of other notable Arctcraft pictures speaks well for what may be expected of him in 'The Blue Bird' when it is released."

It is a beautiful picture.

What Players Are Doing East and West for Fox

ALTHOUGH the fuel situation somewhat handicapped the work in the Fort Lee studios of William Fox the two new studios in New York City somewhat relieved the situation in the East, while in the West the making of new photoplays continued without interruption.

In the Los Angeles studios Lynn Reynolds is directing Tom Mix in a new photoplay. The story is by Mix and the scenario by Reynolds. In this production Victoria Forde comes back as leading woman for Tom Mix. Others in the cast are Frank Clark and Barney Furey.

Edward Le Saint has finished photographing a picture in which Gladys Brockwell is starred. The story is by Charles Kenyon. In the cast are Lucille Young, William Scott, Bertram Grassby, T. D. Crittenden, Henry De Montford and Andrew Robson.

In Los Angeles also J. Gordon Edwards has begun photographing a Theda Bara super-production. The story has been adapted by Adrian Johnson.

C. M. Franklin is directing another story in which Jewel Carmen is the star. Frank Lloyd has finished his divorce propaganda picture.

At the Fort Lee studios Peggy Hyland has finished her first picture for William Fox. It is titled "The Debt of Honor" and was directed by O. A. C. Lund. This picture has a touch of the spy interest. It is set for one of the March releases.

William Farnum and his company of players are at the Biograph studios in New York City finishing work on a William Farnum de luxe production, "Rough

and Ready." At the Biograph studios also R. A. Walsh is at work on "Woman and the Law," the story of which is based on a recent sensational murder, and the Lees are busy on a picture to follow "American Buds."

At the Victor studio Virginia Pearson is finishing "A Daughter of France," and Harry Millarde is directing June Caprice in a picture which will be one of the April releases.

"Tuscania" in Gaumont Weekly.

If anything was needed to convince our people—pacifists, pro-Germans, and all—that we are really engaged in a war which must be fought until Germany is thoroughly whipped, the torpedoing of the big steamer transport, "Tuscania," and the consequent death of more than a hundred of our soldiers, more than supplied that need. Though the first shock of this disaster was partly mitigated when it was learned that more than two thousand troopers on this transport were saved, it is certain that Germany will be made to pay a hundredfold for each life which was lost. The enterprise of the Gaumont company enables the public to get a last glimpse of the "Tuscania" in No. 8 of the Gaumont-Mutual Weekly, which will be released on Sunday, February 17.

This issue of the Weekly is replete with news subjects of absorbing interest. These range from war views taken abroad to pictures of current news in the United States, including many scenes which show how we are successfully meeting the coal shortage and providing against the possibility of a shortage of food.

What Neal Hart Has Done

Varied Career of Universal Player Before He Took Up Film Work.

NEAL HART, Universal's college-bred cowboy, makes his appearance in the sixteenth episode of "The Mystery Ship," this current Universal chapter story, thus including Ben Wilson, Neva Gerber, Kingsley Bennett and Neal Hart. Hart plays "X19," a part provided to give him serial experience, in view of the fact that his popularity in Universal Western pictures has become marked and has resulted in exhibitors making requests for a Western serial featuring him.

Hart came to the screen from a varied experience as a cowboy. He played left halfback on a varsity football team. He served in the navy on the Panther during the Spanish-American war. He had studied civil engineering and was a railroad superintendent of construction.

He subsequently punched cows on the Sioux Indian reservation of South Dakota, drove a ten-horse freight team between Fort Pierre and Rapid City, S. D., and later punched cows in Wyoming. He was city marshal and later deputy sheriff in Wyoming, and inspected and bought horses for the British Government for war purposes before locating at Universal City and becoming a screen actor.

Many Dancing Scenes in "Wild Youth."

Ruth St. Denis and Ted Shawn have contributed a beautifully effective feature to the J. Stuart Blackton production, "Wild Youth," which is being filmed in California for Paramount, by arranging a special sequence of dances, in which thirty of the Denishawn artists depict with rare skill the allegorical scenes of the play.

Dealing as it does with the conflict between youth and age, the Sir Gilbert Parker novel is especially suitable for the introduction of an artistic series of scenes, which present the dances as a representation of Youth, while Old Age is portrayed by Gustav Seyffertitz and Adele Farrington. As arranged by J. Stuart Blackton, the scenes enacted by the dancing girls present an allegorical parallel to the story or age and youth in the book, in which youth is represented by Louise Mazarine and Orlando Guise, the roles played by Louise Huff and Jack Mulhall. Age is typified by Joel Mazarine, portrayed by Theodore Roberts. The theme of the play itself hinges upon the fact that youth is attracted by youth and age eventually must make way. Thus the story culminates in a struggle in which old Mazarine, who has violated the law of youth and love by marrying a youthful girl, finally gives way to the youth of the story.

Pictorially, the scenes of the dancers symbolical of youth are a distinct achievement. The dances were arranged especially to conform to the theme of the story and the scenes were filmed in a beautiful glade in the world-famous Busch Gardens of Pasadena.

Jaxon Releases "Sherman Was Right."

"Sherman Was Right" is the title of the current Jaxon comedy being distributed by General Film Company and intimates in a slight measure the bundle of humor stored up in this one-reel vehicle.

Mary Garden's Second Picture

"The Splendid Sinner" Will Be Goldwyn Star's Successor for "Thais."

UNUSUALLY good judgment is shown by Goldwyn in presenting Mary Garden in Kate Jordan's "The Splendid Sinner." After the success of "Thais" it is interesting to note that the play chosen for Mary Garden's second appearance on the screens of the world is in no sense an echo of that production. In every sense of the word "The Splendid Sinner" is different, calculated to delight those who do not respond to a story laid in an antique period and warranted to thrill those who enjoyed the art of Mary Garden in "Thais."

Not only was "The Splendid Sinner" written expressly for Mary Garden, but each feature of the production reflects the star's personal taste. After attending many showings of her "Thais," Miss Garden feels that she has caught the idea of the public in the matter of story, acting and costuming. She chooses to be judged on the strength of "The Splendid Sinner" alone.

In every particular the offering is modern. The story is one of especial timeliness, the gowns worn by Miss Garden are advance modes and the settings are the richest ever created by Hugo Ballin. A superb banquet is a feature of the story's beginning, in itself a striking instance of how far the producer can go to originate, regardless of cost. Dancers entertain the guests on the glass-topped table and Miss Garden herself, as guest of honor at this brilliant revel, stands above the light streaming through the glass pane and plays a violin. Throughout the production she moves—or rather dashes—in gorgeous figure, dancing, loving, hating, cheating, fighting and finally rising to noble martyrdom.

The extraordinary scope of the role causes Mary Garden to call it "the story of a woman who knew all sorrows and joys save one."

Jack Eaton to Make Red Cross Pictures.

Jack Eaton, president of Town and Country Films, Inc., has been assigned by the Government to make the next Red Cross pictures which will be used in connection with the second war fund drive, which will begin the early part of May. Mr. Eaton, together with Frank D. Sniffen, head of the motion picture department of the drive, and James Montgomery Flagg, leave early this week to take the interior scenes in New Orleans.

This picture will be known as "The Spirit of the Red Cross," the scenario of which was written by James Montgomery Flagg, who recently, with Mr. Eaton, made his real entrance in the motion picture field when he wrote, and Mr. Eaton produced a series of single reel comedies entitled "Girls You Have Met," all of which have created unprecedented favorable comment throughout the country.

In the Red Cross picture, Mr. Eaton will have as his leading people Peggy Adams, Raymond McKee and Harry McKee. George Lane will act as cameraman, and Saul Harrison will assist in the direction with Mr. Eaton.

Balshofer Goes South to Get Warm.

The number of players in Jacksonville for the making of Metro star series productions with Harold Lockwood has been augmented by the arrival from New York of Fred J. Balshofer and Wiley J. Gibson, respectively president and business manager of the Yorke Film Corporation.

Besides his position as president of the Yorke Film Corporation, Mr. Balshofer is also Harold Lockwood's director in Yorke-Metro productions. As Mr. Lockwood is working under the alternate director system, Mr. Balshofer will not take his position beside the camera again until after George Irving has finished the picture now in process of production—a screen version of Holman Day's novel, "The Landloper."



Scene from "The Girl in the Dark" (Bluebird).

Bluebird Serial Released March 4.

Charles Edmond Walk's popular novel, "The Green Seal," has been adapted for the screen. The story, which ran through several editions in its book form, will shortly be released by Bluebird Photoplays, Inc., under the title "The Girl in the Dark."

This newest Bluebird is made the vehicle for Carmel Myers, the player who was seen to such advantage in "My Unmarried

Wife." In "The Girl in the Dark," Miss Myers departs from the foreign type she portrayed in several previous photoplays, and appears in the role of an American girl whose life is menaced by a band of Orientals.

A cast of unusual strength appears in support of Miss Myers. It includes Betty Schade, Alfred Allen, Harry Carter, Frank Deshon, Ashton Dearholt, and Frank Tokanaga. The subject will be released the week of March 4.

No "Ads" in Screen Telegram.

A staff of cameramen and camera correspondents who will supply the material for the making of the Screen Telegram, the Mutual Film Corporation's twice-a-week news release, is being organized with such rapidity that before the publication of the first issue, on Sunday, March 3, every source of news film in the world will have been covered.

Numerous subjects available for use in the Screen Telegram have been received at the laboratory and arrangements are being made for the handling of up-to-the-minute happenings until a few hours in advance of the time set for shipping the completed news films to the various Mutual exchanges. In planning the make-up of the Screen Telegram the same methods are being pursued as in the making of the news columns of a newspaper. No advertising "plants" will be permitted to find their way into this news film, and all subjects contained in each reel will be selected only on their merits, judged by their photographic and news values. In organizing the staff of independent cameramen who will comprise the correspondents for the Screen Telegram a few sections of the country are still open. Negotiations are pending with cameramen in some of these districts for exclusive representation of this news reel.

Triangle Describes Camouflage.

Somebody started something when he coined the word "Camouflage." That word has probably become more widely known and used than any other military expression of the war. The word, as everyone knows, finds its origin in the practice of the men at the front of concealing military positions, movements and ordnance by means of real and painted foliage.

Triangle has just issued a wall card entitled "Camouflage," explaining in a rather brisk and humorous manner what "Camouflage" is as applied to ordinary experiences in life. These cards are being sent to motion picture exhibitors through the various Triangle exchanges and have already aroused considerable comment. The cards may be obtained on request from any branch manager or at the main office.

Hearst-Pathe News Shows Real "Dogs of War."

The outstanding feature of the Hearst-Pathe News No. 14 are some striking scenes from France and Belgium. Those from France show the real "dogs of war" at work under fire, racing to and fro over "no man's land" in search of the wounded. Shells explode near them but do not prevent them from carrying out their duties. One dog is shown at the conclusion of a successful search. A wounded French officer is lying on the ground unconscious. The dog seizes the man's cap and races away with it to the stretcher bearers as a token that he is to be followed to the owner.

The scenes from the Belgian front show King Albert, one of the outstanding heroes of the war, being visited on the battle front by General Petain of France, another popular hero. The visit is concluded by a review of the remnants of that Belgian army which saved democracy from the German invaders. These views are not only strikingly interesting but very beautiful.

Miss Young at Work on Glyn Story.

Production has been started on "The Reason Why," which Clara Kimball Young, with her own company, is planning as her next Select Picture. While the casting has not as yet been completed, principals have been chosen, and Conway Tearle as Lord Tancred will play opposite the star in the role of Zara. Other members of the company will be Kate Lester as the Duchess of Glastonbury, and Little Eldean Stewart as Mimo. Robert G. Vignola and his assistant, William J. Scully, will handle the direction of the piece, and Lewis J. Physioc has been retained as cameraman.

"The Reason Why" is a story of European social life from the pen of Elinor Glyn. It deals with the love affairs of Lord Tancred and Zara, whom he has married.

With the usual disregard for expense the star is ordering lavish settings and wardrobe. Nineteen gowns are being rushed to completion.

The new play will be the fifth of Miss Young's Select Star Series.

Paramount Lists Nine Strong Productions for March

Subjects Feature Billie Burke, Jack Pickford, Charles Ray, Ann Pennington, Marguerite Clark, Louise Huff, Dorothy Dalton, Pauline Frederick and Enid Bennett.

ANNOUNCEMENT from the Famous Players-Lasky Corporation gives the March releases of Paramount, presenting one of the best arrays of attractions offered by the organization. Nine strong cards are scheduled for release that month, practically all of these productions having been completed. In these pictures, in the order of their release, are Billie Burke, Jack Pickford, Charles Ray, Ann Pennington, Marguerite Clark, Dorothy Dalton, Pauline Frederick and Enid Bennett. A J. Stuart Blackton production also will be released in March.

The initial releases for the third month of the year are subjects starring Billie Burke and Jack Pickford. Miss Burke's new vehicle is "Eve's Daughter," which appeared as a play on Broadway recently, with Grace George as the star. James Kirkwood staged this production, assisted by H. Cameron Smith. Jack Pickford appears in another famous Mark Twain story, "Huck and Tom," and those who viewed "Tom Sawyer" will appreciate the fact that this means a real treat. "Huck and Tom" take up the adventures of "the immortal Tom," from his return to his home through the discovery of the grave robbers. William D. Taylor also is responsible for the direction of the new picture. Both the Billie Burke and the Jack Pickford productions will be released March 4.

On March 11 two Paramount pictures, starring Charles Ray and Ann Pennington, will be released. Charles Ray's new vehicle is "The Family Skeleton." Victor L. Schertzinger staged the picture under the supervision of Thomas H. Ince. Syl-

via Bremer appears opposite Ray. Ann Pennington's photoplay is "Sunshine Nan," adapted from "Calvary Alley," Alice Hegan Rice's popular book. It was adapted to the screen by Eve Unsell and was staged by Charles Giblyn.

March 18 marks the release of Marguerite Clark's "Prunella," J. Stuart Blackton's artistic triumph, "Wild Youth," and Dorothy Dalton's new Thomas H. Ince production, "Love Me." Miss Clark's photoplay is an adaptation from the play by Granville Barker and Laurence Housman, the scenario having been handled by Charles Maigne. Unusual time and attention were spent on planning the settings of this picture by Director Tourneur. Mr. Blackton's offering, "Wild Youth," was taken from the story by Sir Gilbert Parker; the scenario was prepared by Mr. Blackton in collaboration with Sir Gilbert and Beulah Marie Dix. It was staged by George H. Melford. In the big cast are Louise Huff and Theodore Roberts. Miss Dalton's new vehicle, "Love Me," is an original story by C. Gardner Sullivan. Roy William Neill directed.

March 25 presents Pauline Frederick in "La Tosca" and Enid Bennett in "Naughty, Naughty!" Miss Frederick's "La Tosca" is taken, with as little change as possible, from the opera of the same name. It was staged by Edward Jose. "Naughty, Naughty!" tells of the struggles of an up-to-date young girl, who has visited New York in rejuvenating the old-fashioned, narrow-minded mid-Western town where she lives. It was staged by Jerome Storm.

Doris Kenyon and Mary Roberts Rinehart Confer

Doris Kenyon has been the busiest motion picture star in the profession during the past few weeks. In addition to acting ten hours a day before the camera she has been posing for portraits to two artists, Haskell Coffin and Charles Chambers; holding conferences with Mary Roberts Rinehart, author of "The Street of Seven Stars"; making occasional trips to cantonments to appear before the soldiers and in her spare moments working for the Red Cross.

Miss Kenyon will start work shortly on the first picture to be produced by her own company, De Luxe Picture, Inc. It will be a screen version of "The Street of Seven

Stars," which Mrs. Rinehart characterizes as her most beautiful and most appealing story. It was originally published serially in The Saturday Evening Post and afterward attained a book sale of more than 250,000 copies. Mrs. Rinehart is taking a keen interest in the preparations for the screen presentation and is giving much valuable advice to Miss Kenyon as to her own conception of the charming heroine of her story.

Abramson Company Back from Florida.

Accompanied by all the members of his company, including John Mason, Ann Luther, Leah Baird, Alan Hale, Claire Whit-

ney, Sidney Mason, Jack McLean, William Lampe and others, Ivan Abramson, president of the Graphic Film Corporation, has returned to the city from Palm Beach, where he went sometime ago to take exterior scenes of "Moral Suicide."

Live Topics in Current Events No. 40.

The folks at home are going to find much to comfort them in the pictures showing how carefully General Pershing looks after the welfare of our boys in France, contained in Universal Current Events No. 40. The scenes contained in this issue of Current Events were photographed when General Pershing, accompanied by President Poincare, of France, and General Petain, Commander of the French armies, made an unexpected visit to one of the largest of the American cantonments. Our boys are shown practicing the gentle art of bombing, engaging in a hike through a driving snow storm, and in various other interesting maneuvers.

That the country is menaced by an ice famine of magnitude next summer unless efforts are now made to harvest the winter's great ice crop is brought home to the observer in a series of striking pictures contained in this issue. These scenes are sure to be of intense interest to public officials, as well as to householders. Historic Fort Douaumont, where originated the heroic expression, "They shall not pass!" is presented as the scene of a review of its heroic defenders.

Other features include thrilling pictures of an iceboat rushing repairs across a frozen lake at a seventy-mile-an-hour clip to a broken down army motor transport, police dogs in an exhibition of capturing criminals, a parade at Minneapolis, and animated cartoons from the world's great newspapers.

E. K. Lincoln in Mae Marsh Support.

Mae Marsh's fifth Goldwyn production, "The Beloved Traitor," from the novel by Frank L. Packard, was recently completed at the Fort Lee studios following the taking of a number of scenes at Sebasco, Me., and Marblehead, Mass.

Her leading man is E. K. Lincoln, one of the featured players in "For the Freedom of the World," the stirring spectacle released through Goldwyn. In "The Beloved Traitor" he has the role of Judd Minot, which calls for the best that is in a player of his known calibre. Mr. Lincoln has had a successful career before the camera.

George Fawcett, whose work in Goldwyn's "The Cinderella Man," gave an unsurpassed touch of artistry to that beautiful Mae Marsh production, is another featured player.

Empey Goes to Camp Wheeler.

The trench scenes for "Over the Top," the Vitagraph super-feature which is being made from Sergeant Arthur Guy Empey's famous war book, with the soldier-author-lecturer as the star, are to be made at Camp Wheeler, the regular army post at Macon, Ga. Albert E. Smith, president of the Vitagraph company, announces that by special permit of the War Department the company has been granted leave to use the big Southern camp as a location, and Sergeant Empey, with a party of more than fifty players and officials, left Monday, February 11, for the location.

Next Wholesome Is "Humpty Dumpty."

"Humpty Dumpty" is the next Wholesome production, scheduled for release in March. The stage settings of this famous Mother Goose extravaganza exceed in lavishness all previous efforts of the Wholesome directors. Following "Humpty Dumpty" will be "The Cow Jumped Over The Moon," "Cat and the Fiddle," "Peter, Peter, Pumpkin Eater," "The House That Jack Built," "Simple Simon" and "Mary, Mary, Quite Contrary."



Doris Kenyon and Mary Roberts Rinehart Confering on the Scenario of "The Street of Seven Stars."

Mutual Lists Five Features

Ann Murdock in "My Wife," Released February 18, Is the First.

FIVE feature attractions are listed by Mutual for early future release, beginning with "My Wife," starring the popular Frohman favorite, Ann Murdock, on February 18. This play had a long speaking stage run at the Empire theater, New York, under the late Charles Frohman's management, and in the picture production the original cast has been largely retained.

"The Midnight Trail," starring William Russell, the athletic actor, is an excellent medium for the quick action drama of that versatile performer. The new Russell play is scheduled for release on February 25. It is a fair example of the high dramatic excellence of American-Mutual productions, superbly photographed and directed and displaying Mr. Russell at his best in a humorous vein.

"Powers That Prey," a forthcoming Mary Miles Minter subject, slated for release March 4, is a story of how a clever and pretty girl with the newspaper instinct took over her father's paper and so conducted it as to drive out of business the crooked politicians who had hounded him. The story is one that lends itself well to Miss Minter's appealing personality and art.

Miss Minter has still another production for release April 1, entitled "A Bit of Jade." This story has an element of mystery and the young star is enthusiastic over it.

"Ann's Finish," Margarita Fischer's newly completed production, to be released on March 11, involves the career of a young society debutante who is in rebellion against nursery governess rule.

Another Fischer picture for release at a date not yet set is "Primitive Woman," a drama of daring deeds involving a young girl of today placed in a position requiring quick decisions and prompt actions.

Miss Olive Tell is starred in a new production, "The Girl and the Judge," billed for release March 18, which gives promise of being one of the most popular successes of this charming young actress.

Metro Players Visit Bushmanor.

Francis X. Bushman and Beverly Bayne, together with a large company of players, have returned to the Metro studio in New York, after spending a strenuous week in storm ridden Baltimore and its suburbs staging scenes for their new Metro production, "The Brass Check." Scenes were also staged at "Bushmanor," the country home of Mr. Bushman, which is ideally suited for the big estate called for in the story. The photo-version of "The Brass Check" is by June Mathis, and is being directed by Will S. Davis.

The Metro players worked in one of the worst snowstorms experienced in Maryland since 1909. The weather, however, aided rather than hindered the work, as Director Davis got some of the most striking scenes ever taken by a camera.

Special Book on "House of Hate."

Each exhibitor who plays "The House of Hate" will receive from his Pathe Exchange a special campaign book on the serial. It is prepared with the purpose of helping him sell "The House of Hate" to his patrons.

The showman will find in the pages of this book suggested advertisements to run (cuts to illustrate them can be ordered from his exchange; the type can be had in any newspaper office), reproduction of the advertising matter so that he can use it to the best advantage, and last he will find a supply of press matter giving him stories to send out in advance of the showing of the first episode, others to use as each chapter is announced, any synopses of the chapters for use in his house program and newspapers.

"The Whispering Chorus" Is Finished.

"The Whispering Chorus" is finished. After several weeks, Cecil B. DeMille has brought to a conclusion what he believes to be one of the most effective productions upon which he has engaged.

Given a story, the work of Perley Poore Sheehan, which embodied a drama of the most compelling nature; a scenario prepared by Jeanie MacPherson retaining all the qualities of the original story translated into screen terms with skill and understanding; a cast headed by players of the first rank, including Raymond Hatton, Kathlyn Williams, Elliott Dexter, Tully Marshall and others; having at his command all the tremendous facilities of the Lasky plant, and bringing to the production the experience, artistic perception, infinite attention to detail, skill in direction, and unusual lighting and technical effects that have made him a past master in screen work, Cecil B. DeMille has undoubtedly developed a photodrama that is expected to rank among his greatest achievements.

Record Bookings for "The Guilty Man."

Record bookings on A. H. Woods' "The Guilty Man," a Thomas H. Ince production released under the Paramount trademark, are reported at the New York Distribution Department of the Famous Players-Lasky Corporation. A deal with Marcus Loew was consummated whereby the latter takes this photoplay for a run of 140 days in his theaters in Greater New York alone. Other circuits, including the Hulse organization in the South, have signed for long engagements on "The Guilty Man," as well as individual theaters of the highest standard in all parts of the country.

"Within the Cup" (Paralta).

One of the most complex parts ever played by Bessie Barriscale is that which she portrays in her second Paralta Play, "Within the Cup." In this picture Miss Barriscale's character as Thisbe Lorraine, an art student and writer, undergoes a complete change which taxes the star's versatility.

Barriscale's acting further evidences the fact established by her work in the first picture made by her own company, "Madam Who," that she has reached the zenith of her career.

"Within the Cup" is an original story written especially for Miss Barriscale by the Paralta staff author, Monte M. Katterjohn. It was produced under the direction of Raymond B. West and presents an unusual array of elaborate scenes. The cast includes George Fisher and Edward Coxen.

"Within the Cup" is in seven reels. It is practically ready for distribution through the W. W. Hodkinson Service.

Plenty to Do at Lasky Studio

Eight Productions Under Way at the Two Los Angeles Plants.

A SEASON of unprecedented activity has just been inaugurated at the West Coast studios of the Famous Players-Lasky Corporation in spite of the fact that the present time is said to be one of a general slowing up of production on account of unusual war conditions. In a statement this week by Jesse L. Lasky, vice-president of the company, the fact is set forth that the Famous Players-Lasky Corporation is experiencing no difficulties in securing shipments of supplies from the East, a matter which has been given as the reason for the slowing up of production of several organizations making pictures in Los Angeles.

Six feature productions are under way this week at the Hollywood studios, and at the Morosco studios two additional companies have started work on new pictures. At the Hollywood studios the companies engaged in active production are those of Mary Pickford, Douglas Fairbanks, C. E. DeMille's special production, and pictures under the direction of George Melford, Donald Crisp, and James Young. Working under the direction of Melford are Louise Huff and Jack Pickford. Sessue Hayakawa begins a new production under the direction of James Young, while Wallace Reid is being starred in a picture which was started in New York, and is being finished under the direction of Donald Crisp. At the Morosco studios, Vivian Martin undertakes a new picture directed by Rollin S. Sturgeon.

According to Mr. Lasky, who recently arrived here from the East, this activity at the Western studios is only a start. Within a short time such stars as Elsie Ferguson, Billie Burke, and Lina Cavalieri will be in Los Angeles ready for a season of picturemaking under the Famous Players-Lasky management. Later in the spring, when he has finished his stage engagement, Fred Stone is scheduled to work in Hollywood in stories which are now being prepared by John Emerson and Anita Loos.

Fine Gowns Seen in "The Shell Game."

Emmy Wehlen, Metro star, wears a number of beautiful Paris models in "The Shell Game," her screen version of Kenneth L. Roberts' clever story, "Good Will and Almond Shells."

The women who view "The Shell Game" will appreciate most, perhaps, a lace dress that Miss Wehlen wears as a negligee. The lace is combined with white net and chiffon to produce an interesting effect, and a grateful warmth for the shoulders is provided by a velvet coat of a delicate blue.



Scene from "Within the Cup" (Paralta).



Scene from "The Claim" (Metro).

Musical Novelty in "The Claim."

The talking motion picture, perfectly synchronized, has at last been achieved in "The Claim," a Metro production featuring Edith Storey. Credit for the accomplishment, which long has been the dream of motion picture producers, belongs jointly to Miss Storey and Frank Reicher, who directed her in "The Claim." Precisely how synchronization was realized is, of course, a studio secret, but it is a startlingly effective novelty.

Miss Storey appears in "The Claim" as Belle Jones, a woman embittered by grief and a man's perfidy. One human trait which adversity cannot destroy is her love of song, and it is when she sings "Annie Laurie" that Director Reicher achieves his new effect.

When the scene was photographed, Miss Storey actually sang the song. In the finished film the notes and the words as well as shown in exact unison with the movements of the star's lips. By means of this novelty the spectators can follow the ballad themselves, and, if he chose, the musical director or organist could play the accompaniment by note from the screen.

Theda Bara Writes Spy Story.

Following "Rough and Ready," the William Farnum de luxe production which is scheduled for release by William Fox March 24, there will be a release on April 7 of "The Soul of Buddha," a Theda Bara super-production. This play was written by Miss Bara herself. The inspiration, she says, came to her after she had read of the death of Mata Hari, the woman dancer, who was executed as a spy. It was Miss Bara's first attempt as an author.

Director J. Gordon Edwards has constructed an unusual interior set in this production. The action of the play called for an elaborate Buddhist temple in Java. After getting the required data and drawings the technical staff erected a replica of a Buddhist palace of worship, even to the life-sized statues of a Buddha and the griffins that adorn a famous temple in Java.

"The Planter" Proves a Moneymaker.

The success of "The Planter," the big Mutual Special production, based on Herman Whitaker's striking story of life on a Mexican rubber plantation, in which Tyrone Power is starred, is reflected in returns from exhibitors. Power's virile and masterly characterization of the brutal planter in this strange, exotic story of the tropics is a really forceful screen delineation.

Beban Coming in Another "Italian."

William C. De Mille's play, "The Land of the Free," which has been translated into the screen language in the film production "One More American," bares the pathetic side of political rottenness and graft which has for its victims the ignorant aliens, newly from Ellis Island, who are the potential citizens of America. George Beban, the featured star of the play, is a typical Italian who has come to this country, working hard and conducting his business in an honest manner, while he awaits eagerly the coming of his family from the homeland and his own naturalization as a real American citizen.

The "system" is working to its full effect in the Mulberry Bend district in which Luigi Riccardo is living and awaiting his family. Mike Regan is the political boss, and even Bump Rundle, the prize fighter, pays tribute. Mike Regan puts a doctor in as inspector at Ellis Island. That is how he was able to detain Riccardo's family when the Italian refused to "come through."

"One More American" was staged under the direction of William C. De Mille, author of the original play, and adopted to the screen by Olga Printzlau. The film will be released by Paramount February 25.

Metro Installed in Klutho Studio.

The headquarters of the Yorke-Metro Company during its stay in Jacksonville, Fla., will be the Klutho studios. Arrangements have been made to take over the major portion of the plant, and the company, already housed in its new quarters, has started to produce Metro's screen version of Holman Day's romantic story, "The Landloper."

Yorke-Metro's new quarters offer most complete studio facilities. The plant is equipped with a large open air stage, and additional space will be available shortly when the new inclosed studio is completed.

Farnum Returns from Adirondacks.

William Farnum and the large company of Fox players appearing in his support in "Rough and Ready" have returned from Port Henry, N. Y., where they were being "shot" in snow scenes. They were gone about three weeks. Director Richard Stanton, who is in charge of the third picture Mr. Farnum has made since his return to the East last year, reports exceptionally fine results from the trip to the Adirondacks.

Mr. Farnum began work on the remaining "interiors" of the drama in the studios in this city. The subject will be released as a Standard picture on March 24.

Graphic Film to Produce for International.

It is announced that an arrangement has been entered into whereby the Graphic Film Corporation, a concern in which William Randolph Hearst is interested, and of which Ivan Abramson is president, becomes the producing company for the International Film Service Co., Inc.

The first picture announced by the International, under the new arrangement, to be released about March 15, is entitled "Moral Suicide." Aside from the intensely dramatic value of the story, wonderfully impressive interiors have been used, the locations have been chosen with careful attention to the creation of the right atmosphere, a remarkably high grade of photography has been secured and the lighting effects have been so skillfully blended that, pictorially, this feature will be classed as a camera study.

Holmes Finishing "A Pair of Sixes."

Taylor Holmes is now on the last lap of his latest George K. Spoor feature, "A Pair of Sixes." All indications are that this picture will rank high, if not the highest, among his previous vehicles. "A Pair of Sixes" contains a wealth of swiftly moving action, coupled with a delightfully amusing farcical theme. Mr. Holmes is aided in his fun by the singular characterization of Maude Eburne, who, as in the stage version, plays the role of "Coddles."

The production is enacted by an all-star cast. Robert Connors plays the role of Nettleton, Holmes' business partner. Cecil Owen, playing a leading part in "Lilac Time," a "legitimate" production featuring Jane Cowl, slips away from his Loop theater to appear in an important part, and Alice Mann plays the romantic character opposite Mr. Holmes.

"Ruggles of Red Gap" is now ready for the market, although its release date will be announced later.

"A Daughter of Uncle Sam" Gets Government "O. K."

The governmental stamp of approval has been given "A Daughter of Uncle Sam," the Jaxon thrill serial, as the result of the action of the Committee on Public Information in passing for release the early episode of the serial. No changes were ordered in the story by the members of the Division of Pictures which reviewed the production, according to word received by General Film Company.

The manner in which "A Daughter of Uncle Sam" tears aside the mask which has hidden the activities of German agents of destruction in the United States makes it one of the most important war-time features produced in many months. As each of the twelve one-reel episodes of "A Daughter of Uncle Sam" features one or more phases of the work of German spies in this country.

Tom Bret with National.

Thomas Bret, who was responsible for the catchy and witty titles in most of the Drew comedies, has been engaged by Harry L. Reichenbach for the National Film Corporation to act as scenario editor and title writer for the Capitol comedies in which Smiling Bill Parsons is to appear, and which are to be released through Goldwyn.

"Billy's Baby" and "Billy's Predicament," the two completed comedies, are now under way, and will reach the Goldwyn exchanges weeks ahead of the first release date.

Lois Zellner, Walter Shrock, Tom Bret, and several other successful comedy writers have already been placed under agreement to submit a number of stories to Parsons.

Sylvia Day, one of Ziegfeld's beauties, left New York this week for the National studios at Hollywood, where she will make her first screen appearance in support of Parsons.



Scene from "Six Shooter Andy" (Fox).

Tom Mix Coming in "Six-Shooter Andy," the New Fox Picture.

A new play of the gold-mining West, entitled "Six-Shooter Andy," with Tom Mix as the star, is the Fox Special Feature release for the week of Feb. 24. The cast includes several of the children who made hits in "Jack and the Beanstalk," "Aladdin and the Wonderful Lamp," and other Fox pictures. Among these little players are Georgie Stone, Lewis Sargent, Buddie Messinger, Raymond Lee, Virginia

Lee Corbin, Violet Radcliffe, Vivian Plank and Beulah Burns.

Tom Mix plays the part of Andy Crawford. The part of William Crawford, Andy's father, is taken by Bert Woodruff, while Sheriff Tom Slade is played by Sam De Grasse. Ned Skinner and Whiskey Bill, henchmen of Slade, are played respectively by Pat Crisman and Bob Fleming. Jack Plank plays the part of Cy Gallagher. Ben Hammer is Susan's father. Enid Markey plays opposite Tom Mix. S. A. Franklin directed. The story is by Bernard McConville.

Charles Sarver, New World Scenario Man.

Charles Sarver, noted novelist, short story writer and author of many of the biggest screen successes played by the most famous movie stars, has been secured by the World Film Corporation as head of the concern's scenario department.

Mr. Sarver comes to the World with a splendid record of success. He has been connected with the New York American, New York Globe, and New York Press as city editor, having been engaged by Frank A. Munsey when the latter took over the Press. As managing editor of the Boston Traveler, Mr. Sarver made an enviable record for alert news sense and capacity to present the day's news to the Traveler's readers in the most attractive form possible.

Changes in Fox Schedule.

The Tom Mix production, "Six-Shooter Andy," originally set for release Feb. 24, and later moved along to March 3, has been restored to its original place on the calendar of William Fox releases. The March 3 release will be "The Girl with the Champagne Eyes," in which Jewel Carmen is the star. A third change is the elimination from the present schedule of a George Walsh comedy, titled "The Kid is Clever," and set tentatively for March 31 release.

There are no changes in the other March releases. "The Debt of Honor," Peggy Hyland's first picture for William Fox, will be available March 10, "Woman and the Law," an R. A. Walsh production, March 17, and Virginia Pearson's war drama, "A Daughter of France," March 24.

at the western Vitagraph studio in Hollywood.

Kerrigan's Second Paralta Ready.

J. Warren Kerrigan's second Paralta play, "The Turn of a Card," is now ready for distribution through the W. W. Hodkinson Service. The picture is a seven-reel comedy-drama with elaborate settings, both exterior and interior, and an unusually breezy plot. Miss Lois Wilson plays opposite Mr. Kerrigan. The picture was produced from the story by Frederick Chapin and was directed by Oscar Apfel.

One of the most vivid scenes in this production is the "shooting" of "Big Liz," an oil well which is supposed to be the largest in the great Oklahoma oil fields. It was only after a great deal of difficulty that Mr. Apfel was able to take this scene, and in order to obtain it he took his players to the La Brea oil ranch in California, while they actually shot a new well.

Marcus Loew Backs "Oh, Baby!"

Marcus Loew has signed a contract with the Universal Film Exchange, of New York, whereby "Oh, Baby!" the newest Alice Howell Century comedy, will be shown over the Loew circuit for a period of sixty-five days. "Oh, Baby!" is the sixth Century comedy featuring Miss Howell. In general theme it is a radical departure from its predecessors.

The comedy, which was directed by J. G. Blystone, contains an unusually strong cast. In support of Miss Howell appear Eddie Barrie, Neal Burns, Russ Powell, Eva Novak, and a bevy of beauties loaned to the Century for this comedy only by the L-Ko Comedy Company. It is declared that because of the novel photographic effects contained in the production eight weeks were consumed in filming it.

Beating Congress to It.

Beating Congress to it in the saving of daylight, a new working schedule will go into effect at the studio of World Pictures on the first of March. This schedule provides for the beginning of work each day at the studio one hour earlier than is now the case. Instead of beginning work at 9 o'clock in the morning, the studio will begin to hum with activity at 8 o'clock—this change being made for the reason that it gives the studio workers an additional hour of daylight in which to work, thereby cutting off an hour in the evening in which lights would otherwise be burned. The first picture to be completed under the new schedule will be "The Way Out," in which Carlyle Blackwell and June Elvidge are starred.

Paul Hurst Joins Vitagraph.

Albert E. Smith, president of the Vitagraph Company, announces the engagement of Paul Hurst, director and leading man, as co-director with David Smith in the production of "The Woman in the Web," the fifteen episode serial in which Hedda Nova and J. Frank Glendon are to be starred. He assumed his duties with the beginning of work on the third episode of the serial, which is being filmed



Director Edward Jose and Pauline Frederick, Knitting for Soldiers, Discussing a Scenario.

Mutual Features Russell February 25

"The Midnight Trail" Has a Detective Angle—Comedy and Weekly Complete List.

"The Midnight Trail" is the title of the forthcoming William Russell production, which will be released by Mutual February 25. The picture was made by the American Film Company, the leader of the direction of Edward Sjöman.

ING BULL is the big star as called by his host of admirers, is seen as a young man of vein and volatile temperament in whom the spirit of adventure and romance is rampant. Inspired by the thrillers of his favored author, Conan Doyle, he poses as an up-to-date Sherlock Holmes and sleuths on the trail of jewel thieves in order to meet the daughter of a minister who has been robbed and get the inside track of the game of hearts. Russell's direction of the pseudo Sher-

lock is in his best serio-comic vein which has been in evidence in his recent productions.

"Up in the Air" is the title of the Strand comedy release of February 26, in which Billie Rhodes is featured. This is a typical Rhodes comedy with the effervescence of youth scintillating in some sparkling action. Mary is seen in a dashing flight in an aeroplane with her sweetheart to whom her father objects strenuously. With the aid of her chum, who captivates the aged and wealthy suitor favored by father, Mary finally takes the matrimonial "flight" with her sweetheart.

Mutual Weekly is released on February 25, and covers events of significant interest in the United States with some special pictures from the war zone.

Pathe Has Big Program Mar. 3

Baby Osborne in Feature and the First Chapter of New Pearl White Serial Stand Out.

THERE are two outstanding features on Pathe's program for the week of March 3. The latest baby Marie Osborne, Gold Hammer Play and the first episode of the big new serial, "The House of Hate."

Baby Marie Osborne stars in "Daddy's Girl," produced in five parts by Diando. The outstanding feature of this picture is human interest. It is a charming story of childhood with also a strong dramatic element which gives good action. Little Sambo, the contented colored boy, who has made such a hit in recent Baby Osborne pictures, has a prominent part in the cast and repeats the success which he achieved in "The Little Patriot." Herbert Standing is in the cast, as is Marion Warner, who has played in many of these Baby pictures. By reason of her charming, chubby little personality and her really remarkable talent, Baby Osborne has won her way to the point where exhibitors have found her to be a real attraction.

Indications point to "The House of Hate" as the biggest serial Pathe has ever released. "The Hooded Terror" in "The House of Hate" is a stronger mystery character than "The Laughing Mask." Born of the lust for profit out of blood, he starts through the fifteen episodes seeking to kill the heroine.

Doris Kenyon starts in the fifteenth episode of "The Hidden Hand." "The Girl of the Prophecy" with Mahlon Hamilton, Arline Pretty and Sheldon Lewis. In this thrilling chapter the mystery of the girl of the prophecy is disclosed. Doris's identity is established and the Hidden Hand is revealed. It is intensely interesting from start to finish.

Ruth Roland stars in the seventh of the "Prize of Folly" dramas, entitled "The Rebound," with Frank Mayo. This is a strong drama with a happy ending. The young girl is tricked into a fake marriage by a man who is later defended in a court of law by another who loves her. At the trial the real wife turns up and reveals his perfidy. The villain kills himself, and when the memory of her sacrifice for Winthrop is recalled Victor marries Barclay.

Harold Lloyd appears in "A Gasoline Wedding," a one-reel comedy produced by Nolin. This is a six-cylinder humor producer in which a four-cylinder Ford that runs on one and a half conspired with Harold Lloyd to bring chuckles, then howls, then arrest for disorderly conduct.

An interesting split-reel is made up of "Yellowstone Buckle the Saddle" and "Buxton" (Derbyshire, England).

An International Cartoon and Educational and Travel pictures and Hopper from News No. 21 and 22 round up this program.

What's Doing at Triangle

Nine Features Are Well Under Way and Six Have Just Been Started.

PRODUCTION is making rapid headway at the Culver City studios, where nine features are in various stages of completion and six subjects have been commenced during the past week. Two other companies have nearly completed their dramas, and Director Jack Dillon has sent his latest offering to the film editing department, where four additional subjects are awaiting shipment.

These completed pictures are "The Scar," a Western, featuring Roy Stewart; "The Sea Panther," a romance of the days of Captain Kidd, in which William Desmond is a swashbuckling pirate; "The Answer," a socialistic drama featuring Alma Rubens and Joe King, and "The Hard Rock Breed," with Margery Wilson, Jack Curtis, and Jack Livingston in the leading roles.

Charles Rann Kennedy's famous play, "The Servant in the House," considered a masterpiece of the legitimate stage, will be transferred to the screen as one of the foremost features of the production program arranged by the Triangle. The play has been adapted for the film by Lanier Bartlett. It is probable the story will be in seven reels. Walter Edwards will direct. Jack Curtis has been chosen for the role of the Drain Man. Jean Hersholt will portray Manson, the Christ-like character.

Following the completion of "The Sea Panther," a pirate story, Director Thomas Heffron has a subject of a distinctly different calibre, a society drama entitled "The Veil."

A new Western thriller, with Roy Stewart, cowboy star, in the title role, has been begun under the direction of Cliff Smith at the big ranch studio, Hartville. This picture, entitled "Boss of the Lazy Y," is a screen adaptation of Charles Alden Seltzer's novel by the same name.

"Another Foolish Virgin" is a screen adaptation of W. Carey Wonderly's magazine story by the same name directed by E. Mason Hopper. Texas Guinan has an important part in this production.

Something considered unique is "Smoke," directed by Jack Conway, in which Gloria Swanson, former Keystone beauty, has the leading role. It is a "bathing suit banquet." The plunge at the Triangle Culver City studios was converted into a beautiful tank such as would be found in a country club.

Beach Supervises Polishing of His Picture.

Rex Beach is directing the titling and assembling of his newest motion picture, "Heart of the Sunset," now in process of editing in the Rex Beach Pictures Company's laboratories in New York City. Pursuing the practice he established for "The Auction Block," the author personally will write the subtitles for the new production, which is to be distributed by Goldwyn as a Rex Beach special.

Unexpected Thrill in Universal Serial.

The luck of the motion picture director, as well as that of the screen actor, is combined in a recent spectacular accident that happened to Eddie Polo while the Universal company, with Director James W. Horne, was staging the third episode of "The Bull's Eye," which is last week's release.

The Universal serial star and his horse both miraculously escaped death when the brink of a cliff accidentally crumpled and gave way, horse and rider plunging sixty feet down the declivity, landing in a heap at the bottom. Other members of the company rushed to the spot expecting to find the man killed, or at least fatally injured, but, to their surprise, he dug himself out of the avalanche of loose earth that had followed him down the cliffside and smilingly began a personal inspection to discover the numerous minor dents and scratches he had received. The horse was also found undamaged to any considerable extent.

Fortunately the cameras filming the episode were so placed that they caught the entire mishap and the scene will be retained in the picture. It will appear that the horse was struck by a bullet from the rifle of one of the rangers and toppled over the brink.

"Eve's Daughter" a March Release.

Billie Burke's next appearance under the Paramount trade-mark will be in "Eve's Daughter," adapted to the screen by Margaret Turnbull from the play by Alicia Ramsel, which will be released in March. It was a tremendous success when presented on the speaking stage, where it was a starring vehicle for Grace George. The story deals with a girl who has been strictly brought up and decides to have her fling with the meagre fortune left her by her father, who left the bulk of his millions to various institutions. She runs away with an Englishman who cannot marry her, but is rescued by her father's lawyer, who has loved her from childhood.

The story is vivacious and required a well-balanced cast to maintain the proper tempo of this comedy-drama. Billie Burke has the stellar role of Irene Simpson Bates, the headstrong girl, and William Riley Hatch plays the part of her father. Thomas Meighan is the faithful lawyer-lover who prevents Irene from wrecking her life and brings her to her senses. Lionel Atwill has the role of Courtenay Urquhart, the dashing young roue who persuades Irene to elope with him. Florence Flynn, Harriet Ross, Lucille Carney, Mary Navaro and Henry Lee complete the cast of the principal characters. The production was directed by James Kirkwood.

Big Cast to Support Miss Allison.

An aggregation of stars will be seen in "Social Hypocrites." May Allison's first vehicle as an individual star on the Metro program. Albert Capellani, the eminent French director, who has the production in charge, and who, with June Mathis as collaborator, made the screen version from Alicia Ramsay's play, "Bridge," has a penchant for great casts, and he has been "aided and abetted" by Maxwell Karger, studio supervisor, and by Leander de Cordova, his assistant director. In the cast are Henry Kolker, Marie Wainwright, Joseph Kilgour, Stella Hammerstein, Stephen Grattan, Frank Currier, Maggie Brever, and Ethel Winthrop.

"Texas" Cooper Acts as Ringmaster.

"Texas" Cooper, the Western cowpuncher, who directed the sensational cavalry scenes in Metro's "Lest We Forget," and also played the role of captain of the German lancers, returned to the sawdust ring recently to direct and act as ringmaster of the National Army Circus of the Sixth Infantry at Camp Upton, Long Island.



Scene from "The Floor Below" (Goldwyn).

Mabel Learns Something About Bones in Goldwyn's New Picture.

Once she begins work in a picture Mabel Normand becomes her director's most valuable aid. Her suggestions are many and practical and every picture in which she appears is apt to embody a score of original touches in business, make-up and settings, all from the same source—Mabel Normand's remarkable sense of dramatic values and innate feeling for screen technique.

This is demonstrated again in "The Floor Below," soon to be released by Goldwyn as a worthy successor to "Dodging a Million." Miss Normand essays a character unlike any with which she has been identified and the story also is unrelated to her previous screen efforts. She is Patricia O'Rourke, copy girl in a busy newspaper office, by turns the torment and the heavenly pal of the men with whom she works. They hate her and adore her and never forget that she is with them.

In reading some of the scenes with her director, Clarence G. Badger, Miss Normand learned that Patricia would be expected to shoot craps with a messenger boy tarrying in the office, the scene being interpolated merely to illustrate one of the reasons for the girl's discharge, which, when brought about, results in the great adventure which leads her to the floor below.

The action was carried out as the star suggested, that of having the boy a funny old man character. The superannuated Mercury was Miss Normand's own selection for the part, and his playing contributes to the fun.

Kitty Gordon in "The Wasp."

Miss Kitty Gordon's next World picture titled "The Wasp," to be released on the program March 11, is entirely different from any of her previous pictures. Miss Gordon's preceding pictures were models of sartorial elegance, giving the star every opportunity for the display of her regal pulchritude, and the subject matter dealt with the problems and injustices of our present social structure. It gives the admirers of Miss Gordon an excellent chance to see the highly developed histrionic ability of the English beauty, which talent has hitherto been left unemphasized. The story is replete with action, episode after episode piling up into one smashing climax, and besides permits the star to display a dazzling series of creations, the last word in spring styles.

Miss Gordon assumes the part of Grace Culver, better known as "the wasp" because of her caustic tongue, the daughter of John Culver, who is owner of vast canneries and working on Government contracts.

Alice Brady Meeting the Public.

Versatile Alice Brady has been giving a shining example of "how to live twenty-four hours a day" ever since she consented to oblige Loew theater patrons by appearing in person at theaters where her pictures are being shown.

Miss Brady began her whirl around the circle by appearing at the Loew house in Providence February 11. Mayor Gainer received the actress on her appearance at the Emery theater, where Miss Brady delighted the crowd with a monologue followed by a song revue.

Having been one of the clever members of the speaking stage before her conversation to film drama, Alice Brady is

"Seven-Reeler for Triangle"

"A Soul in Trust" Heads Program for Week of February 24.

IN Triangle's second seven-reel feature, "A Soul in Trust," released February 24, Wall Street schemers use a clever woman to obtain from an incorruptible Senator on the Naval Affairs Committee information in regard to naval bases.

This drama by Catherine Carr follows the characters through Virginia society life in the nineties to the climax in Washington's legislative halls. Belle Bennett enacts the role of Mrs. Carter. J. Barney Sherry, familiarly known as the "screen millionaire," appears as Senator Franklin. Gilbert P. Hamilton is credited with the direction of "A Soul in Trust."

"Little Red Decides," adapted from William V. McCoy's American Magazine story of the same name, is the second feature on the February 24 program. In this story Little Red, maverick of the range, is saved from a professionally prescribed mother, and finds a substitute and equivalent for maternal love in the affection of Duck Sing, a Chinese cook.

Little Barbara Connolly, three and a half years old, appears as Little Red, and Director Jack Conway states that she is far easier to manage than many of her grown-up sisters. The role of Duck Sing is played by the Oriental actor, Goro Kino.

Fritz Schade as the husband in "The Tell Tale Shirt," Keystone Comedy released the same week, is doing his best to deceive his wife (Peggy Pearce) at every opportunity. A misplaced address and Oriental innocence personified by Paddy McQuire leads to a fatal tangle in a Chinese laundry.

"A Coward's Courage" and "His Nimble Twist" are Triangle one-reel Komedies also released for the week of the 24th.

splendidly equipped for appearing in person before the fans who have learned to love her through her pictures. She is a speaker of no slight merit, and is possessed of a voice which has been highly cultivated and which was a valuable asset in the comic opera field.

On Wednesday night Miss Brady appeared at the Loew theater in New Rochelle, where "Woman and Wife," the second of her Select pictures, was being presented. Friday found her at the Loew theater in Newark, "Woman and Wife" again being the picture on the bill.

During the week of February 18 Miss Brady appeared in twenty-eight of the Loew theaters in New York within five nights.



Scene from "Ruthless Russia" (Select).



Scene from "The Midnight Trail" (Mutual).

"The Midnight Trail" (American).

One of the best of the Russell pictures recently produced by the American Film Company is "The Midnight Trail," released February 25. The picture was directed by Edward Slioman. It is the story of a wealthy young clubman, addicted to auto racing, polo playing and all sports.

Francelia Billington is leading woman. Clarence Burton, Sydney Deane, Carl Stockdale, Harvey Clark, Jerome Sheler, Edward Jobson, Helen Howard and Alfred Ferguson are in the cast.

"M'iss" a Great Story for Miss Pickford.

The next vehicle for Mary Pickford will be Francis Bret Harte's famous story, "M'iss." It has been decided after all that Marshall Neilan instead of going East or directing some other star will remain in California to stage Miss Pickford's new Arcraft picture.

"M'iss" is one of the most stirring of all California stories by the famous novelist. It has been produced on the stage, and its dramatic qualities are assured. There is certain to be a full quota of that romantic and picturesque atmosphere which made the California of Harte, Twain, and others famous the world over.

"M'iss" is a hoydenish, mischievous, ingenious, insouciant, uncouth yet lovable character withal. It will give Mary Pickford an opportunity to display her gifts.

Walthall's Second Paralta Completed.

"Humdrum Brown," Henry B. Walthall's second Paralta Play, has been completed and will soon be released. The production is of a type which stands out as being entirely different from the kind in which Walthall has previously appeared. It is a tense drama with touches of excellent comedy. Mr. Walthall's delineation of the part of Humdrum, the struggling, ambitious youth, who has grown up in a small town, will be of marked interest.

The picture was made from an original scenario by H. B. Daniel and was produced under the direction of Rex Ingram. Mary Charleson appears in the leading role opposite Mr. Walthall and the remainder of the cast includes Joseph J. Dowling, Kate Price, Ida Lewis, Dorothy Love Clark, Joe Harris and Howard Crampton.

"Schools and Schools" Is an O. Henry.

Jean Paige, the star of a number of O. Henry successes, returned to the screen last week in "Schools and Schools," a two-reel Broadway Star feature released by General Film. This is a romance of a Western girl who comes to New York to live with a beautiful and sophisticated cousin, only to become entangled in a web of jealousy. It has been pictured with all the subtle O. Henry humor and pathos.

Following "Schools and Schools" comes "A Madison Square Arabian Night," a highly dramatic story of New York life.

E. W. Hammons, of the Educational Films Corporation of America, has successfully overcome the effects of a recent operation for appendicitis.

Skating Scenes in "The Shell Game."

The fashionable skating scenes of the new Metro production, "The Shell Game," taken from the story, "Good Will and Almond Shells," written by Kenneth L. Roberts and adapted for the screen by George D. Baker, in which Emmy Wehlen is starred, were taken at the Hotel Biltmore skating rink on the top of that famous hotel.

While the picture was being made, a number of Russian diplomatic visitors, for whom the Russian flag is flying over the hotel, came up to the rink with the idea of a morning's skating, not knowing that the scenes for a picture were being made. When Director Baker saw their disappointment he immediately asked them if they would care to take part in the scene.

This was a distinct novelty, and they accepted with keen enjoyment. Like most Russians, they were wonderful skaters.

Paralta Erects Permanent Sets.

At the Paralta studios permanent French, Japanese and Italian garden scenes are being erected in the studio yard. It is found that such sets are often required and the costs for erecting them are so great that a big saving will be brought about by having the sets always ready and near at hand. The directors at the Paralta studios have found that garden scenes are the most difficult to obtain and are used for but a few flashes in a picture. They believe the advantage of having them ready for use, something which is impossible when gardens owned by individuals are hired for locations will more than recompense the company for the cost of their erection.

Tad's "Swimming Hole" a Current Judge Brown Story

One of the most refreshing and captivating bits of humor screened in many months is found in "Tad's Swimming Hole," the current Judge Brown story on General Film Company's release list. This is the fourth of the series of two-part stories of youth which are being produced on the west coast by the Boy City Film Company, of which Judge Willis Brown, noted children's advocate, is the head. The stories are being written by Judge Brown, who is known as the author

of numerous moving picture successes, and are directed by King W. Vidor, one of the most versatile directors when it comes to handling youngsters.

As was the case in the preceding stories, the chief parts in "Tad's Swimming Hole" are played by boys selected from schools by Judge Brown because of their fitness for the parts. A series of exciting and amusing adventures follow the attempts of "de gang" to pre-empt a swimmin' hole for their exclusive use.



Scene from "Tad's Swimming Hole" (General Film).

Don Barclay, Comedian, Cartoonist

Don Barclay, comedian in the "Ziegfeld Follies," has begun work on a second Essanay one-reel comedy, title not yet announced. His first comedy, "Check Your Hat, Sir?" released on February 16, shows clearly the comedian's cleverness that won him such fame on the comedy stage.

Possessing a remarkably pliable body,



Sketch by Don Barclay, Showing Himself and Director Hotelling.

he goes through some laugh-evoking pantomime in this picture, from burlesquing the steps of a classic dancer to the role of a drunk. Not the least remarkable part of Barclay's makeup is the "zig-zag" division in his hair—beginning at the crown of his head and continuing to his forehead in a series of white streaks, as though he were struck on the cranium by lightning.

Unusual Photography in Select Picture.

Excellent and unusual photography will be a feature of Constance Talmadge's new Select production, "Up the Road with Sallie," which is now being filmed under the direction of William D. Taylor at the Moscoro studios in Los Angeles.

Frank E. Garbutt, who has charge of the camera work, has introduced a new novel system of lighting, and his presentation of the star in silhouette photography is remarkably effective. Mr. Garbutt is the son of Frank A. Garbutt, west coast business manager for the Famous Players-Lasky Corporation, and he is bringing to bear on his section of the motion picture industry the same qualities which have given Garbutt senior his success.

The scenario version of "Up the Road with Sallie" has been taken from the book by Frances Sterrett, and is the work of Julia Crawford Ives. Miss Talmadge is supported by Norman Kerry, her leading man; Kate Toncray, Thomas Persee, Karl Formes and M. B. Paanakker.

"Adam and Some Eves" (Klever Comedy).

Klever Pictures, Inc., released on February 11 the Klever Comedy entitled "Adam and Some Eves," with Victor Moore playing the only male role in the comedy, this picture being unique from the standpoint of having an entire female cast with the exception of Moore. The comedy was written and directed by Chester M. De Vonde. Moore gets in some

good work and is capably assisted by D. L. Don, Peggy Adams, Agnes Neilson and a big cast of girls "de looks."

Hart Directing Story of Southwest.

Under the supervision of Thomas H. Ince, William S. Hart is now working on "The Tiger Man," his fifth picture for Artcraft release. He is directing the picture himself, and it is probably a fact that there is no one better qualified or who knows more certainly just what William S. Hart should do in a film than William S. Hart, himself.

In this picture the Western star again will appear in one of his familiar haunts—the Great Southwest.

Polly to Appear in "Glad Rags."

After becoming more or less identified with Sheriff Nell and her "chaps," six-shooters, etc., Polly Moran, cowgirl supreme and comedienne extraordinary of the Paramount-Mack Sennett forces, is to change her apparel and her characterization in a forthcoming film, and will be seen as a real lady with dresses and everything. Polly says she will be lost for a time without the big "gats" at her waist, and will have to tie a rock to her belt for ballast till she gets used to it. Meanwhile, Polly's broncho views the new stuff with equine scorn and disgust.

"Queen of the Sea" Released April 21.

That wonderful subsea photo-fantasy, "Queen of the Sea," with Annette Kellermann, is announced for release as a Standard picture by William Fox for April 21.

"Queen of the Sea" is filled with thrills, including one in which Miss Kellermann walks a wire eighty feet in the air and dives into the ocean from this height. But it is in the undersea stunts that Miss Kellermann excels. She gives a marvelous exhibition of swimming and diving. The photography is of the best.

Much of the picture was taken amid the natural scenery of Bar Harbor and Mount Desert Island, on the Maine Coast.

Universal Shows Making of Machine Guns.

Under the supervision of Harry Levey the Industrial Department of the Universal recently completed filming the Colts Patent Fire Arms Co., at Hartford, Conn. Although the moving picture shows the entire ordnance product of the Colts concern particular attention was paid to the filming in detail of the construction of the machine guns that are being turned out in vast quantities to equip the United States forces both here and abroad.

It is Universal's intention to first show the film to the workers of the Colts plant, after which it will be shown in every industrial center throughout the country. The idea back of the plan is to let the ammunition workers and the men employed in other essential industries see for themselves just how great is the part they are playing in helping our country win the war. Eventually, the film will be shown to the general public through the medium of the Universal Screen Magazine.

Major Bascom Little, in charge of the Production Section, Ordinance Department, U. S. A., with headquarters at New Haven, Conn., has already viewed the film for the Government, and has given it his unqualified approval.

Mastercraft Active in Production of Dixon's "The One Woman."

Encouraging reports come from F. Eugene Farnsworth, who is managing the affairs of the Mastercraft Photo-Play Corporation in California, regarding the initial offering of that organization. Mastercraft, as has already been announced in this publication, will produce from four to seven special features a year, and all will be adaptations from the works of Thomas Dixon, author of "The Birth of a Nation," and other equally famous

writers. "The One Woman," which has been chosen for the first release of the Mastercraft company, is a story based on the threat of Socialism, and work has already been started on it at the Paralta studios in Los Angeles. The picture will be staged under the direction of Reginald Barker, of the Paralta staff of directors.

It is interesting to note that when "The One Woman" was presented on the speaking stage some years ago the part of "Gordon," one of the most principal roles, was portrayed by David Wark Griffith, who later produced another of Mr. Dixon's works on the screen. The screen version of "The One Woman" was prepared by the Paralta scenario writers, J. Grubb Alexander and Fred Myton.

PICTURE THEATERS PROJECTED.

LOS ANGELES, CALIF.—J. A. Quinn, proprietor of Quinn's Rialto theater, has plans by A. R. Walker for a new moving picture theater.

REDWOOD CITY, CALIF.—New theater has been opened here.

RICHMOND, CALIF.—Building at corner Clement street and Ninth avenue has been purchased by Samuel H. Levin, of San Francisco, as a site upon which he proposes to erect fireproof moving picture theater.

SAN DIEGO, CALIF.—Grant theater is now being conducted under new management.

CHICAGO, ILL.—E. Everson & Sons, 175 W. Jackson boulevard, contemplate erecting theater and hall building.

GRANITE CITY, ILL.—Thomas Gray has taken over management of new Grand theater. An all-picture program has been substituted for vaudeville.

JOLIET, ILL.—John Cushman and C. N. Fox, who conduct moving picture theater here, have discontinued pictures and changed to a legitimate playhouse.

NEW HOLLAND, ILL.—J. C. Snyder has discontinued his moving picture theater here.

CLINTON, IND.—Orpheum theater has been purchased from O. Stone and James Houston by Jesse Isbrigg.

MICHIGAN CITY, IND.—Orpheum theater building has been leased by Martin T. Panty. The theater will be remodeled and renamed the Garden.

AFTON, IA.—Palace theater has been purchased by H. Fleming.

MILFORD, IA.—Cecil Waterman has purchased Royal theater from Harry Brumby.

MONROE, IA.—J. E. Manning succeeds H. C. Stearns as manager of Saenger Amusement Company, which conducts Lyceum moving picture theater and Monroe opera house here.

ROLAND, IA.—Lyric theater has been purchased by Isadore Holverson.

WEST LIBERTY, IA.—John H. Heath has purchased Grand moving picture theater, on Calhoun street, from Bert Davis.

BERRY, KY.—Pike theater has been leased by E. O. Billiter.

HODGEVILLE, KY.—R. D. Gaddy has disposed of his moving picture business to F. M. Sparks, Earl O'Harra and O. D. Heady.

WINCHESTER, KY.—An addition will be built to Past Time theater and the seating capacity increased to accommodate 500 people.

DETROIT, MICH.—Cedric Laurence has been engaged as manager of Empress theater.

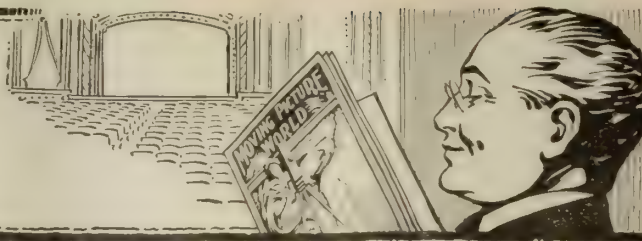
KALAMAZOO, MICH.—George Spaeth has purchased Fuller theater from F. J. Stafford.

TRIUMPH, MINN.—Star theater has opened under old management of J. P. Mathewson.

KANSAS CITY, MO.—Garden theater will be remodeled.

BAKER, MONT.—Lyric theater has been purchased by Richard Clark.

Trade News Brevities



Teachers' Club Wants Children's Shows

Boston Organization Starts Movement to Have an Educational Picture Each Week in Every Bay State Theater—An Appeal to Exhibitors.

By Richard Davis Howe, 80 Summer Street, Boston, Mass.

BOSTON, MASS.—Officials of public schools in Greater Boston and other sections of Massachusetts ask for the support of motion picture exhibitors in a plan to present children's picture shows once each week in every Bay State theater.

The campaign is in charge of Miss Mabel M. Anderson, chairman of the Publicity Committee of the Boston Teachers' Club and the Massachusetts Federation of School Teachers. In an effort to secure aid in her drive, Miss Anderson has addressed the following appeal to all of the leading newspapers in this city:

"Through the teachers' clubs of the city and state, we are asking the managers of the theaters to put on one educational picture a week. (Historical, geographical, nature study or literature.) This is entirely practical, as one of the leading managers has done this for two years with excellent results.

"We are asking the managers to take extra care in arranging their programs so that when these pictures are given, the surrounding bill, even if suitable for adults, will be a clean one.

"The largest distributors in the country are working with us, many of the exhibitors are glad to book children's pictures on request, and there are many suitable films available."

Boston Fox Office Reorganized.

Boston.—District Manager Harry F. Campbell, of the Fox Film Corporation, has reorganized the Boston office. During the past few weeks he and office manager William D. Shapiro have added a number of new sales representatives to the already large staff.

The sales force include Charles Phillips, Frank Vine, Mose Eberstein, David Garb, William O'Brien, Frank McKay, Charles Dempsey, Frank Stanton, George Sullivan, Frank McCarthy and George Arnold.

Mr. Campbell believes big moving picture productions should call for the same admission prices as theatricals. To prove this Mr. Campbell has five companies out with a "A Daughter of the Gods," three with "Cleopatra" and three with "Les Miserables," all on percentage basis. The latter is also playing an indefinite engagement at Marcus Loew's Globe theater in Boston.

Marian Nailerseg on Fox Staff.

Boston.—The local office of the Fox Film has secured the services of one of Boston's most popular film women, Miss Marian Nailerseg, who was formerly assistant manager of the Grandun Film Company of this city.

"Idle Wives" First Boston Run.

Boston.—"Idle Wives," being exploited in New England by Edward Klein, manager of the Central Feature Film Company, played Nathan H. Gordon's Scollay Square Olympia for the first time in Boston. The picture proved very popular, capacity audiences witnessing every performance.

The management carried considerable

advertising on the feature, good business resulting.

J. J. Hubbard Buys Theater at Danvers.

Danvers.—John J. Hubbard, who formerly operated the Opera House in Ipswich, has purchased the Orpheum theatre in Danvers from Charles Brown.

Mr. Hubbard opened the Orpheum on Friday, February 15, playing "The Whip" at the initial performance.

Paramount Salesmen Change Territories.

Boston.—Several changes in the zones of operation for salesmen on the Paramount staff in New England have taken place.

Samuel Hasse has been assigned to Southern Massachusetts, Cape Cod and Rhode Island.

Louis Herman, who formerly covered Connecticut and New Hampshire, will in the future represent the Western Massachusetts territory, formerly covered by Mr. Hasse. Maurice Pouzner, who replaced C. A. Faust, now manager of the Dudley theater in Roxbury, will tour Connecticut.

Charles Perkins has been appointed chief booker in the local Paramount exchange, succeeding Abraham Barry, who has been called for active duty in the U. S. Naval Reserves.

C. A. Faust Will Manage the Dudley.

Roxbury, Mass.—C. A. Faust, formerly a salesman with the Famous Players, has taken over the management of the Dudley theater in Roxbury. Mr. Faust is a showman of long experience, having been connected with the business for several years in New England.

Gustave Schaefer in the Army.

Boston.—Uncle Sam has secured the services of Gustave Schaefer, assistant manager of the local office of the World Film. He enlisted this week in the Quartermaster's arm of the war service and has been temporarily assigned to the barracks in Washington, D. C.

Edward Klein Reopens Office.

Boston.—Edward Klein, who formerly conducted the Central Feature Film Company, a state right organization in this city, and who gave up his business when he was called in the selective draft, has reopened business in this city, having been placed in Class 3 A by the local exemption board.

When called for examination for service in the National Army, Mr. Klein placed his stock of films in the hands of Daniel Horgan, manager of the Hub Pictures Corporation, another state right company in Boston, who agreed to handle his business on a percentage basis. Mr. Klein has decided to continue business. He expects to locate in the exchange formerly occupied by the Fox Film on Piedmont street.

Capital City News Letter

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

Sidney B. Lust Gets Important Films.

WASHINGTON, D. C.—Sidney B. Lust is announcing the purchase of the Douglas Fairbanks and William S. Hart pictures for the territory comprising the District of Columbia, Maryland, Delaware and Virginia. The pictures were acquired from the S. A. Lynch Enterprises, Inc., through Hiller & Wilk, Inc., selling agents. The pictures are those produced by the Triangle and will hereafter be booked by Mr. Lust through his exchange at 1209 E street, N. W.

Government Officials See Prizma Navy Pictures.

Washington.—Secretary of the Navy Daniels, accompanied by more than a score of rear admirals and other officers of the navy, members of Congress, officials from the Government departments, and a large gathering of newspapermen, viewed with interest Prizma films, depicting the navy at work. Speeches were made by some of those present, including Secretary Daniels, while E. A. Koopman, president of the company, told of how these colored pictures were made.

Joseph Gartner Made a Captain.

Washington.—Joseph Gartner, formerly auditor for the Harry M. Crandall enterprises, and who also served as spare manager, has been appointed a captain in the army. Captain Gartner had served during the Spanish-American war, and recently was a student officer at the Fort Myer reserve officers' camp. He was not commissioned with the men of the training camp, however, for, fortunately or not, he was taken ill just before graduation. The delay, it seems, resulted in his obtaining a higher rank.

New Theater on Ninth Street.

Washington.—Ninth street has been selected for another motion picture theater, for a house with a seating capacity approximating five hundred is projected by Marcus Notes, proprietor of the Empress theater, for erection at the corner of Ninth and D streets, N. W. Work on the demolition of the building now on the site has been started. The premises were formerly occupied by a liquor concern, driven from business by the passage of the prohibition law.

John Payette Joins Goldwyn.

Washington.—John Payette, formerly assistant manager of the V. L. S. E. exchange, has joined his former chief, George F. Lenahan, at the Goldwyn exchange, where he will occupy a similar position. Mr. Payette is one of the best known among the film salesman doing business out of Washington. He started in several years ago with the General Film, and for a considerable length of time was in charge of the Baltimore sub-branch. He was also stationed in that city for the V. L. S. E. branch.

A. N. Waters Managing Crandall House.

Washington.—A. N. Waters, formerly manager of the Truxton theater, has been appointed manager of the American theater, one of the Crandall houses.

Atlanta News Letter

By A. M. Beatty, 43 Copenhill Avenue, Atlanta, Ga.

New Company to Build Theater.

MARIETTA, GA.—Application for a charter for the Marietta Amusement Company, to operate theaters for moving pictures, vaudeville and other forms of entertainment, has been filed with the clerk of Cobb County Superior Court by F. G. Marchman, prominent Marietta business man, and six associates.

It is proposed to capitalize at \$50,000 and to erect a theater near Marietta, where large numbers of soldiers are frequently encamped.

Drama Picture Made by Signal Corps.

Atlanta.—"His Best Girl" is the title of a moving picture film advertising the advisability of soldiers buying Government war risk insurance. The film was made by members of the signal corps, who have had wide experience in moving picture work, and is put on in drama form. It was received with delight by the men at the units serving the 325th and 326th Infantry regiments, Tuesday.

Look Out for Swindling "Collector."

Atlanta.—A. O. Blalock, collector of internal revenue for this district, sent a warning recently to managers of motion picture houses in Atlanta and other Georgia cities, warning them to look out for a man calling himself J. M. Bosse, and representing himself to be an internal revenue officer. He is described as being about 5 feet tall, weighing 160 pounds, 40 years old, dark complexion, and has one finger missing. The description given also states that he appears to be well educated and laughs a great deal while talking.

Two Theaters Close.

Atlanta.—Two picture theaters in Atlanta, the Rialto and the Georgian, have closed. Poor business and gloomy prospects are the reasons.

Coal Refused to All West Hudson Theaters

Dealers Notified to Let No Fuel Go to Theaters in East New Jersey—Managers Warned to Be Economical of Light.

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

HARRISON, N. J.—Fuel Administrator Daniel B. Walsh has notified coal dealers that they must discontinue supplying the motion picture theaters of the West Hudson towns with coal. This action, Mr. Walsh explains, is necessary in order to have sufficient coal for the homes. The exhibitors have also been warned to conserve light. All have been notified to use as little light as possible. Those who fail to live up to the rulings are threatened with a complete shut-off of gas or electricity, as the case may be. None of West Hudson theaters, so far as could be ascertained, has a plentiful supply of coal on hand, and it is not yet known to what extent the order will injure the business.

\$100,000 Industrial Film Co.

Newark.—With an authorized capital of \$100,000, the Tisdale Industrial Film Corporation has filed articles of incorporation at Trenton. E. R. McGlynn is the statutory agent. The registered office is at 810 Broad street. The films to be produced by the new corporation will be of an industrial nature. The incorporators are F. M. Tisdale, M. J. Zucker and S. C. Deixel.

New Film Delivery Company.

Irvington, N. J.—Herman J. Seller, of 1142 Clinton avenue, has filed as the trade name of his new film delivery company, the System Film Delivery.

Madge Evans at Court.

Newark.—Little Madge Evans, the 10-year-old star of the World Film, appeared here personally in conjunction with the showing of her picture February 14 at the

Many Baltimore Men in Draft Class 1A

Among the Young Men Likely to Be Called at Once Are L. A. DeHoff, L. J. Rome, E. C. Eiseman, J. J. Payette, H. Edmonds, Who Are Leaders in the Trade.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—The general remark that is heard from every moving picture man that has been put in "Class 1" with regard to his call for the next draft is, "If Uncle Sam needs me, I'm ready." In making inquiry upon the subject it is to be found that about five of the real live wires in the film industry in Baltimore have been put in the first class and this list includes the following: Louis A. DeHoff, the extremely popular manager of the New theater and secretary of the Maryland Exhibitors' League. Mr. DeHoff is one of the best known exhibitors in the Maryland League. J. Louis Rome, manager of the Broadway theater and general counsel of the Maryland Exhibitors' League, is thoroughly alive to the possibilities of his environment and is well liked. On the exchange side, C. E. Eiseman, manager of the Mutual office in Baltimore; J. J. Payette, Vitagraph representative in that city, and Hernon Edmonds, assistant manager of the General Film office in the same city, belong to the class of good fellows who know how to make and keep their many friends. The correspondent believes that, no matter when they are needed by Uncle Sam, they will all become excellent soldiers and good fighters in the cause of freedom and democracy.

Parkway Theatres Aid French Orphans.

Baltimore.—On the afternoons of Wednesday and Thursday, February 12 and 13, Bernard Depkin, Jr., supervising manager of the Parkway Theater Company, gave a benefit at the Parkway, Strand and Wizard theaters to the Francis Scott Key Chapter of the Daughters

of the American Revolution. The proceeds went toward the fund for the French orphans, two of whom have been adopted by this chapter.

"Big Ben" Abrams Now Managing Blue Mouse.

Baltimore.—Benjamin Abrams, of Philadelphia, who is known throughout the trade as "Big Ben," has taken charge of the management of the Blue Mouse theater, 28 West Lexington street, beginning Thursday, February 7. Prior to his present association, Mr. Abrams was associated with the Hoffman-Foursquare in Philadelphia.

Theaters Prove Marked Aid.

Baltimore.—Since the Four-Minute men have been on the job in Baltimore, all the moving picture theaters, as far as can be learned, have heartily co-operated with the movement and the drive for shipbuilders has been greatly aided by the movement. It is estimated that during the week of February 4, about 100 of the recruits for the shipyards that came in were recruited through the efforts in the moving picture theaters.

F. C. Schanberger Has Silver Wedding.

Baltimore.—On Thursday evening, February 7, Manager Frederick C. Schanberger, of the Maryland and Auditorium theaters, celebrated the twenty-fifth anniversary of his wedding by giving a family reception and dinner at the Hotel Kernan, of which he is also manager. After the dinner the party occupied boxes at the performance at the Maryland theater. Forty-five members of Mr. and Mrs. Schanberger's families were present.

L. A. DeHoff Praises Paralta Films.

Baltimore.—When Louis A. DeHoff, manager of the New theater, 210 West Lexington street, was seen the other day, he was enthusiastic in his praise of the Paralta pictures. "I was a little skeptical," said Mr. DeHoff, "when I signed up with Paralta, but now I am perfectly satisfied. When we ran J. Warren Kerrigan in 'A Man's Man,' it went over big and the same thing is happening with Bessie Barriscale in 'Madam Who?' These productions are being handled through the Baltimore office of the General Film Company, and L. Rosenthal, the manager of this branch, is working like a beaver locating bookings."

MORE PITTSBURGH NOTES.

George Oldfield Made Manager.

Pittsburgh.—George Oldfield has been placed in charge of the Pittsburgh George Kleine exchange, 123 Fourth avenue, succeeding Oscar Krugh, who has resumed his former position as traveling representative with the same firm. Mr. Oldfield has been connected with the Kleine company for several years past in this city and Cleveland, O., and is well known among exhibitors of this territory.

Business Notes.

J. H. Zimmerman, representing the U. S. Exhibitors' Booking Corporation, 127 Fourth avenue, Pittsburgh, reports having closed contracts for showing "The Belgian" at all of the Rowland & Clark theaters. "The Belgian" will be presented first at the Liberty and next at the Plaza, Strand, Belmar, Arsenal and Rowland. The Rowland & Clark theaters also recently booked "The Zeppelin's Last Raid" for early showing.

Court theater. The picture shown was "Gates of Gladness."

Dr. Hespe Incorporates.

Jersey City.—Dr. H. Charles Hespe, president of the New Jersey State Exhibitors' Association, is listed as the registered agent of the Courtland Exhibiting Company, with offices at 390 Central avenue. The concern is capitalized at \$100,000. The firm will conduct public amusement enterprises. The incorporators include Dr. Hespe, William Hackett and Francis E. Hespe.

Tobacco Fund Benefit at City.

Newark.—"Intolerance" was the attraction when the City theater, Seventh and Orange streets, gave a benefit for the soldiers' tobacco fund. Leon O. Mumford is the managing director of the show house.

Newark Theater Altered.

Newark.—The Newark theater, owned by the Market & Beaver Realty Company, will undergo alterations.

Paragon Laboratories Incorporated.

Jersey City.—The Paragon Laboratories Company has filed articles with County Clerk McGovern. The registered offices are at 15 Exchange place, with the Corporation Trust Company as registered agent. The company will manufacture moving picture appliances, films, etc. The capital stock is \$20,000, of which \$1,000 has been paid in. The incorporators are H. A. Black, John W. Stout and John R. Turner.

Patriotic Cause Allows Tuesday Shows

Many Cleveland Theaters Open on Fuelless Day to Permit Benefit for Woman's Military Auxiliary—Shows in Other Ohio Cities.

By M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

CLEVELAND, OHIO.—Tuesday, Feb. 12, although usually an "openness Tuesday" for picture theaters, found a majority of the Cleveland theaters and others in northern Ohio open, the profits going to the Women's Military Auxiliary, for use at their community house at Camp Sherman, where Ohio's draft army is located. The women obtained a special permit from Fuel Director Garfield.

After fifty theaters responded immediately to the call, most of them being the large houses, it was explained by smaller houses that they did not participate in the benefit because the ordinary Tuesday night shows no profits, so it might be an expense to open.

The Cleveland theaters which took part in the benefit were the Knickerbocker, Camerophone, Princess, Mall, Alhambra, Standard, Avenue, Bijou, Dream, Strand, Wonderland, Gaiety, Bronx, Corona, Reel, Monarch, Metropolitan, Olympia, Penn Square, Orpheum, Marquis, Lyceum, Crescent, Majestic, Marvel, Windemeer, Lakewood, Southern, Madison, Doan, Y. American, Norval, Fountain, Grand Central, U. S., Hahnorth, Quincy, Stillman, Opera House, Colonial, Prospect, Star, Empire, Miles, Gordon Square, Liberty and a few others.

Several theaters in Toledo, Sandusky, Alliance, Akron and other northern Ohio cities also opened up Tuesday for the same purpose.

Manager Gerrish Back on the Job.

Cleveland.—After nearly four weeks' illness Manager E. T. Gerrish, of the Cleveland Famous Players Film exchange, is back on the job again, suffering slight-



Manager E. T. Gerrish.

ly from rheumatism, but otherwise feeling fit.

Mr. Gerrish had a siege of sickness. First he suffered an attack of appendicitis and was rushed to Charity hospital, where he was operated upon. Then while in bed he fell a victim of neuritis. After recovering and going home he came out to work in the wet weather and contracted rheumatism in the legs.

"Well, there's no use of complaining," says Gerrish. "If I get all that's coming to me now maybe I will be spared further illness later."

Big Moving Day for Film Companies.

Cleveland.—All film companies in the Columbia building, Cleveland, have received notice to vacate by May 1.

The owner, M. A. Bradley, gives as his

reason that on that date the insurance companies will raise the rates on the building unless the risk from moving picture films is removed.

The companies affected are the Standard, Select, Metropolitan, Exclusive, the Argus and the Sixth City Film Company.

"Remaking of a Nation" Opens in Cleveland.

Cleveland.—"The Remaking of a Nation," the big Camp Sherman army picture, opened to a big business Sunday, February 17, playing simultaneously at four theaters in Cleveland—the Standard, Knickerbocker, Fairland and Olympia.

Thousands of tickets were sold in advance by a special committee of the Chamber of Commerce, at 25 cents each, which insured the success of the undertaking.

The headquarters at Camp Sherman at the time of the opening also announced many more dates in Cleveland, including about 25 theaters and running up to the middle of March.

Each theater, by the arrangement, is allowed ten cents on each ticket, besides the war tax item, the balance going to pay expenses of making the film and the profits of the proposition going to the camp fund for the care of dependents of soldiers quartered there.

Cincinnati News Letter

By Kenneth C. Crain, 307 First National Bank Building, Cincinnati, Ohio.

W. S. Wessling Honored by Cuvier Press Club.

CINCINNATI, O.—W. S. Wessling, manager of the Pathe exchange, and a popular member of the film fraternity, was one of the committee on entertainment appointed by the Cuvier Press Club for its big meeting recently. The Cuvier Press Club is an organization numbering in its membership not only newspaper

and theatrical men, with other Bohemians, but some of the leading business men of the city, who like the informal atmosphere of the club and the good scouts they meet there. Its entertainments are events to date from, and Mr. Wessling therefore felt the honor of being placed on the committee, which had the duty of arranging the latest blow-out of the club.

Thieves Get Big Haul of Paper.

Cincinnati.—The high value of paper waste to junk dealers resulted in a costly loss to the Vitagraph company's Cincinnati office a few days ago, and one which could mean at the same time only a comparatively few dollars to the thieves. The company's quarters at 129 West Seventh street were entered by unknown marauders and a mass of posters and other printed and lithographed matter estimated to weigh no less than five tons was removed. This, of course, was a handsome haul for the thieves, viewed as waste paper; but the material was far from being waste paper to the company, as it consisted of advertising matter which will cost nearly \$2,000 to replace.

Bill at Walnut Makes Hit.

Cincinnati.—One of the best combination bills offered by the Walnut this season was presented beginning Feb. 10 at that theater, including Mary Pickford in her latest Artcraft release, "Stella Maris," and the first two-reel episode of the new Chapin series, "The Son of Democracy."

Cincinnati Exhibitors Smile Again.

Cincinnati.—Local exhibitors are beginning to smile again, since decent weather has come, and it has been announced that "heatless Mondays," and, consequently, enforced Tuesday holidays, are at an end. Attendance on many recent Mondays, especially on those since the weather gave way to normal temperatures and sunshine, has been splendid at the theaters, as people had nothing else to do. The more moderate weather came as a more welcome relief, if possible, as it was necessary for many of the suburban houses to shut down completely during the zero period, on account of inability to secure heat. This problem is now over, for good, it is hoped, and the theaters are again open to their eager patrons.

Dayton Theaters Give Tuesday's Profits

Miami Valley Exhibitors Take Fuel Administrator's Offer and Open Tuesday, Handing All Profits to Women's Military Auxiliary.

By P. J. G., Dayton Correspondent.

DAYTON, Ohio.—One of the quickest happenings yet to take place at the offices of the Miami Valley Exhibitors' League here was staged Tuesday morning, February 11, at eleven o'clock. Only three principals took part in the affair with a fourth party very interested. The writer assisted in every way to open the theaters of Dayton along with the three main characters in the surprise, namely, Val Rayburg, Al. Kinsler and Clay Brehm.

Al. Kinsler, Val Rayburg and the writer were seated comfortably in the League rooms waiting for something interesting to happen. Mrs. H. G. Carnell, acting chairman of the Women's Auxiliary Committee doing work for the soldier boys at Camp Sherman, walked into the office with what looked to be an important letter in her hand. This she showed to Al. Kinsler as secretary of the League. It was from the state fuel administrator and gave the theaters of Dayton the right to open on heatless Tuesday, provided the proceeds, over and above expenses, should be turned over to the Women's Auxiliary for charitable work at Camp Sherman, Ohio. It was necessary to act quickly, and after a minute's discussion Kinsler and Rayburg decided to inform the different managers as soon as possible. Clay

Brehm was first informed and lost no time in getting to the League rooms for full particulars. Clay called the Keith people at Cincinnati as well as several exchanges who knew nothing of the affair. After calling Cincinnati, Clay phoned to the Columbus Keith manager, who, likewise, knew nothing in regard to the matter. After this he changed his ad in the daily papers (on the streets at one o'clock), informing the public that the Strand would remain open. Al. Kinsler also rushed announcements to the local papers which stated that all the theaters members of the Miami Valley Exhibitors' League would remain open for the fuelless day.

After a minute's deliberation it was found that the quickest way to inform the neighborhood theaters was by automobile.

Clyde A. Congrove Salesman.

Dayton.—One of the newer type of film salesmen is Clyde Congrove, who called on the writer while in Dayton last week. He is a progressive spirit. I have never heard Clyde say another film company's pictures were bad; that he sold the only pictures on the market; that his company was the only one to give service, etc. Clyde closed eight contracts while in Dayton.

Buffalo News Letter

By Joseph A. McGuire, 157 N. Elmwood St., Buffalo, N. Y.

Theaters Open Lincoln's Birthday.

BUFFALO, N. Y.—Buffalo moving picture theaters were open Sunday, Monday and Tuesday of the week of February 10 and closed Ash Wednesday, which was observed as a heatless day of that week. The decision to keep the theaters open Tuesday was reached after a series of conferences between the local theater managers and Ellicott C. McDougal, Erie County fuel administrator.

Plan Motor Truck Line to New York.

Buffalo—A motor truck transportation system between Buffalo and New York will be established in an effort to relieve railroad congestion. Moving picture men hope to see the system extended so film can be shipped speedily over the line. The route from Buffalo will follow the old Genesee turnpike to Albany, with stops at Rochester, Geneva, Syracuse, Utica and Amsterdam. From Albany the trucks will go down the east bank of the Hudson, with stops at Hudson and Peekskill.

Ticket Books at the Elmwood.

Buffalo—Manager Weinberg of the Elmwood theater, Buffalo, has prepared books of tickets containing ten admissions, as follows: Ten 17-cent tickets, \$1.70; ten 11-cent tickets, \$1.10.

Charles Riehl Has No Complaint.

Buffalo—"We give our patrons a good show every day," said Charles Riehl, who conducts the Liberty theater at Jefferson and Utica streets, Buffalo.

"This plan brings us better results than a big show one day and a poor one the next. Closing on the heatless day is doing us no harm. The people like a day off. We have been doing as well, or even better, on the short weeks then on the regular schedule. We charge ten cents daily for grown-ups and five cents for children except on Thursdays and Sundays, when the youngsters pay ten cents. In running a theater a man must be not only polite, but firm with patrons. When they understand that this firmness exists they are not likely to give a tale of woe when they pay the war tax or the extra nickel for the children."

"We have a brick theater, seating 500," continued Mr. Riehl. "When the house was built eight years ago it was one of the best equipped in the city. We fortunately bought a good supply of coal last summer and the theater has been well heated all winter."

Full Pay for Employees in Buffalo.

Buffalo—Most of the Buffalo theaters are paying their employees on the Tuesday holidays. This act of patriotism is regarded as especially commendable inasmuch as many burdens, unknown to the public, have been imposed on the local theatrical managers during these critical times. That the managers bear these burdens willingly goes without saying.

J. R. Oishei Doing a Good Bit.

Buffalo—John R. Oishei, manager of the Teck theater, Buffalo, is conducting the State outdoor and advertising campaign for the Thrift Stamp propaganda. Mr. Oishei also played a prominent part in the second Liberty Loan campaign.

Wurlitzer Buffalo Store in Trim.

Buffalo—A large unit orchestra has been received at the Buffalo branch of the Rudolph Wurlitzer Co. The instrument carries fifty selections at one time. W. P. Tanney is manager of this branch. After several unavoidable delays the improvements at the Wurlitzer store have just been completed. The decorations are in gray and white.

Many Causes Hinder Shipments in Ontario

The Disorganized Express Service All Over the Province Has Been the Cause of Much Discomfort to Exchanges and Exhibitors.

By W. M. Gladish, 1263 Gerrard Street E., Toronto, Ontario.

TORONTO, ONT.—Transportation difficulties, due to frequent storms, equipment breakages and labor shortage, have played havoc with booking arrangements and release schedules among Ontario exchanges have refused to take any film shipments at all; some theaters have been compelled to repeat programmes on several occasions, and sometimes the exhibitors. On several days the express men are called upon to present "emergency shows." In the latter instance, exchanges have shipped various pictures which have not been booked because shipments to exchanges have been delayed. Some exhibitors have been making it a practice to hold films until a new assortment actually arrives at the theater in order to insure having a show at all.

The exhibitors are not the only ones who are troubled by the disarrangement. The exchanges are having difficulty in collecting their money when emergency reels are shipped to an exhibitor in place of booked pictures. Quite often an exchange uses a roadman or other employee to take the reels to an out-of-town exhibitor when it is seen that an express company is tied up. The exchange employee takes the film with him in a passenger coach in order to oblige a customer. Even in this way, the reels are not delivered until it is time to start the evening performance.

Benefit at the Brighton Theater.

Toronto.—Through the courtesy of Manager Barkley of the Brighton theater, Roncesvalles avenue, Toronto, the Canadian Ensign Chapter, Independent Order of the Daughters of the Empire, gave a very successful matinee on Thursday, Feb. 7. The house was filled to capacity at both performances. The proceeds are for the I. O. D. E. Home in Halifax for homeless children.

Tom Byerle with Specialty Film.

Toronto.—Important changes have been made in various details connected with several exchanges in Canada. Tom Byerle, formerly Montreal manager for the Famous Players and the Canadian Universal, has become temporarily associated with the Toronto office of the Specialty Film Import, Limited, as special representative. It is understood that Mr. Byerle will eventually become the special representative in western Canada for L. E. Ouimet, president and general manager of the Specialty, Pathe distributors in Canada.

A. Smeraldi Gets K-E-S-E Franchise.

A. Smeraldi is reported to have secured control of the Canadian franchise of the K-E-S-E. Mr. Smeraldi was formerly the special Pathe representative in western Canada. Just before leaving Winnipeg, Mr. Smeraldi secured a big contract for the Pathe with the Groves-Walker Company, Limited, whereby Pathe and Gold Roosters will be shown at the Orpheum, Moose Jaw; Empire theaters, Saskatoon, and the Regina theater, Regina, for some time to come. What changes in the distribution arrangements in Canada for the K-E-S-E will be made have not been announced by Mr. Smeraldi. One of the big releases with which Mr. Smeraldi will be able to make a start is the deluxe edition of "Quo Vadis."

Vincent McCabe Now Represents Fox.

Vincent McCabe, formerly with the Toronto office of the Specialty Film, has been appointed eastern Canadian representative for the Fox Film. Mr. McCabe has three branch offices under his supervision, namely, those at Toronto, Montreal and St. John. No change is being made in the direct management of the Fox

branches, it is announced. Benny Rogers will continue in charge of the Toronto and Maurice West will remain the manager of the Montreal office. Fox features have played a number of Toronto's big theaters. "When a Man Sees Red" was the attraction at the Regent for one week, while the Hippodrome has used two Fox specials during the past month. These were "Camille" and "The Conqueror."

What Other Exchange Men Are Doing.

Mr. Soskin, of the Toronto headquarters of the Famous Players Film Service, has gone to Montreal to reorganize the Montreal branch of the company.

Charles Berman, formerly in control of the World franchise in Canada, with headquarters at Toronto, has become Montreal manager of the U. S. Exhibitors' Corporation.

Pat Kaplan, formerly shipper at the Toronto office of the Globe Films, Limited, has joined the staff of the Regal Films, Limited, Toronto.

President Thomas in Toronto.

Toronto.—Manager Thomas of the Strand theater, Omaha, and president of the Nebraska Exhibitors' League, was a visitor in Toronto early in February to confer with local interests regarding a position as supervisor of the chain of theaters, consisting of the Regent, Toronto; St. Denis, Montreal, and the Flower theater, Ottawa. It is understood that Mr. Thomas will assume his duties here in May.

Maritime Provinces Letters

From Alice Fairweather Standard, St. John, N. B.

Notes of New Brunswick Theaters.

ST. JOHN, N. B.—The Star opened its anniversary week by playing the Pathe feature "Iris" to good business. The slightly higher price for children at this popular theater does not seem to make the least difference as it is well filled every evening.

"Damaged Goods" has played to enormous houses at the Lyric, starting Thursday, Feb. 7, to men only for Thursday, Friday and Saturday. On Monday a morning performance was given to accommodate the crowds.

Halifax Jottings.

Halifax, N. S.—At Halifax the complete Pathe service has been sold out between the Empress Imperial and the Academy of Music.

H. R. Walker of Dartmouth has booked the Pathe serial and features.

As if enough things had not happened to the theaters in Halifax Monday, Feb. 4, a fire originated in the upper story above the Imperial theatre, Halifax, and considerable damage was done to the theater by water. They did not have to close the house fortunately.

"The Screen Telegram," the news weekly soon to be issued by the Mutual, has been booked at the Orpheus theater, Halifax.

St. John Personals.

B. Horsfell, the general manager for Canada of the Mutual Film Company, was in St. John for three days recently on his annual trip.

E. R. Lynn of the Casino theater, Sydney, passed through St. John recently on his way to New York and Boston.

Dr. Daley of Sussex was in St. John on Friday, Feb. 8.

Fuel Orders Lightened in Eastern Iowa

Warmer Weather Lifts Ban on Use of Coal—Restrictions Enough Remain—Abundant Fuel Expected in a Few Weeks.

By J. L. Shipley, 615 Locust Street, Des Moines, Ia.

DES MOINES, IA.—The conservation ban is being lifted gradually in the eastern Iowa cities. Waterloo shut down on matinees for six days a week in co-operation with the board of that town, remaining open on Sunday afternoon only and giving the evening performances as usual. The ban was lifted last week when the weather moderated and coal became more plentiful and the shows are running full blast as usual. The seven o'clock lightless order is still in effect at Marshalltown and Manager J. Jolly Jones of the Strand is threatening to give away souvenir lanterns to his patrons so that they won't get lost on the way home. At Cedar Rapids the theaters are opening at two in the afternoon and closing promptly at ten-thirty, which cuts down the running time nearly two hours. Box office lights go out promptly at nine-thirty. It is thought that there will be abundant fuel in all points within the next month so that stringent measures may be done away with.

Miss Margaret Hein of Metro Weds.

Des Moines—Miss Margaret Hein, who has been head inspector in the Metro office in Des Moines since it was established three years ago, was united in marriage to Raymond Crowe, who has an indirect connection with the film business as pick-up man for Wells-Fargo.

Ed Lipson Gets New Territory.

Des Moines—Ed Lipson is now acting as Metro representative in eastern Iowa. Mr. Lipson has served in various capacities in the Los Angeles, Seattle, San Francisco and Salt Lake City Metro offices, but reports that he considers that Iowa has the finest exhibitors with whom he has ever done business and that he wants to stay in the Hawkeye state.

Two Juvenile Shows—Both Make Good.

Des Moines—Juvenile shows ran opposition in Des Moines Saturday, February 9. Manager Blank of the Garden offered Marguerite Clark in "The Seven Swans" in conjunction with the Des Moines News between the hours of ten and two, the proceeds being devoted to the News project of adopting two war-stricken Belgian children. At the Empress the Evening Tribune entertained its little friends with a special morning performance of Mary Pickford in "Rebecca of Sunnybrook Farm." Judged by the packed houses nearly every kiddie in Des Moines attended one or both shows.

J. S. Shortly Buys Princess Theater.

Sioux City, Ia.—J. E. Schlank announces the sale of his Princess theater at Sioux City, Ia., to J. S. Shortly, of Seattle, Washington. The Princess is one of the finest theaters in Iowa with a seating capacity of fifteen hundred. It was built originally for stock and after a successful season with that policy passed into the hands of Mr. Schlank, who brought the house into instant popularity with first-run feature pictures. Of late, Mr. Schlank has been running vaudeville in conjunction with feature programs. Mr. Shortly announces that the policy of high class vaudeville will be continued and in addition he will run the highest grade of feature pictures.

Rialto Theater Nearly Ready.

Omaha—A. H. Blank is spending a large amount of time in Omaha these days superintending the finishing touches of his gigantic Rialto theater, which will open within the next thirty days, according to present plans. Mr. Blank now operates

three houses in Davenport, one in Marshalltown, one in Des Moines and with the Rialto two in Omaha.

Abe Frankle's Rialto Coming.

Des Moines—Abe Frankle reports that the completion of the new Rialto in Des Moines is being rushed as rapidly as possible and that he expects the new house to open within the next month or five weeks. It will be one of the finest houses in the middle west.

Visitors in Des Moines.

Visitors in Des Moines during the week of February 4 were J. M. Heffner of the Bijou, Mason City; Ted Bryant of the Gem, Oelwin, and A. W. Saunders of the Star, New Sharon. Joe Gerbracht of the Twin-Star, Ames, and John Petersen of Story City also visited the various exchanges. Pete Lemen of the Strand, Newton, was in evidence.

Manager J. K. Black came to Des Moines on a shopping tour last week and bought a new Minusa screen, a new Simplex machine and a wilderness of carbons from the Des Moines Film & Supply Company. Mr. Black also arranged for an attractive stage setting and for the redecoration of his theater in the near future.

Stanley J. Mayer, manager of the Des Moines Film & Supply Company and the Yale Photoplay, was called suddenly to Kansas City last week by the serious illness of his mother.

Indiana News Letter

(From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.)

Free Film Shows to Teach Patriotism.

INDIANAPOLIS, IND.—Through Mrs. David Ross, president of the Board of Indorsers of Motion Pictures for Juveniles, a projector has been purchased and with this machine the women of the board propose to show educational and patriotic films in all of the public schools of Indianapolis, and in other public places where the children can be reached.

No admission is to be charged, but the projector will be rented for a nominal sum to any organization desiring to use it.

The first exhibition was given Monday evening, February 11, at the Foreigners' House, in the west side foreign district.

Detroit Film Trade News of the Week

A. I. Shapiro Leaves Goldwyn for Army Service—New Triangle Manager Appointed—Important Trade Notes—Among Exhibitors.

By Jacob Smith, 710 Free Press Bldg., Detroit, Mich.

DETROIT, Mich.—The resignation of A. I. Shapiro as branch manager in Detroit for Goldwyn was announced this week and J. E. Flynn has already been appointed his successor.

Mr. Shapiro was recently placed in Class A of the draft and, in view of the next call being announced for Feb. 23, and the probability that he would be called, he thought it best, in justice to Goldwyn, that he resign at once in order to give his successor the necessary personal assistance in getting acquainted with the local situation. Incidentally, Mr. Shapiro wants to spend a few weeks with his folks in New York City before being sent to one of the training camps. "Shap" has a host of friends in Michigan and they are all sorry to see him go.

Mr. Flynn, the new manager, has had

New Amusement Company in South Bend.

South Bend—The Castle Theater Company of this city has been incorporated under the laws of Indiana with a capital stock of \$15,000 to engage in the exhibition of motion pictures. The directors of the new concern are Hyman Soboroff, Beatrice Soboroff and Miss Rose Cohen. The company may erect a theater here some time in the near future.

Large Amounts Paid in for War Tax.

Newcastle, Ind.—The box office at the Starette theater here has two receipts, totaling \$344.75. These are for the war tax which the patrons of the theater have paid during November and December. The tax for November was \$169 and in December it amounted to \$175.75.

During January the Nelson theater, Logansport, Ind., collected over \$300 in war tax. During December Manager Lindsay of the Paramount, Ark and Grand theaters paid a total of \$440 in war tax, and for November and December H. R. Byerly, manager of the Colonial theater, paid a total of \$121.96.

The war tax for the Grand theater in Washington, Ind., for December amounted to \$265.50, according to Hugh O'Donnell, proprietor of the theater. The war tax for November was \$374.47, making a total of \$639.97 that the Grand has paid into the coffers of Uncle Sam since the war tax law went into effect.

Manager Casey Makes Improvements.

Evansville, Ind.—The Royal theater, one of the most popular motion picture houses in this city, has undergone some improvements recently and it is understood that Manager William Casey will make some additional remodeling in the early spring.

Century Theater's New Policy.

South Bend, Ind.—The Century theater here has announced that from now on the war tax, which was paid by the patrons, will be paid by the theater. Along with this announcement came the information that in the future vaudeville will be tabooed on Saturday and Sunday nights and that high grade photoplays will be shown instead. The price has been reduced from 15 to 10 cents for adults and from 10 to 5 cents for children.

Henry K. Burton Hopes for Nomination.

Indianapolis.—Henry K. Burton, publicity manager for the Central Amusement Company, which operates the Lyric, Alhambra and Isis theaters, is preparing to make the race for the Republican nomination for representative from Marion county in the next legislature.

many years' experience in the film business, having been in charge of exchanges through the west, the General Film exchange in Cleveland, and having just returned from a trip to Australia in the interest of Goldwyn. To him we wish every success.

While Goldwyn is losing a good man, it is replacing him with a good man, which assures Michigan exhibitors a continuance of square and fair treatment.

H. D. Posey New Triangle Manager.

Detroit.—R. A. Perry has resigned as Detroit manager for Triangle and H. D. Posey is his successor. Mr. Perry has become Michigan representative for the Allen Film Co., handling "The Garden of Allah," "Mother" and "The Warrior," and has already opened a branch office at 201

Film Building, 63 East Elizabeth street, Detroit. Mr. Posey, the new Triangle manager, was recently affiliated with the New Orleans office of Triangle.

Recent "Buys" of Detroit Exchanges.

Detroit.—Exchanges here announce the following "buys" for the state of Michigan:

Harry I. Garson Productions, 318 Woodward avenue, has purchased a number of Triangle-Keystone comedies.

The Standard Film Service, Film exchange building, has bought about thirty Mack Sennett comedy re-issues, and will release them at the rate of one comedy each week, starting about the first of March. This exchange has also a feature, "Would You Forgive?"

The Strand Features, Film Exchange, Detroit, has bought a print of "Cleopatra," which features Helen Gardner.

H. O. Pierce Gets Butterfield Appointment.

Flint, Mich.—Walter Jacobson, for the past year manager of the Garden, Butterfield, theater in Flint, has gone to California. Howard O. Pierce has taken full charge of the Garden and Majestic theaters and will be assisted in the work by Stephen Willets. Mr. Pierce is well known in film circles, having been formerly with the State Film Co. and the Kunsky Enterprises in Detroit.

Sterling Film Exchange Opens.

Detroit.—The Sterling Film Exchange, with a capital stock of \$4,000, has opened offices at 302 Film building, Detroit. Robert Woodhead is president and Edward Diehl is secretary. This firm is releasing some Christie comedies and some Art Drama features.

Dawn Masterplay Takes Ohio Papers.

The Dawn Masterplay Co., 501 Owen building, Detroit, is now a \$16,000 corporation, papers being filed under the laws of Ohio, with permission to do business in Michigan. S. M. Krohn, of Dayton, Ohio, is president; Arthur S. Hyman is vice-president, and I. M. Freiberg is secretary and treasurer. This company has six features for Michigan and contemplates the purchase of others in the near future.

Here and There in Michigan.

Detroit, Mich.—L. C. McConnell, formerly a stock salesman, has joined the sales staff of the World.

Detroit.—George Rowell, the new salesman for George Kleine pictures, is doing splendidly. So far has closed a contract in every town.

Cadillac, Mich.—The Star and New Lyric theaters opened for business on Sunday, February 10, and the local authorities are going to make a test case, owing to the number of protests by church people.

Grand Rapids, Mich.—L. Dennis, 407 South Division street, has been appointed western Michigan representative for Simplex machines and Simplex parts; also Teco products and Gold King Screens, the appointment being made by J. George Fineberg, president of the Theater Equipment Co.

Grayling, Mich.—George Olsen, of the Grayling opera house, has ordered from the United Theater Equipment Co. two Powers machines, a Hallberg economizer and other modern equipment for his booth.

Detroit.—L. F. Davis, former salesman for Pathe and Vitagraph, and recently in training at Camp Custer, Mich., is on his way to France to do duty at General Pershing's headquarters.

Flint, Mich.—Charles Garfield, of the Orpheum theater, says he broke his house record with "The Price of a Good Time."

Theaters Open, Give Third to Red Cross

Minnesota Fuel Administrator Lets Up on Theaters for Patriotic Cause—Records Made and S. O. R. Signs Out—Business Notes.

By John L. Johnston, 719 Hennepin Avenue, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Tuesday, February 12, was not entirely theatreless, Judge McGee, Minnesota fuel administrator, informed Twin City theaters on Monday that they might remain open on Tuesday if they would turn over one-third of the day's receipts to the Red Cross and not count the cost of labor in the day's overhead.

Forty-one of the theaters in Minneapolis reported to the Red Cross that they would operate on that basis. The Pantheas, a local vaudeville and film theater, remained closed on Tuesday, but advertised that a good donation had been made the Red Cross despite the fact that the theater's doors were shut.

Business in the Twin Cities Saturday, Sunday and Monday, Feb. 9, 10 and 11, was the best recorded this winter, several house records being shattered. According to reports from traveling film salesmen business throughout Minnesota and the Dakotas has shown a noticeable increase since the extreme cold weather terminated.

Among the features offered at Minneapolis houses the first part of the week, beginning Sunday, Feb. 10, were "Brown of Harvard," four days at the Strand. This was held over for four more days. Jack Pickford in "Spirit of '17," at the New Garrick; "Painted Lips," at the New Garden (this feature broke house records February 10 and 11); Dorothy Dalton in "Flare Up Sal," at the New Lyric; Bushman and Bayne in "Under Suspicion," at the New Aster; Douglas Fairbanks in "Flirting With Fate," at the New Unique.

At St. Paul's downtown theaters exceptionally good business was recorded Sunday and Monday, February 10 and 11. Bills offered were: New Garrick, "The Barrier" (which has had great success); Starland, Edna Goodrich in "Who Loved Him Best?"; Alhambra, Douglas Fairbanks in "Reggie Mixes In"; Blue Mouse, Theda Bara in "The Forbidden Path"; New Princess, Effie Shannon in "Her Boy," and the New Majestic, Carmel Myers in "My Unmarried Wife."

Tom Kress Representing Pathe.

Minneapolis.—Tom Kress, well known Mutual traveling salesman, has joined the local Pathe exchange as a Twin City representative. Mr. Kress has been on the road for the Mutual for the past fourteen months and is well known throughout the territory.

E. Seitzler Promoted.

Minneapolis.—E. Seitzler, formerly connected with the Minneapolis Fox exchange as a salesman, has been appointed manager of the Sioux Falls Fox exchange, according to reports. Mr. Seitzler, though only in the Northwest territory for a short time, has made many friends here.

J. A. Bradley Jewel of a Salesman.

Minneapolis.—Joseph A. Bradley has resigned from the road staff of the local Universal exchange and joined the salesforce of the St. Louis Jewel office. It is reported that Mr. Bradley is to receive a splendid promotion upon assuming his new duties.

What Exhibitors Are Doing.

Minneapolis.—Managers Julius Johnson of the New Garrick will display "The Son of Democracy," beginning Wednesday, February 13.

Manager Branham of the Strand has booked "Woman and Wife," an Alice Brady-Select picture. Mr. Branham is now in Milwaukee conferring with Thomas Saxe, owner of the Strand, relative to future bookings at the theater. "The Price

of a Good Time" will begin a run at the Strand theater shortly.

Among the future bookings at the New Garden theater are "Wild Woman" and "Morgan's Raiders," according to Manager Billy B. Watson.

St. Paul.—Manager Theodore L. Hays has booked "The Judgment House," "The Marionettes," and "Joan, the Woman" for future showings at the New Garrick theater.

Manager Oliver A. Rowe of the Blue Mouse has booked "The Wife He Bought" and "Painted Lips" for showing at his theatre shortly.

William Warville Nelson, former orchestra leader at the Metropolitan opera house, has been secured to direct the New Garrick theater orchestra. Mr. Nelson is recognized as an able leader and a clever composer.

Manager Bert Goldman of the New Majestic has booked the Nell Shipman feature, "The Wild Strain."

Exhibitors in Rochester, Minn.

Rochester, Minn.—The World representative had occasion to visit Rochester, one of the liveliest show towns in Southern Minnesota, recently and noted good patronage at the theaters offering good pictures.

Manager Reid of the Empress playing Fox, Vitagraph and independent releases, is playing to a good patronage daily.

The Grand is showing Triangle, Universal and various other program releases and doing well under the management of John Gievert.

The New Garden, under the management of Mr. Dryer, is playing to good business with Paramount and Mutual releases.

The Metropolitan is doing a fair business.

The Lawler, formerly the United, was opened February 6 by James Kellar. This theatre, the largest in the city, played to S. R. O. the opening evening. This theater is managed by Claude McQuillan and is equipped with two brand-new Simplex machines and a Wotton Rexolux in charge of Harold Bogey. The theater's music is furnished by an eight-piece orchestra, under the direction of Harold and Glenn Cooke. The theater opened with "Empty Pockets" and Mr. McQuillan hopes to register "Brewster's Millions" before it closes.

Among the Exchangemen.

Minneapolis.—Manager Burke of the Westcott Film Corp., announces the gigantic Griffith spectacle may be booked on a flat rental basis as well as a road attraction.

Manager Harry Graham of the Minneapolis Kleine exchange is elated over the success of "Brown of Harvard" at the Minneapolis Strand, beginning February 6. The picture, originally booked for four days, was held over for four more by Manager Branham of the Strand and continued to draw exceptional patronage, despite the fact that no extra efforts were used to present it.

Manager Calvert of the Omaha Jewel exchange visited Manager Pearson of the Minneapolis Universal exchange February 12.

C. L. Booth Joins Elliott-Sherman.

Minneapolis.—C. L. Booth, former assistant manager of the local Vitagraph exchange and later connected with the Jewel exchange at Omaha, Neb., has returned to Minneapolis and joined the salesforce of the Elliott-Sherman exchange.

Kansas City Censor Again in Court

Judge Asks Censor F. F. McClure and His Assistants Why They Should Not Be Punished for Contempt—Tossing Injunctions.

By Kansas City News Service, 205 Corn Beet Bldg., Kansas City, Mo.

KANSAS CITY, MO.—The picture "I, Mary MacLane," shown by Manager William H. Quigley of the Garden theater has roused the ire of F. F. McClure, film censor of the Board of Public Welfare in Kansas City.

The picture was rejected by Mr. McClure and the board, of appeals "because the whole strain is immoral," said Mr. McClure. "In the picture the sacred things of life are handled in a light and flippant manner, particularly love and matrimony. The Mary MacLane of the picture is portrayed as a callous and hardened woman and the constant use of cigarettes and spirituous liquors throughout the picture served to intensify the impression. The picture as a whole is unwholesome and immoral. The leading character is portrayed as playing for conquest and sensationalizing and belittling the sacred things of life. * * * Anyone expecting something highly salacious would be as disappointed as the curiosity seeker who expected to see something of doubtful character uniquely portrayed. The picture is simply a disgusting thing. The heroine is too busy having fun with many men to bother about such foolishness as matrimony."

Mr. McClure had Mr. Quigley, the theater's manager, arrested. Then Judge Daniel E. Bird, of the circuit court, issued citations for Chief Flahive, chief of police, Mr. McClure, his two assistants, and two policemen to appear in court and show cause why they should not be punished for contempt for arresting the manager of the Garden. They were dismissed, but the judge granted an injunction preventing the film censor from interfering with the showing of the picture until after the hearing February 11, which gave the Garden a week in which to show the picture unmolested.

Then Judge O. Lucas, who believes the film censorship should be sustained, set aside the injunction granted by Judge Bird. Whereupon Judge W. O. Thomas granted another injunction. The outcome has not yet been decided.

Brief Notes from Kansas.

Army City, Kan.—The Orpheum Theater Company chartered with \$15,000 capital stock by H. P. Powers, A. D. Jellison and W. B. Kendall, all of Junction City, Kansas.

Valley Center, Kan.—W. B. Gilchrist closed his picture show here February 1. Camp Funston, Kan.—Funston Theater Company chartered with a capital stock of \$30,000.

Cherryvale, Kan.—S. A. Davidson, of the Royal theater, has purchased the Star theater and Airdome from Mr. A. C. Hendroolspn. Davidson will remodel the building.

Belpre, Kan.—Clark & Hoyt have leased the Opera house for the coming year and will show moving pictures.

Lindsborg, Kan.—Roy Bengsten, owner of the Wonderland theater, has given up his business and joined the army.

Iola, Kan.—W. W. Weldon has sold his picture show here and is negotiating for the picture show at Bonner Springs.

Ogden, Kan.—S. P. Clark is building a fine moving picture theater here.

Tipton, Kan.—The Home Lumber Company has decided to convert the lumber shed of the old lumber yard into an opera house where moving pictures will be shown.

Parsons, Kan.—S. D. Newton, of Miami, Okla., has purchased the Elko Theater building. The lower floor will be remodeled.

Garden City, Kan.—The Electric theater is being remodeled and redecorated.

Other Middle Western Pick-Ups.

Lineville, Ia.—Clem Rowley, E. D. Melone and Earl DeVress have purchased the Orpheum theater here and Mr. Rowley is superintending the remodeling of the theater.

Manchester, Ia.—Thorpe Bros. have sold the Plaza theater to W. W. Matthews, Hobart Cooley and Wayne Button.

Elliott, Ia.—Garey Smith has opened the new motion picture house here.

Albia, Ia.—Mr. Benton has bought the King theater from Harvey Porter.

Westbrook, Minn.—E. T. Hopkins and Epton Parsons have bought the moving picture show here.

Hutchinson, Minn.—W. F. Atkinson has rented the United theater at this place and is now in possession.

Litchfield, Minn.—David T. Hovson, of Minneapolis, has leased the Unique theater for a term of years.

Booneville, Mo.—F. C. Brickley and Dr. A. C. K. Jacobs have bought the Lyric theater from Jake Deck, Jr.

Joplin, Mo.—The Hippodrome theater of Joplin has filed articles of incorporation with \$54,000 capital stock. Incorporators, Geo. W. Moore, James H. Van Hoose, John D. Wineland of Webb City and Haywood Scott and Clara Schutte of Joplin.

Joplin, Mo.—The Hippodrome Theater Company is remodeling its building at 520 Main street. John D. Wineland, manager and owner.

Kansas City, Mo.—M. D. C. Ridge has let the contract to Swenson Construction Co. to erect a theater 41 x 145 feet, reinforced concrete and terra cotta, to cost \$50,000.

With Oklahoma Exhibitors.

Rocky, Okla.—J. M. Hill has sold the Electric theater to Hopper Brothers, who will continue the shows.

Redmond, Okla.—John Selstrom, who has been proprietor of the Gem theater, has sold the house to W. Z. Spearman of Ryan, Okla.

Oklahoma City, Okla.—A new theater and office building will be erected here. The name of the owner is not given. Architect is M. Harold Zook, 105 N. Clark street, Chicago, Ill.

Collinsville, Okla.—Billy Young and Roy Davis have bought the Rex theater, which has been closed for some time and opened it to the public February 5.

Texas Theater Jottings.

Dallas, Tex.—The Southern States Film Company chartered with a capital stock of \$10,000 by Ned E. Depinet, R. D. Thrash and W. H. Flippen, all of Dallas.

Ablene, Tex.—The Queen Amusement Company chartered with a capital stock of \$2,000.

Orange, Tex.—Harry Kitterman, of the firm of Kitterman Brothers, who operate the Princess theater, has arranged for the establishment of another motion picture theater on Main and Fifth streets. It will have a seating capacity of 800.

Tulla, Tex.—The Olympia theater at this place, formerly owned by Dye, Ford and Scott, has been bought by Hermes Townsend.

Kentucky Spring Brings Good Business

Big Improvement Noticed in Louisville Theater Business—Shows Are Again Attracting Big Crowds—Traffic Becomes Normal.

By Ohio Valley News Service, 1404 Stark Bldg., Louisville, Ky.

LOUISVILLE, KY.—Weather conditions in the Louisville section have shown a big improvement since the opening of February, and business is responding to this influence in a fine way. Warm rains and winds resulted in the streets being washed clean of all snow, traffic has returned to normal, and residents who had been cooped up for weeks started out in force to make up for lost time, with the result that the Sunday and Monday business has been extremely good, the houses in some cases having trouble in accommodating the crowds. The suburban houses have also had much better business, and far more profitable returns, as the cost of heating has been greatly reduced.

Films are again arriving on time, as traffic is again reaching a normal stage. However, high water in the Ohio River and other streams is expected shortly to interfere with the running schedules of some of the trains. However, practically no delay has been met with for a week.

Exhibitors Write to Legislators.

Louisville.—Exhibitors of the state have been busy during the past few days in writing to their representatives in the Legislature, asking for support of the bill now before the General Assembly, which provides that moving picture theaters be classified along with railroads, and allowed to operate on Sunday, this being an amendment to section 1321 of chapter 36, Kentucky Statutes, known as the Blue Laws. This measure, which was introduced by Senator Helm, of Newport, Ky., following action of the Court of Appeals, which upheld the old statute, means a great deal to the amusement lovers of the state. Under the present law it would be possible to close things up so tightly that there would be nothing to do on Sunday but go to church, take a walk or stay at home. It is believed that pub-

lic opinion is so strongly in favor of the measure that the General Assembly can hardly afford to hold it back, and as only about a third of the session is over the chances are that the measure will have plenty of time to get up before adjournment.

To Mr. and Mrs. Joseph Goldberg, a Boy.

Louisville, Ky.—An application for the position of assistant manager of the Strand theater, of Louisville, arrived at the home of Mr. and Mrs. Joseph Goldberg, 829 South Third street, early this month. The applicant is a fine boy. He arrived just in time to celebrate the birthday of his uncle, Lee Goldberg, who also was born on February 9. Lee Goldberg was formerly manager of the Strand, Mary Anderson and Keith houses, but is now giving his entire time and attention to the management of the Big Features Rights Corporation, which handles a number of big features and the First National service.

Rails to Keep Crowds from Blocking Aisles.

Louisville.—The Alamo theater, operated by the Fourth Avenue Amusement Co., has taken steps to comply with the orders of the Board of Public Safety, which has ordered the theaters to quit allowing anyone to stand in the aisles of the theaters. This concern has installed an enclosure of heavy brass rods, just inside of the main entrance, so that all patrons entering the theater are upon being admitted introduced into the main auditorium, but they cannot reach the aisles until a man at the inside gate permits them to pass him. The rails have been so arranged that the main exit is clear and there is nothing to bar those endeavoring to leave the theater. The space inside of the enclosure is large enough to accommodate nearly 100 people, and more if crowding is permitted.

These rains might interfere somewhat in emptying the house in a big rush or panic, but it would be possible to go over or under them in that case. Since this system was installed the company has had no trouble whatever.

Picture Shows and the Shopping Trade.

Louisville.—That the moving picture theaters have grown to a point where they are of considerable advantage to the retail merchants has been shown in Louisville during the heatless Monday period, when the theaters were closed on Tuesday. Retail merchants claimed that the closing of the theaters on Tuesday resulted in that day being a comparatively light business day, as many shoppers who desire to take in a picture show put off the trip until Wednesday, which is the heavy day now. Many women desire only to make a few small purchases and figure on taking in one if not two shows during the afternoon. With the theaters all closed there is no incentive to come down town merely for a small parcel or two, and the merchants are beginning to realize that the picture theaters aid them in getting business.

Boxing May Come Back as a Show.

Louisville.—That theaters may again be used for holding professional boxing bouts, of the ten-round, no decision type, for athletic clubs, is now a matter that is being discussed all through the state. A bill has been introduced at Frankfort to legalize such bouts, and with the interest in physical development as a result of the war, and the regular matches held at Camp Taylor, between professionals and soldiers. A few years ago some big bouts were held in Kentucky, at the old Hopkins theater, known also as the Music Hall; at the old Avenue theater, the old Auditorium and at other places, some of the best boxers in the country appearing then. However, boxing was killed in Kentucky several years ago when it got rowdy. It is believed that clean-cut boxing would enable many theaters to greatly increase their revenues.

IN WISCONSIN.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

New Theaters and Changes.

MILWAUKEE, WIS.—The Sherman Brown Amusement Company has been incorporated for the purpose of conducting theaters and producing plays, silent and spoken. The incorporators are Sherman Brown, manager of the Davidson theater, W. C. Schnell, business manager, and W. B. Rubin.

Peshigo, Wis.—The Star theater was destroyed in a fire which swept the business section. It had been recently leased to Ben Anderson.

Algoma, Wis.—W. L. McLaughlin is now manager of the Majestic theater, David Burke, the owner, planning to devote his time to his farm.

Fox Lake, Wis.—The Star theater has been closed by Manager Fanshaw, who has removed to West Virginia.

Clear Lake, Wis.—O. M. Bussewitz of Turtle Lake has purchased the Rex theater of C. A. Steindorff.

Waupaca, Wis.—Proprietor Charles Cohen temporarily closed the Lyric theater and remodeled it in order to increase seating capacity.

Wilton, Wis.—A moving picture theater has been opened here by L. Bailey and Elmer Brookham.

Superior, Wis.—The childrens' matinee on Saturday has been restored at the Broadway theater, by Elmer L. Finstead, who has been promoted from the assistant management to a managerial post.

Milwaukee, Wis.—"Intolerance" returned to Milwaukee for a week's run at the Princes theater.

Milwaukee, Wis.—Mary Pickford in "Stella Marie" went so good at the Alhambra that the three day booking was lengthened into a week.

Smallpox and Drouth Close Texas Theaters

Shows That Have Weathered Hard Conditions Now Temporarily Put Out of Running by Epidemic and Lack of Rain.

By Douglas Hawley, The Times-Herald, Dallas, Tex.

DALLAS, TEX.—Moving picture shows which withstood the vicissitude of war taxes and other ills that have been their portion during the last several months, have at least found a foe before which they must bow. Several theaters have been compelled to close in Texas during the last week, because of continued drouth and the prevalence of small-pox. An almost epidemic condition of the latter has closed—temporarily—the Dixie at Brownwood, the Majestic at Stephenville, and the Star at Brackettsville, in West Texas. Schools were closed at these places also.

At New Braunfels, a town of 4,000 inhabitants, and in one of the ordinarily most prosperous sections of Texas, the largest theater is now running only three days a week, because of drouth, and theaters at Kerrville and Comfort have been closed indefinitely.

It is also stated that Dye, Ford and Rogers, controlling theaters at Amarillo and Plainview, have closed at Tulla, Canyon and Floydada, probably because of drouth. They have, it is said, relinquished the latter points completely.

But everything in Texas isn't so pessimistic looking. There have been some good rains in the southwest during the second week in February. Elsewhere than in the drouth country conditions couldn't be better, according to exhibitors who have recently called on local exchange branches.

Dallas Increases Operators' Fees.

Dallas.—The board of city commissioners here has increased the license fee imposed on operators of moving picture machines. The new requirement in an ordinance passed by the board is a fee of \$10 for the first year, an increase of \$5. The second year it is \$5, and \$2.50 a year after that. A board of examiners, under the ordinance, is required to meet once a month to pass upon the fitness of operators to manipulate machines, and those passing the examination are given permits by the city electrician. A new permit is required each month.

Jimmie Young Gets Oklahoma Business.

Oklahoma City.—Jimmie Young, of Brownsville, Tex., has purchased the Oklahoma right to the F. N. E. A. controlled films, and has established an Oklahoma office for their distribution. Manager H. G. Morrow of the Dallas branch, F. N. E. A., has been here aiding Mr. Young in getting started.

Manager Ezell in New Orleans.

Dallas.—Manager Claude Ezell of the Dallas branch of Select is in New Orleans, aiding in the opening of the New Orleans Select branch and giving Manager Taylor there a good start-off. Without confirmation from Mr. Ezell it is understood that J. A. Cressey, an uncle of Clara Kimball Young and a Dallas man, has disposed of all his rights to certain of Miss Young's pictures to the Select Corporation.

"The Other Man" Pleases Bissinger.

Dallas.—Lew Bissinger, manager Washington theater, declares he has found a "regular" picture. Lew ran off the Vitagraph "The Other Man" recently, and has been all enthused ever since. "Say," he said, "it's the only thing I ever saw that you fall for right from the start, and then go to directing all on your own. And, believe me, it comes out just as you'd have it come out of you were making it yourself, see." No more sincere praise could be given a film. Harry Morey and Grace DeArmond are prime favorites in Texas,

and with such opinion there's much pleasant anticipation against the early March release of the story.

"Stella Maris" and Other Recent Films.

Dallas.—"Stella Maris," with Mary Pickford, proved the biggest thing in Dallas for many a week at Hulsey's new Queen theater, during the week ending Feb. 10, after an opening with "Blue Jeans." Following this the Queen offered the Paramount "Mrs. Dane's Defense," with Pauline Frederick.

For the week beginning Feb. 11 local theaters showed these: Old Mill, Petrova in "Daughter of Destiny"; Mabel Normand in Prenom's "Empty Pockets"; Washington, "Limousine Life," with Olive Thomas, Triangle; "Men Who Have Made Love to Me," Kleine-Edison; Rex, "Under Suspicion," with Bushman and Bayne, Metro; Hippodrome, "Mother," with Elizabeth Risdon.

Around Film Row, Dallas.

When a man reports rain in Texas right now, everybody smiles with him. W. M. Eppstein, of Lytle and Eppstein, San Antonio, so reported while calling on local agencies during the second week in February. "Makes things look better in the southwestern country," he said. "Early reports make us hope the precipitation extended over considerable territory—we sure need it in the drouth country."

W. H. Ogilvie, of the Star theater, Coolidge, Tex., feels good. He says business is O. K. and that his section is in good shape.

Diversified farmers have diversified coin with which to pay for viewing diversified pictures, says B. F. Hunter, of the Buford theater, Sulphur Springs. Mr. Hunter is in the midst of one of the best farming sections of Texas—where "book farmers" make two things grow where there formerly was only one.

W. A. Ritter, of the Royal, Forney, Tex., says everything's all right in his territory.

Chas. Tryphone, of the Queen, Goose Creek, Tex., says if they're producing as much oil in other oil districts as they are at Goose Creek there'll be gasoline enough to go 'round.

L. B. Remy, manager Dallas Goldwyn branch, left for a visit to New York headquarters, Feb. 9. He says he bought it with premiums paid for increased business—anyway, J. B. Dugger, manager Vitagraph Dallas branch, is riding in a new Olds eight sportster.

Jack Abrams, representing "Birth of a Nation," has donated the picture for Everman Camp, Royal Flying Corps, Fort Worth, on March 3.

J. P. Leuning, of the General Film Company Dallas office, was called to New Orleans, Feb. 10, by the illness of one of his kiddies.

H. G. Price has been added to the Vitagraph road force out of Dallas, with east Texas territory.

Notes Across Texas.

Olney, Tex.—R. Shuffler has purchased the former Queen theater here, reconstructed the building and opened with the New Queen, a creditable house for this little city.

Marlin, Tex.—B. F. Lewis, formerly operating the Dixie theater here, has removed to Goose Creek in the South Texas oil fields.

Week's San Francisco Trade News Letter

California Theater Advertises Its Pictures Conservatively—Worthwhile Items of the Film Business on Coast—Trade Personals.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The California theater has adopted a conservative policy in regard to advertising of productions offered and patrons of the house are commenting on the manner in which published statements can be relied upon. No attempts are made to bolster up a picture of but average quality by high-sounding advertising, but when a production is especially good the public is informed of this in advance. In advertising "A Modern Musketeer," with Douglas Fairbanks, the management was content with making the statement that it was "positively the best picture in which this star has appeared." This was sufficient and capacity houses were the rule. This production was followed by "Shirley Kaye," with Clara Kimball Young, this being the first time that any feature other than a Paramount-Artcraft picture had been shown in this house.

Merchants and Theater Owner Co-operate.

Redding.—J. J. Wood, who conducts the Redding theater, finds that it pays to co-operate with the merchants of the town in the matter of publicity. Whenever he books a production of extra merit he uses a large newspaper space and induces the other merchants to increase their advertising space, or to offer special bargains. Through their combined efforts many are attracted from outside points to come here to trade and see the show. Mr. Wood recently offered "The Man Without a Country" and many, including the mayor, called to personally thank him for showing it.

"The Belgian" Featured at Benefit.

San Francisco.—On the afternoon of February 8 the Colonial ballroom of the St. Francis hotel was the scene of a brilliant assemblage when the Sidney Olcott production, "The Belgian," was shown at two performances for the benefit of the Belgian baby relief fund. The picture was presented through the courtesy of Howard J. Sheehan, managing director of the Rialto theater. A. M. Bowles, who formerly conducted a theater at Livermore, Cal., volunteered his services as operator.

Effective Carbon Display.

San Francisco.—F. J. Alberti, who handles National carbons in the San Francisco field, and who maintains an office at 100 Golden Gate avenue, recently arranged a window display that attracted wide attention on the part of exhibitors. This consisted of a drawing of the interior of a theater with a screen flooded with light coming from carbons mounted on the

drawing. Below was a long list of local houses making use of the line of carbons handled by this distributor.

Attend Opening in Los Angeles.

San Francisco.—E. Bruce Johnson, of the T. & D. circuit, visited the southern part of the state recently and attended the opening of Sid Grauman's new theater. He spent some time at the new Chaplin studio while away and found that work was being rushed there to complete the first release on schedule time for the First National Exhibitors' Circuit. Sol Pincus, manager of publicity for the Imperial theater of this city, also attended the opening of the new Grauman house and visited some of the studios.

Fox Exchange Has Visitors.

San Francisco.—George M. Mann, formerly with the Triangle, but now Western Division manager for the Fox, is here for a short stay. W. H. Massie is also here to manage the presentation of "Cleopatra" at the Cort theater and George Dumond, until recently with Clune's Auditorium, Los Angeles, has started out on the road as advance agent for this production. Following a brief period of open booking the Rialto theater has returned to the Fox program.

Exchange Managers Talk to Merchants.

San Francisco.—Meyer J. Cohen, manager of the local office of the George Kleine system, and J. H. Allen, of the Progressive Company, recently attended a meeting of the Mission Street Merchants' Association and told of the enormous strides taken by the moving picture industry during the past few years. They spoke of theaters as a business asset to community districts and of the tendency here to build commodious district houses that rival downtown theaters elsewhere.

World Managers Visit Los Angeles.

San Francisco.—E. C. Jensen, division manager for the World Film, recently made a business trip to Los Angeles and later sent for local manager Floyd St. John to come there and confer with him. During the absence of the latter the local office was in charge of H. S. Meyer.

L. C. Johnson Weds.

San Francisco.—L. C. Johnson, for six years operator at the Verdi theater, on Broadway, and for some time manager of this house, was married recently to Mrs. Nellie Michaels, chief owner of this theater and one of the owners of the Kearny

theater on Kearny street. The Verdi theater has recently been remodeled and refurnished and it is planned to remodel the Liberty theater across the street from here and open it as Verdi theater II.

Strand Employees Buy War Stamps.

San Francisco.—The employees of the Strand theater have formed an association to purchase \$100 worth of War Savings Stamps each week. The management has placed the theater screen at the disposal of government officials for the showing of slides calculated to stimulate the sale of the stamps.

House Under New Management.

Oakland.—E. V. Clover is no longer manager of the T. & D. theater here, having been succeeded by Arthur Wenzel, formerly of this city, but more recently with Oliver Morosco.

Fight Pictures Sent to Training Camp.

San Francisco.—Miles Bros., Inc., have sent four sets of prize ring pictures to Camp Lewis, Washington, where they will be used by boxing instructor Willie Ritchie, in teaching the soldiers to become proficient in the manly art.

California Books Travel Series.

San Francisco, Cal.—Eugene H. Roth, of the California theater, has booked the Lincoln and Parker World Travel series for presentation at this house, the first offering to be shown commencing February 10.

Unique to Shown Bronco Billy Reissue.

San Francisco.—The Unique theater on Market street has secured the first-run bookings on the reissues featuring "Bronco Billy" G. M. Anderson, which met with so much favor a few years ago.

Select Making Good Showing.

San Francisco.—The Select Pictures Corporation is enjoying a fine business and has recently added to its staff to care for the increase. George M. Colladay, formerly with the Vitagraph out of Seattle, is now with this concern and recently started on a trip through the territory south of San Francisco, while Barney Bernard has started north. H. C. Cohen, until recently connected with the Los Angeles office, has been transferred to this branch. During the week of February 17 two of its productions will be shown at the California and Portola theaters, "Ghosts of Yesterday," with Norma Talmadge, having been booked to the former, while the latter will offer "Her Silent Sacrifice," with Alice Brady.

Portland, Ore., News Letter

By Abraham Nelson, 601 Journal Building, Portland, Ore.

Eastern Oregon Progresses.

PORTLAND, ORE.—Mrs. Clark Leiter, owner of the Arcade and Star theaters, at La Grande, Oregon, was in Portland during the run of "Cleopatra" at the Majestic theater to see this big picture put over. Mrs. Leiter told of conditions in her part of the state. The way she puts on her shows will make her metropolitan brothers sit up and take notice. The Arcade has recently installed a new Robert Morton organ and the Star is using a five-piece orchestra.

The Arcade is using Hippodrome vaudeville acts one day a week. Mrs. Leiter has just finished remodeling this house and was in Portland buying statuary as part of the decorations.

Another live wire in the Eastern Oregon territory is J. P. Cotter at Baker, Oregon, the next town to La Grande. By owning several theaters, Mr. Cotter practically controls the situation there, but he is not taking advantage of his monopoly to the detriment of business as some exhibitors in one-man towns are doing.



Window Display of National Carbons.

He pays an equitable price for film, shows his pictures as close to release date as possible, and enjoys excellent patronage.

Another Exponent of Progress.

Portland.—Speaking of progressive exhibitors, C. M. Hill, manager of the Portland Paramount-Artcraft office, tells of an exhibitor in a little town of 600 people who is ace-high in the game. He is F. F. Groves, and he conducts the show in Carne's Hall, at Pilot Rock, Oregon. When Mr. Hill was advised by his road man that he had placed "Joan the Woman" in Pilot Rock at a rental that would be considered by less progressive exhibitors as prohibitive, but at the same time the minimum price of the picture, Mr. Hill was afraid that the exhibitor had been oversold. But the road man's judgment was vindicated when Mr. Groves put over the picture in real big-town style, crowded his house at increased prices and made handsome profit. Mr. Groves also showed "The Spoilers" twice to big business.

New Use for Pictures.

Portland.—The Service Film Company recently installed a projector at the convent of the Dominican Sisters. The Sisters do not enjoy the privilege of attending picture shows so they have arranged for programs of educational and scenic subjects, which are shown within the convent walls.

Another St. Helens House.

St. Helens.—Another new theater has been opened here. It is located at West St. Helens and is operated by S. S. Long. Mrs. Jeffries is completing her new theater here, the Liberty.

People Move to Portland.

Portland.—C. C. Ferguson, owner of the Baker theater, Newberg, Oregon, was a recent visitor in Portland and decried the fact that so many families in his town were moving to Portland where the men were being employed in the shipbuilding industry. Many small town exhibitors complain that the theater business is being hurt by people moving to Portland.

However, Mr. Ferguson did not complain of business in Newberg. He says that newcomers are taking the places of those leaving and that business does not suffer materially.

With the Road Men in Oregon.

Portland.—E. R. Simpson, special representative for Pathe, with headquarters here, returned from Seattle where he was attending Pathe Week. He reports Exchange Manager W. W. Kofeldt getting things working in good order for a big sales campaign in the territory.

Ted Johnson, traveller for Mutual, has written in to Manager George Jackson that he is meeting with fine success in Eastern Oregon and that business conditions there are much above average.

B. J. Sperry, Paramount, made a run to The Dalls and reports all the theaters there doing good business.

Invents New Shutter.

Freewater.—C. F. Perkins, Star theater, claims to have invented a shutter that cuts flicker down to a minimum. He uses a mirror screen which he says always shows flicker if there is any and repeated tests with his shutter have given him most satisfactory results. He is having his invention patented.

"Garden of Allah" as Special Show.

Portland, Ore.—E. J. Myrick, manager of the Liberty theater, made "The Garden of Allah" the special attraction at the big showhouse during the week of Feb. 3, presenting the picture with many novel effects, among which was a sandstorm during appropriate scenes in the picture. J. G. Von Herberg, of the Liberty Company, was present in Portland during the showing.

Seattle Organization's Plea Has Effect

Northwest Film Board of Trade Prevails on Express Companies to Look Out for Interests of Exchanges When Train Schedules Fail.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—The express companies operating out of Seattle have acceded to the request made by the Northwest Film Board of Trade that its officers be notified when an express train was not to make its regular run. The Board of Trade took this action in order that the exhibitors might not be without shows when, as is sometimes done during these days of transportation troubles, a train does not make its scheduled trip.

In answer to the Board of Trade the express companies declared that it was only because of the organization that they would consent to give this warning, that they could not have agreed to do it for a single concern.

New Houses and Changes in Management.

Seattle.—Jack Kauffman, who formerly operated the Liberty theater in Hoquiam, has bought the Avenue theater, a neighborhood house, from F. L. Hawthorne.

Seattle.—H. T. Johnson sold a complete equipment this week to Charles Benson of Seward, Alaska. The equipment included 300 chairs, a Minusa screen and two Powers 6A projectors. Mr. Benson expects to open his theater as soon as the equipment arrives.

Centralia, Wash.—Joe Lucas, manager of the Grand theater, bought the Ideal theater from R. V. Griner this week. Mr. Lucas has leased the new theater which is being built in Centralia, so that he now has only one competitor, M. Bloom, of the Central theater.

Northport, Wash.—The new Liberty theater was opened by Melville L. Adams on February 7 with "Polly of the Circus."

Dayton, Wash.—E. C. Smith, manager of the American theater, has bought the Liberty.

Seattle Exchange Personals.

Seattle.—C. H. Code, well-known film salesman of the Northwest, has just taken a position with the Seattle Goldwyn office to cover the Washington territory.

H. K. Brin, who deserted Seattle's film circle last spring to go East, is now traveling for Triangle out of this city.

J. B. Gilman, formerly with Paramount and later with World in Seattle, went out this week for Fox.

Ollie Wog, formerly salesman for the De Luxe Feature and more recently traveling for Artcraft-Paramount out of Denver, reported at Camp Lewis, near Seattle, this week for the draft.

H. D. Naugle, Western division manager for Vitagraph, who is now on a tour of his entire territory, is expected in Seattle March 3-10.

J. S. Woody, Northwest manager of Select, returned to Seattle last week after a trip through Montana. Mr. Woody reports that all the principal towns of Montana are using Select service.

B. F. Rosenberg, publicity man for Metro's Western offices, returned this week from a trip through the Oregon territory. Mr. Rosenberg reports that business in Oregon has improved and that "Draft 258" is going over big everywhere in the Northwest territory.

H. G. Rosenbaum, manager of the Artcraft-Paramount office, returned from a conference with other Western managers of the company in San Francisco.

New De Luxe Motiographs on View.

Seattle.—The Theater Supply Company sent out engraved invitations to exhibitors of the territory this week to come and see the new 1918 De Luxe Motiograph. The new model excited much admiration in the window of the supply store at 2006 Third avenue. George Ring, manager of

the Society theater, one of Seattle's leading neighborhood houses, was the first to buy a pair of the big new machines. Since the arrival of this first sample shipment the Theater Supply Company have orders for more of these machines than they can at present supply.

De Luxe Gets Reissues.

Seattle, Wash.—Mike Rosenberg, manager of the De Luxe Feature Film Company, closed a contract with Triangle this week for the Northwest rights to the Hart, Fairbanks, Keenan, and Talmadge re-issues.

Visitors on Seattle's Film Row.

Exhibitors visiting Seattle recently were F. L. Stannard, Gem theater, Wenatchee; Mr. and Mrs. I. L. Williams, Orpheum, Snohomish, and Munroe theater, Monroe; A. J. Jenkins, Apollo, Everett; C. E. McKee, Orpheum, Everett; James Chénaur, Star, Port Angeles; Mrs. B. F. Malone, Colonial, Charleston; E. C. Smith, American and Liberty, Dayton; H. T. Moore, Colonial, Tacoma; George Reizner, Lyric and People's theaters, South Bend, Wash.

Theatre Managers

Read Our
New Department

"Advertising Aids for Busy Managers"

You will find it most helpful in
advertising your show.

Spokane Brevities

By S. Clark Patchin, E. 1811 Eleventh Ave., Spokane, Wash.

SPOKANE, WASH.—P. L. Carroll, branch manager of the Pathe exchange, has just returned from a successful business trip covering Montana. Mr. Carroll reports that he has placed the Pathe films in the largest picture houses of Helena, Butte, Great Falls, Billings and Anaconda.

"Enlighten Thy Daughter," a sociological film, was presented at the Clemmer the week of Feb. 1 and proved a success. About 300 clubwomen saw the picture as the guests of Dr. H. S. Clemmer and indorsed its teaching. Mary Pickford in "Stella Maris" drew large audiences the last part of the week.

The Liberty theater has just closed for two of the big George Kleine features, "Brown of Harvard" and "Uneasy Money." Manager Sam W. B. Cohn announces that the pictures will be shown in the near future.

"The Eyes of Mystery," full of romance, suspense and excitement, was shown to large audiences at the Casino theater.

At the Lyric, Louise Blaum, in "A Strange Transgressor."

Will S. Hart in "The Narrow Trail" drew the usual large crowds that are attending the Lyric daily.

The Best Film you see 86d Film a credit
I would not purchased the leading
and my first business. This feature
I am sure will give you more and
more to be retained every month.

Critical Reviews and Comments

Upon Current Productions

"HIS ROYAL HIGHNESS."

Carlyle Blackwell and Evelyn Greeley
in Five-Part World Romance of
the "Zenda" School.

Reviewed by Edward Weitzel.

THE hero of "His Royal Highness" is an American football star who goes to some mythical kingdom in Europe, is passed off on the populace as the heir to the throne, marries a princess and takes to the king business with a contentment that puts his democratic training and ancestry to the blush. This five-part World picture is closely related to the long line of romances that have come down from Anthony Hope's "Zenda" stories. In spite of the great affairs of state with which they deal they are recognized as a form of light entertainment that is meant to amuse, not to instruct. "His Royal Highness" is quite as good as the average story of this class, and will delight the heart of the matinee girl and her big brother—if he chances to be in love.

Jack Christie has a roommate at Harvard who is known as Victor Borden. When Jack becomes the football hero of the year and goes to Paris with his chum he discovers that Victor is the rightful heir to the throne of Wallarya, now occupied by a usurper. There is a plot on foot to put Victor where he belongs, but he has fallen in love with a pretty little Apache named Lisette, and is wounded in a fight when he visits the cafe where she dances. Jack agrees to go to Wallarya in Victor's place and hold things down until the real prince recovers. When the time is ripe for him to be crowned Victor sends word that he has married his little Apache and sailed for the United States and Jack is welcome to his kingdom. The football star met the princess on the ship coming over and fell in love with her, so is very well pleased to marry and settle down as a ruler by divine right and a bit of political jugglery.

The cast is equal to all demands of the story and includes, in addition to Carlyle Blackwell and Evelyn Greeley, Kate Lester, Bert Honey, Lionel Belmore, Kitty Johnson, A. Black and Herbert Barrington. Carlyle Blackwell directed the production. The subject was photographed by A. Moses and L. Tainguy.

"THE WOOING OF PRINCESS PAT."

Vitaphone Blue Ribbon Feature Contains
Intimate Views of Royalty and Is
Amusing During the Most of
Its Five Parts.

Reviewed by Edward Weitzel.

MANY things of late have contributed to the crumbling away of the awe once inspired by persons of royal birth, and the Vitaphone Blue Ribbon Feature, "The Wooing of Princess Pat," will add to the good work. William Addison Lathrop, the author of the picture, has been no respecter of noble blood, but takes the spectator behind the scenes, as it were, and shows him that young women born in the purple are subject to the same fits of pouting, sulking and want of dignity that characterize the stage and screen ingenue, no matter what part she plays. However, if the young person who is to inherit a throne be attractive looking and cute much is forgiven her, and so the Princess Pat, who is not the English Princess of that name, but the daughter of

the ruler of another of the mythical kingdoms known to the writers of fiction, will find a host of admirers, even if she does act like a spoiled child who should be punished and put to bed.

The story is the usual one of the princess who marries for state reasons and imagines, or pretends to believe, she hates her liege lord, and ends by falling deeply in love with him. Aside from a brief spurt of melodrama near the finish, which enables the princess to bind up the slash on the hand of her king with her own handkerchief, the atmosphere is one of comedy and free and independent citizens of the United States will be surprised to find how very like ordinary human beings are all the haughty persons of the story. Perhaps they have read correctly the signs of the times and are merely preparing to lay aside their undemocratic airs and customs.

Gladys Leslie is "cute and cunning" as the Princess Pat, and well considered characterizations are given by J. Frank Glendon, Bigelow Cooper, William Dunn, Charles Kent, Carlton King, Templer Saxe and J. Albert Hall. The picture is carefully mounted and was directed by William P. S. Earle. It was released February 18.

"THE LIGHT WITHIN."

Madame Olga Petrova in Five-Part
Screen Story Made Up of Equal
Portions of Science and Romance.

Reviewed by Edward Weitzel.

THE author of "The Light Within," Mrs. L. Case Russell, a five-part screen story starring Madame Olga Petrova, has built a romance around a test-tube and blended the laboratory and the drawing-room with considerable skill. Science and love are constantly at war with each other during the unfolding of the plot, and although "anthrax" and other contagious diseases and a wonderful new serum play important parts in the story they are handled in such a manner they are made to serve the cause of dramatic art and help to bring about the "happy ending" with the lovers clasped in each other's arms.

Madame Petrova enacts the role of Laurel Carlisle, a young physician, who stifles her love for a man in her own profession and marries a millionaire, that she may have the money to carry on her research work. She presents her husband with an heir and then divides her time between her boy and her test-tubes. Contrary to all preconceived notions of such an advanced woman, she does not neglect her wardrobe, however, but always appears carefully groomed and correctly gowned on every occasion. She also exhibits a calm during several disconcerting situations that speaks volumes for her scientific training.

An epidemic of scarlet fever having broken out, Laurel is forced to choose between the life of her boy and the children of the poor people who rush to her for help when they hear she has discovered a serum that will conquer the disease. After the death of her young son she perfects an "anthrax" serum and, believing her husband has been lost on a yachting cruise, accepts the offer of her old sweetheart to prove the worth of her discovery. He also renews his love making and is accepted, but the husband returns and is more disagreeable than ever. When his

rival has been inoculated with the germs of "anthrax" he destroys the serum that is needed to save his life. Laurel is equal to the occasion, however. By almost superhuman effort she produces a fresh supply, and her husband perishes miserably by accidentally contracting the very disease he hoped would kill Dr. Leslie.

Madame Petrova is always consistent to her conception of the character and makes the most of her own physical charms. She is excellently supported by Lumsden Hare, Thomas Holding, Clarence Heritage, Freddi Verdi, Evelyn Dumo, Fred C. Jones, Frank McDonald and Matilda Brundage. An intelligent dog is a feature of the cast. The production reflects credit upon the Petrova Company and the director, Lawrence W. Trimble.

"OUR LITTLE WIFE."

Goldwyn Presents Madge Kennedy in a
Comedy of Incident in Young
Married Life.

Reviewed by Louis Reeves Harrison.

INTENDED for farce may have been "Our Little Wife," but Madge Kennedy introduces a delightful characterization of feminine irresponsibility and raises it to some higher and intermediate place. The story itself is farce in its exaggeration of incident, with some bright spots sure to get a laugh.

When Madge imagines she is ill and sends for the handsome young doctor who has already aroused her husband's jealousy, she absent-mindedly removes the temperature thermometer from her mouth and stirs her tea with it, causing it to show a prophecy of immediate death. She is a well-meaning and very childish wife, who carries a number of disappointed admirers along on her honeymoon and afterward compromises herself and several of them in a swift series of misadventures, but it is an open question whether those misadventures are comical enough to compensate for their obvious artificiality.

The gross improbabilities of pure farce are easily forgotten because there is not the slightest pretense of plausibility—one may freely laugh at its inanities, but the injection of such a pleasing personality as that of Miss Kennedy calls for incidents as authentic as her characterization, with some consistency on the part of her support. Where sympathetic interest would gain by naturalness it is marred by straining credulity to the utmost. Human nature is much funnier than ingenuity of situation, as proved by Miss Kennedy as "Our Little Wife." On her superior interpretation of her role nearly all the merit of the story depends. So the Strand audience seemed to think.

"THE UNBELIEVER."

Edison Studio War Play, in Which
Marine Corps Participates, Scores
a Hit at Rivoli.

Reviewed by Louis Reeves Harrison.

THE "Unbeliever" achieves the unbelievable and hitherto unknown in moving pictures—it presents a clear picture of what war is really like. The massed scenes for the first time mean something to the audience, and they evoke round after round of applause. Grouped around a better story, one of loftier ideals and more dignified interpretation, these

realistic battle scenes would not have suffered as they do from lapses of audience interest. In the early part of the story a wealthy young man talks of "masses" and "classes" in an un-American fashion and a persistent effort is made throughout to create the impression that this young man has done something quite creditable when he acknowledges that his manly chauffeur is a human creature after all, especially in view of the chauffeur's heroic death.

That might do in Europe, but it is so opposed to the American spirit that it acts as a damper on enthusiasm aroused by the splendid showing of the marines and some well-considered appeals to patriotism. The wealthy young man enlists, participates in some Belgian scrimmages, plants a counter-mine, meets a pretty Belgian girl, sends her home to his mother, gets wounded and returns home to embrace the pretty Belgian in the same old conventional last scene. Raymond McKee plays this role and Marguerite Courtot is very lovely, with nicely fluffed hair amid scenes of battle and a becoming frock at the conclusion, both acting wholly out of mood with the play. Their easy indifference is a jarring note, but not so serious as the infirmity of purpose in the play itself. The entire tone of a dramatic composition of this kind is out of harmony with the audience when it does not consider the emotions of those in front on seeing what an ordeal our brave sons and brothers may have to pass through.

In strong and forceful contrast is the dignity and courage of the actual fighters on both sides. The enemy is not belittled, though some of his brutality is shown. Small but thoroughly effective is the revolt of a spirited young German soldier against Hun despotism shown by his superior officer. The minor characters score in not making the war trivial. Among the real soldiers there is no disposition to be flippant. The field operations, quite as well as those of squads, are most clearly and vividly portrayed. One feels the thrill of actuality wherever troops are engaged. Thus the subordinates carry off the honors. The Rivoli presentation drew an enormous crowd and it was given in magnificent style, evoking storms of applause.

"DADDY'S GIRL."

Five-Reel Pathe Gold Rooster Play, Which Features Baby Marie Osborne and Some Grown-Ups.

Reviewed by Robert C. McElravy.

A PLEASANT little home-like story is "Daddy's Girl," written by John W. Grey and M. Ramirez Torres, and directed by William Bertram. It has a strong juvenile interest, the heroine being Baby Marie Osborne, who has appeared successfully in other screen stories. The supporting cast contains many children, including a small colored boy who contributes much of the comedy. Besides these, there are a number of adult performers, including Marlon Warner and Louis J. Cody, who play Baby Marie's parents.

The plot in rather slight, but natural and convincing in development. It begins by first introducing Baby Marie and her parents living in a modest little home. The father is well connected but not very successful in a business way. They receive a visit from an uncle, who announces that he has made them his heirs. Later the uncle dies and they go to live at the wealthy estate he left them.

The activities of the juveniles are pictured in an entertaining way all through the number, but are particularly interesting in the "Kid" show. Here Marie plays the equestrienne and the colored boy is ringmaster of the circus. Young observers will especially like these scenes.

After coming into wealth, the young father takes up with a different sort of life. He falls a victim to the charms of a fast woman, but Baby Marie visits the cabaret, to which they have gone, and brings her father home.

"BROADWAY BILL."

Sentimental Story in Yorke Metro Picture with Harold Lockwood in Lead.

Reviewed by Hanford C. Judson.

THERE always will be pictures aimed at a certain definite class and sure to succeed. The producer has no worries at all. He knows before the picture is made that it is going to measure up to a certain definite standard and, if he is experienced, he can tell almost the amount of money the picture will be worth. "Broadway Bill," the recent Yorke Metro production, is one of those love stories that are sure to be liked by the school girl, the shop girl, the servant girl, the young clerk and the youthful unwed generally. It is ably put on; there is no show of stingy economy in it; the players are well chosen and especially the leading juvenile. It is a picture that will give dream-freedom to a good many young people and they will thank the picture with affection.

Harold Lockwood's qualities are well enough known and in the other juvenile part is Martha Mansfield. "Broadway Bill" is what his name indicates till the girl throws him off and he decides to make a man of himself. The girl's father owns a lumber camp in the North Woods and sends Bill to find why his birdseye maple isn't making money. The foreman is tough and he has a big Swede as his right bower and a sneaky little wood thief as a left bower. "Accidents happen" in the words and a few are scheduled to come to Bill. This part of the story, set in the real woods, hip-deep in snow, is fine. Bill wins out and has a physical encounter with the boss, not realistic at all, knocks him out and he is elected foreman.

Bill has conquered gin so far; but he finds the cook's whiskey bottle wrapped in a newspaper. By chance he reads in this that the girl is engaged to his rival and then he would have fallen if a friend had not come in. The girl's father, with the girl and the family, now appears. The girl goes to meet Bill. He is about to embrace her; but tells her he now has no right, as there is another. She thinks he refers to another woman. Small brother gets lost in the woods. Bill rescues him. Is nearly dead, and lies on the couch. The girl keeps embracing him, oh, so lovingly.

"THE HOUSE OF HATE."

Pathe Releases First Installment of the New Pearl White Serial.

Reviewed by Robert C. McElravy.

THIS first installment of "The House of Hate," in three reels, introduces the observer at once to a complicated, but clearly outlined, murder mystery. The scenes are filled with an agreeable tension and the incidents have a strong touch of melodrama in their development. The serial has been directed by George B. Seitz, and is in a direct line of succession with "The Perils of Pauline," "The Iron Claw," and other well remembered numbers which he brought out. The story in this instance is by Arthur B. Reeve and Charles A. Logue, both successful writers.

Pearl White, the intrepid heroine of many former serials, is here cast in a role that promises to be full of exciting interest. She appears as the daughter of Winthrop Waldon, a wealthy manufacturer of munitions. They live in a fine home, surrounded by scheming relatives, all anxious to get their fingers on the old man's fortune. The father, desirous of perpetuating the family name, wishes Pearl to marry her cousin, Haynes Waldon, but she loves Harvey Gresham, a young scientist, who works at the home. Antonio Moreno, whose previous screen work is favorably known, is cast as Gresham. J. H. Gilmour appears as Winthrop Waldon, and J. Webb Dillon as Haynes Waldon.

A mysterious figure, clad in a black robe and hood, is seen in the house in these opening reels. Winthrop Waldon's life is threatened, in a note written by this mysterious person. In the final reel the wealthy man is stabbed by the same hand. This opens up a strong mystery, as almost any one of the characters, either a man or woman, might have worn the concealing garments.

"THE BOY SCOUTS TO THE RESCUE."

Universal to Release Series of Five Two-Reel Installments Devoted to Boy Scouts in England.

Reviewed by Robert C. McElravy.

LEUTENANT-GEN. SIR ROBERT S. S. BADEN-POWELL, who has been called the father of the Boy Scout movement, is sponsor for this series of pictures devoted to the activities of these boys. The series is in story form, but gives opportunity for whole companies of the Scouts to appear, and an interesting insight is afforded into the methods employed abroad.

The scenes are all laid in England, two boys, known as Skinnay Blake and Buster Gray, playing the leading parts. One of the youths is the son of a wealthy English gentleman and the other the son of a poor family. The regeneration of "Skinnay's" father is an element in the story.

Some good contrasts are in evidence as the story unfolds, and an idea is given of the democratizing effect of the Scout movement, which renders all boys equal, at least in the ranks. The tale itself centers about a thieving gypsy, named Gypsy Don, who has kidnapped a poor boy after the latter had escaped from prison. There is not the impetuous rush of incident that might be found in an American production, but the plot is sufficient to hold the interest and gives some commendable lessons in honor, service and patriotic duty. Sir Baden-Powell and other officers of the Scout movement in England appear at times. The settings are mostly found on an English estate and are attractive.

"THE FLASH OF FATE."

Five-Reel Universal Offering Features Herbert Rawlinson in Story of Crooked Financial Operations.

Reviewed by Robert C. McElravy.

THIS is a crook story in a different guise, with a number of melodramatic situations strung through it. The final reel contains excellent suspense, and, without looking too closely into the rather loosely constructed plot, the subject is, on the whole, an enjoyable one of the kind. The hero fluctuates between good and evil, after his father has been crushed by a Wall street rival. He at first goes in for revenge and determines to be a crook, but at the close decides it is no use and goes back to the straight path.

The story is commendable for certain novelties, which keep it well off the beaten path. One of these was the interesting scenes in which the hero telegraphs a message over the entire city by flashing the lights on and off in conformity with the Morse code. By this means he gets into instant touch with the girl and her brother, both of whom are in peril. The plot, such as it is, is never obvious in development, but consists largely of a series of entertaining melodramatic happenings.

Herbert Rawlinson appears as the hero and Mary MacDonald as the girl. Jack Wilson plays the brother of the girl, and others in the cast are Dana Ong, Madge Kirby, Willis Marks, Chas. West and George Brooks. The story was written by James W. Atchison and put into scenario form by Waldemar Young. Elmer Clifton had charge of the direction.

"LITTLE RED DECIDES."

Triangle Picture Made from Magazine Story Contains Excellent Characterization, but Has Slight Plot.

Reviewed by Edward Weitzel.

OPINIONS will differ greatly over the merits of "Little Red Decides," a five-part Triangle picture, made from a magazine story by William McCoy, scenario by Jack Cunningham, directed by Jack Conway. There is no fault to be found with the way the picture is produced, and it will appeal to many as a touching little tale of an orphan child who was made the pet of every man on the ranch of Colonel Ferdinand Aliso, even the Chinese cook becoming the boy's willing slave.

The big situation occurs when the child has been seriously ill and the doctor threatens to have him sent away from the ranch unless one of the men takes unto himself a wife who will become a mother to Little Red. There are but three available candidates for the position and as the cowboys draw lots to see which one shall sacrifice himself for the good of the child. Tom Gilroy draws the jack and, much against his will, proposes to the three women and is turned down by the trio. Little Red is adopted by Colonel Aliso and decides the question for himself by remarking that he wants the Chinaman to be his mama.

The difficulty of making anything approaching drama out of so slight a plot or of sustaining the interest for five-reels will prevent the picture from being an unqualified success. It is full of "cute" incidents and its humor is of the simple and wholesome variety, but its sentiment would have proved more effective if it had not been administered with such liberality.

Barbara Connolly, a chubby little girl, is quite as adorable as any Little Red could possibly be, and Goro Kino is a Chinese actor with a real comic gift. Frederick Vroom, Jack Curtis and Walter Perry are the other important members of the capable cast. Released February 24.

"BLUE BLAZES RAWDEN."

William S. Hart in Picturesque and Human Artcraft Film Story Supervised by Thomas H. Ince.

Reviewed by Edward Weitzel.

LAID in the Canadian Northwest, "Blue Blazes Rawden," a five-part Artcraft production written by J. G. Hawks, and featuring William S. Hart, is strong on picturesque settings, and tells a human, if not particularly dramatic, story. The picture was directed by the star, and supervised by Thomas H. Ince. It opens with the promise of a struggle between two determined men for the possession of a woman, which is terminated in the second reel, when "Blue Blazes" kills "Ladyfingers" Hilgard in a fair fight, the rest of the story being devoted to the coming of the mother of Hilgard and the remorse of Rawden when he realizes the grief he has caused the sweet-faced old lady who thinks him her boy's best friend.

There are a few moments of real excitement when Babette Du Fresno, the woman in the case, tells Hilgard's brother who it was killed him, and the young chap takes the pistol thrust into his hand and goes in search of "Blue Blazes." The lumber boss does not deny his guilt or make any effort to defend himself, as the boy raises the pistol and fires at his breast. Mortally wounded, he will not permit young Hilgard to be harmed by his companions; nor will he stay and allow Babette to care for his hurt. The mother of "Ladyfingers" goes home without knowing the truth, and "Blue Blazes" takes "the lone trail" into the wilderness to die.

There is a lively fist fight in the first half of the picture; also a gripping pistol duel. For the most part, however, "Blue

Blazes" appeals more by the human side of its story than by the force of its action, and a clean drive through to the end of the motive which made Rawden, Hilgard, and Babette the central figures.

The local color is excellent, and the acting uniformly high grade. William S. Hart portrays an entirely different nature from that of his quiet and reserved badmen of the Southwest, and contrasts the open wildness of Rawden with his better feelings with much skill. Maud George is vital and unconventional as Babette. Gertrude Claire as Mrs. Hilgard, Robert McKim as "Ladyfingers," Hart Hoxie as Joe La Barge, and Robert Gordon as Eric Hilgard complete the cast.

"A CALL TO ARMS."

Third Part of Benjamin Chapin's Lincoln Pictures, "The Son of Democracy," Released by Paramount.

Reviewed by Edward Weitzel.

IN "A Call to Arms," No. 3 of the Benjamin Chapin series of ten two-reel dramas devoted to the life of Abraham Lincoln and entitled "The Son of Democracy"; Lincoln's life in the White House at the time Fort Sumter was fired upon is shown, and the many problems he was forced to face at that momentous hour are brought out with great clearness. His calm when surrounded by hot-headed advisers, each one determined that his scheme for saving the Union must be adopted, and the depth of his feeling at thought of a divided nation are clearly indicated by the action of the story and Benjamin Chapin's acting of the President.

The human side of Lincoln is amusingly shown by the incidents of his two boys, "Tad" and Robert, when they run away from their lessons and go swimming in a nearby pond. The way their father protects them from the consequences of their prank and helps them to dry their wet clothing before the grate fire furnishes a humorous sidelight on the character of our best loved President.

Like the two preceding numbers, "A Call to Arms" has been produced with every attention to historic correctness, and Benjamin Chapin's work as Lincoln is too well known to need further comment.

"MY WIFE."

Five-Part Frohman Production on Mutual Program Features Ann Murdock and Pleases in Comedy Values.

Reviewed by Margaret I. MacDonald.

NELL HENDERSON has directed with considerable skill the production of one of the former Frohman stage successes, "My Wife." Ann Murdock is particularly charming and at ease as its star, and, perhaps, it might be added with more than a grain of truth that to Mr. Henderson, Miss Murdock and a competent cast, including Rex McDougal and Ferdinand Gottschalk, most of the success of the pictured version of the play is due.

The story, which is rather improbable and holds as many another has done because of the comedy, as well as the unusual quality of the situation, deals with the matrimonial interests of a young heiress. Arrangements for a fitting union for the young woman are, of course, cherished by her parents in opposition to the wishes of at least one of the contracting parties. A stipulation in the will of an aunt who has left her a million provides for her marriage by the time she has reached the age of eighteen years. In order to keep within the bounds of the requirements of the will she endeavors to bring about, with the consent of her parents, a marriage with the man she loves, and who is about to go to war. Failing to do this she persuades her guardian, a young bachelor, to marry her in name only, and with the provision that on the return of her lover a divorce be applied for. During the absence of the

soldier, however, environment takes a hand, the married pair fall in love with each other, and the soldier with a Red Cross nurse.

"IT PAYS TO EXERCISE."

Paramount-Sennett Two-Reel Farce Comedy Features Chester Conklin with Satisfactory Results.

Reviewed by Margaret I. MacDonald.

THE latest Paramount-Sennett comedy relinquishes not one iota the claim to box office success, which has been heretofore accorded this brand. If you are looking for something of an unquestionably refined nature you may not be pleased with "It Pays to Exercise," but if you are willing to overlook one or two vulgarities and be entertained by a conglomeration of happenings that in spite of their rough edges are strictly funny you will like it. In fact any one who is unable to see comedy in the contortions of Conklin's double jointed legs arrayed in tights are lacking in a sense of humor. The most objectionable thing in the picture is the amusing accident which happens to the stylish attire of the leading lady, when she is unconsciously divested by a dog of the rear width of a bustle effect gown. This opens the way to a series of excruciatingly funny happenings, some of which take place at the show to which the young lady is followed and annoyed by an admirer pursuant to the dog incident. A lot of things take place in the course of the picture which are not new, but are just as comical as if they were, all traveling with terrific speed. The opening of the picture in which Conklin, as a heavy weight champion, fools the public for so much per into believing that he is actually lifting heavy weights, which are manipulated from behind the scenes by means of a crank, has an original touch.

"ONE MORE AMERICAN."

George Beban in Another of His Favorite Italian Stories Written and Produced by William C. DeMille.

Reviewed by Edward Weitzel.

LAUGHTER and tears are skillfully blended in "One More American," a Lasky-Paramount picture written and directed by William C. DeMille, and featuring the favorite Italian character actor of the screen, George Beban. The author has taken a familiar and important phase of American political life, and evolved a simple but engrossing story that permits George Beban to fully sustain his reputation as a representative of a son of Italy. The star appears as Luigi Riccardi, the proprietor of a marionette theater on the lower east side, New York. Luigi is waiting anxiously for two events to occur: The arrival of his wife and child from Italy, and the day when he shall receive his naturalization papers.

Regan, the ward boss, is furious at Riccardi for refusing to pay graft and for influencing his countrymen in the Italian district not to vote as they are told by the leader. When Luigi's wife and child reach New York, Regan uses his pull with one of the physicians on Ellis Island, and has them detained on the strength of the doctor's testimony that the little girl is mentally deficient. Her father is there to meet his family, and is stunned when he first hears the doctor's verdict. He then becomes wild with grief and rage, and can hardly be restrained. Returning home alone and broken-hearted, Luigi finds friends in a newspaper reporter and a young prizefighter. The two help him to trap Regan and bring his wife and child into the country.

"One More American" is built up with skill. The characterization all through is convincing, and the scenes in the marionette theater are both novel and amusing. Aside from George Beban's fine work as Luigi the entire cast is exceptionally clever. Raymond Hatton as Bump Rundle, the prizefighter, gives the most able impersonation next to the star's. Helen Jerome Eddy as Lucia and Camille

Ankewich as Maria stand out in the two leading female roles. Jack Holt, H. B. Carpenter, Hector Dion, May Palmer, Ernest Joy, Signor Buzzi, and May Giracci complete the cast.

The production has fine local color, and the direction by William C. DeMille never falls below the requisite mark.

GENERAL FILM PROGRAM.

An O. Henry Story, "The Moment of Victory," and a Judge Brown Offering, "The Lost Lie"—Each in Two Parts.

"The Lost Lie."

THIS subject is an interesting story of boyhood trials and tribulations; it has several interesting touches of child life and several good comedy bits interspersed through the two reels; there is, however, a lack of continuity, particularly in the earlier part. Two boys take an automobile ride without the owner's permission. They are arrested, and although both tell plausible lies their stories do not quite agree. However, the judge allows them to go free, and in the end they confess the truth. The scene where the boys ask to have the official seal of the court on receipts for part payment to damage to the machine is particularly good. The work of the boys, William Vaughan and Mike O'Rourke, is excellent, and Ruth Hampton is attractive as Mike's sister.

"The Moment of Victory."

While this two-part picture is interesting and has some good characterizations, especially that of Chet Ryan as Willie Robbins, it is hardly as satisfactory an offering as some of the earlier pictures founded on the stories by O. Henry.

Willie was a timid small-town youth who aspired to the hand of the village belle. But she laughed at him and taunted him, saying he never could be fly. Soon after the Spanish-American War started Willie volunteered and plunged madly into danger and, by capturing a Spanish general and his staff, wins a captaincy. When the war ends, he returns home, calls on the girl, reminds her that he has made good and then walks away.

Comments

General Film Company.

THE LOST LIE (Judge Brown Stories).—An interesting two-reel story with a number of good touches, although lacking in continuity in the earlier part. Two boys take a ride in an automobile without permission and the owner arrests them for theft. In court they lie about it, and although their stories do not quite agree, the judge frees them and they finally confess the truth. Reviewed elsewhere in this issue.

THE MOMENT OF VICTORY (Broadway Star Feature).—A two-reel O. Henry with Chet Ryan in the leading role. This is a story of how a timid boy made good after being taunted by a girl he loved. It is hardly up to the standard of the earlier offerings in this series. Reviewed elsewhere in this issue.

OUR LITTLE NELL (Essanay).—A one-reel comedy in the nature of a burlesque on a western melodrama, concerning the love affairs of "Little Nell," weighing nearly two hundred pounds, and involving the rivalry of the sheriff, the hero and the bandit. Of ordinary interest, with a couple of laughs and considerable horse-play.

Famous Players-Lasky Corp.

BLUE BLAZES RAWDEN (Artcraft), Feb. 18.—In this five-part picture William S. Hart acts a lumber boss in the Canadian Northwest. The story has plenty of heart

interest and picturesque atmosphere. It is reviewed at length on another page of this issue.

A CALL TO ARMS (Paramount).—The third installment of the Benjamin Chapin series of two-part pictures, "The Son of Democracy," this number shows Lincoln at the opening of the Civil War. A longer review is printed on another page of this issue.

First National Exhibitors' Circuit.

THE LIGHT WITHIN (Petrova).—A seven-part feature on the "First National" program, the picture is a romance in which love and medical science play equal roles. Madame Petrova appears as a physician who must choose between the life of an unworthy husband and the man she really cares for. The climax is forceful. A longer review is printed on another page of this issue.

Goldwyn Distributing Corp.

OUR LITTLE WIFE (Feb. 10).—A farce-comedy of young married life, with a pleasing impersonation of the irresponsible and childish wife by Madge Kennedy.

Greater Vitagraph.

THE WOOING OF PRINCESS PAT (Vitagraph), Feb. 25.—Gladys Leslie is the featured player in this five-part picture, which gives an amusing if not, always truthful picture of the private affairs of royalty. It is reviewed at length on another page of this issue.

George Kleine System.

THE UNBELIEVER (Edison Perfection Picture).—A war picture in which the United States Marine Corps participates, giving an exciting and realistic picture of battles as they are actually being fought. The military operations and patriotic sentiments are of a high order and grouped around a love story.

Pathe Exchange, Inc.

THE JAWS OF THE TIGER (Pathe), Feb. 17.—Episode No. 13 of "The Hidden Hand." This installment opens with the rescue of Doris from the Hidden Hand by Jack. Doris once more falls into peril by receiving Yoga Rahnee, a Hindoo clairvoyant. During a seance the Hidden Hand appears and carries Doris into a room where a captive tiger is kept. As the number closes she is in immediate danger of death from the tiger.

SOLD FOR GOLD (Pathe), Feb. 17.—The fifth number of "The Price of Folly" series. In this two-reel story a wealthy widow with social aspirations induces her son to marry the daughter of the president of a mill trust. The young people, who are portrayed by Ruth Roland and Frank Mayo, are happy but a short time, when the husband returns to his former fast life, and shortly after the wife commits suicide. The number is melodramatic and none too convincing at times, though there is a definite story interest.

ARGUS PICTORIAL No. 8. (Pathe), Feb. 24.—This number opens with views of the Peruvian sheep industry, where Merino sheep are raised and sheared for market at an altitude of 16,000 feet. The second subject is a study of the specific gravity of various fluids, including water, sulphate of zinc and mercury. Views taken at the asphalt lake at Trinidad follow and the number closes with microscopic studies of animalculae. A diversified and instructive subject.

AROUND CENTRAL AUVERNE (Pathe), Feb. 24.—A tinted scenic, picturing Vézère valley, in France, various castles, bridges, fortifications and the like. An exquisite scenic half-reel.

CLERMONT-FERRAND (Pathe), Feb. 24.—This, on same reel with above, is also in beautiful tints. It pictures a famous region noted for its mineral springs

and religious associations. Numerous unique old towns have been visited and some quaint feudal architecture is also shown.

BEAT IT (Rolin-Pathe), Feb. 24.—An exceptional one-reel comic featuring Harold Lloyd, Harry Pollard and Bebe Daniels. The former plays the part of a flirtatious youth who becomes involved with several young women and finally has no less than fifty police after him. A new and highly laughable variation of the "police" comic. This will make its way with any audience.

A ONE NIGHT STAND (Pathe), Feb. 24.—A two-reel number featuring Toto, Bud Jamison and Clarine Seymour. Toto appears as property man at a theater and also plays one of the gallery gods. His work is very funny in this number, particularly as the property man. The last reel is given up to a number of burlesque scenes at the theater, where Toto "crabs" the work of the show girls, the hypnotist and the mind reader, Madame Zazz. A good number of the knockabout type.

Triangle Film Corp.

HIS DOUBLE LIFE (Triangle-Key-stone), Feb. 17.—A comic gentleman deserts his wife and ten children, meets with an automobile accident, has an astonishing dream about wooing an heiress, going through all sorts of lively adventures, wakes up in a repentant mood and hurries back to the bosom of his family. Plenty of ginger in the two reels and a fair amount of humor.

LITTLE RED DECIDES (Triangle), Feb. 24.—Five-part picture made from magazine story. The leading characters are a little orphan and a Chinaman. Full of sentiment and "cute" scenes for the child. Well produced and good cast. A longer review is printed on another page of this issue.

Universal Film Mfg. Company.

CURRENT EVENTS, NO. 40 (Universal), Feb. 9.—A number of varied interest, which includes many scenes from the middle west, the war front in Europe and other points. This closes as usual with several reproductions of newspaper cartoons.

ANIMATED WEEKLY, NO. 11 (Universal), Feb. 13.—Survivors of England's "First Hundred Thousand" feted in London; fighting of the cotton bollworm; American army activities of various sorts and war scenes abroad are included in this number.

WATCH YOUR WATCH (Nestor), Feb. 25.—An office story, featuring Ernie Shield, Orin Jackson and others. The office men are all in love with the pretty stenographer, but the arrival of Mr. Stick-up's jealous wife changes things. There is scarcely enough plot in this to hold the interest and none of the incidents are in themselves very amusing. The number as a whole is lacking in strength.

THE MASK RIDERS (Universal Special), Feb. 25.—Episode No. 14 of "The Mystery Ship." This pictures the escape of Jack Fay from Chinatown and the pursuit of Gaston and Betty by the spies. The latter also make an attack on the headquarters of the man of mystery, who defends his fortress with a big gun. The developments of this number are full of interest and contain considerable novelty.

AMBROSE, THE LION-HEARTED (L-KO), Feb. 27.—A two-reel comic featuring Mack Swain in the name part. He plays the part of a young blacksmith in love with the daughter of a rich man. His rival is Hairroll Hal, a desperado. The burlesque characterizations and action are very funny in this and the incidents are also laughable. It is one of the best L-KO's recently shown.

STILL IN THE RING (Universal Special), March 2.—Episode No. 4 of "The Bullseye." Cody's rescue from the ruins of the demolished cabin and mine shaft makes a strong opening for this installment. Other features are North's visit to Clayton after the latter has been freed by the sheepmen. Peace is declared between the conflicting elements and then Sweeney's gang of rustlers starts fresh trouble. This continues the interest in good style.

THE FLASH OF FATE (Universal).—A five-reel feature with Herbert Rawlinson and Mary MacDonald in the leading roles. The former appears as a young man whose father was crushed by a Wall street rival. He goes out for revenge and determines to be a crook, but later has a change of heart. This contains some strong melodramatic situations and the suspense in the last reel is particularly good. Reviewed at length elsewhere.

World Pictures Corp.

HIS ROYAL HIGHNESS (World), Feb. 25.—Carlyle Blackwell and Evelyn Greeley head the cast of this five-part romance of an American football player who marries a princess and becomes a king. The picture is a good example of its class. It is reviewed at length on another page of this issue.

Advertising Aids for Busy Managers

COMPILED BY THE MOVING PICTURE WORLD'S STAFF

IN THIS ISSUE.

The Beloved Traitor (Goldwyn).
The Cast-Off (Foursquare).
Cavanaugh of the Forest Rangers (Vitagraph).
Cleopatra (Helen Gardner).
The Cross Bearer (World).
The Flash of Fate (Universal).
Headin' South (Artaft).
Her Body in Bond (Bluebird).
His Royal Highness (World).
The Inner Voice (Pathe).
Little Red Decides (Triangle).
My Wife (Mutual).
One More American (Paramount).
Revenge (Metro).
The Rough Lover (Bluebird).
Ruggles of Red Gap (Essanay-Kleiner).
The Sign Invisible (First National).
Six-Shooter Andy (Fox).
A Soul in Trust (Triangle).
Wild Women (Universal).

"THE BELOVED TRAITOR."

Goldwyn Presents Mae Marsh in a Strongly Dramatic Version of Frank L. Packard's Novel of the Same Title.

Cast.

Mary Garland.....Mae Marsh
Judd Minot.....E. K. Lincoln
Henry Bliss.....George Fawcett
Myrna Bliss.....Hedda Hopper
Paul Drayton.....Bradley Barker
Father Anthony.....J. A. Furey
Simeon Garland.....Louis R. Grisel
Dan.....Chester Morris

Directed by William Worthington.

The Story: Mary Garland, alone of the inhabitants of the little Maine fishing village realizes that Judd Minot's little statuettes are more than children's toys, but she realizes his genius and seeks to advance it. When city people rent her cottage, and Henry Bliss discovers Judd's talent, she stills her jealousy at Judd's infatuation for Bliss' daughter and urges him to go. Some years later Judd is still climbing. Myrna Bliss still infatuates him, and a rather gay life prevents the full development of his talent. Some hint of this Mary gets in the little fishing port, and she comes to New York to save her beloved traitor from himself.

For the Program: A play in which Mae Marsh's emotional skill will surprise you. A charming story of a beautiful country.

Advertising Phrases: New York's Bohemia and the rock-bound coast of Maine. Innocence beats vampire in battle for man's success.

Feature These Players: Miss Marsh in a more strongly dramatic role than usual. E. K. Lincoln as Judd.

Stunt Suggestions: Displays of fishing tackle can be hooked up with the stills of the sea scenes, and a slicker as the centerpiece for a display of raincoat will form the foundation for another display. If the book stores carry Packard's novel get them to make a special display. For the

lobby decorate with fishing nets and lobster pots. Tennis nets can be made to serve at a pinch.

Advertising Aids: One rotogravure and one lithograph one-sheet. One style each three, six and 24-sheets. Lobby displays 8x10 and 11x14. Al o 22x28 enlargements of the star. Five scene cuts, two cuts of star, four ad-cuts. Two slides. Press book.

Released February 24.

"THE CAST-OFF."

Foursquare Pictures Presents Bessie Barriscale in a Story by C. Gardener, Produced Under the Personal Supervision of Thomas H. Ince.

Cast.

Pansy May.....Bessie Barriscale
Guy Henley.....Jack Livingston
Dr. Thorpe.....Howard Hickman
Hazel Wilson.....Dorcas Matthews
Sam Mason.....Thomas H. Guise
Mme. James Hendon-Ware.....Aggie Herring
Grace Lytton.....Margaret Thompson
Directed by Raymond B. West.

The Story: Coming as a "bound girl" from the orphan asylum to Mme. Hendon-Ware's exclusive boarding house, Pansy May cheerfully drudges the whole day long. It is a drab life, but there is one ray of light; the attentions of Guy Henley. Pansy May cannot realize that he is only making sport of her, but the knowledge comes when he promises to take her to a matinee, and arrives at the theater with another of the boarders. But the manager finds in Pansy May a type he has been seeking, and she finds the way to the stage made easy. Some years after she is a star, and Henley, now tired of his married life, turns to her again. She encourages him to gain revenge, but there is another man, and the battle proves of vivid interest to the very moment of the unexpected climax.

For the Program: Barriscale—Ince—Sullivan; surely that means something to you.

Boarding house cast-off wins glittering stage triumph.

Advertising Phrases: Cruel joke proves the making of a slavey.

From back stairs to down stage.

Feature These Players: Bessie Barriscale as Pansy.

Jack Livingston as Henley.

Howard Hickman as Dr. Thorpe.

Stunt Suggestions: For window work take cards about the size of half sheets. Letter these near the top with "Pansy" May, leaving the rest blank. Two days later cross off the name on each card with a smear of transparent red, and add "now Pancrime Nethaway." Two days later add, "She was the cast off, but she became a great stage star, and the man who had flouted her came crawling back. What did she do? The answer at (house and date)." Preserve the two-day intervals to rouse the interest. For a lobby dis-

play get a bunch of junk, old clothes, cooking utensils, etc., and pile in a corner with a sign, "These are cast-offs, as was Bessie Barriscale in 'The Cast Off,' but the cast-off became a famous star. She didn't stay a cast off. See this Ince production (date)."

Advertising Aids: One, three, six and 24-sheets. Lobby displays. Newspaper cuts. Press sheets.

State rights.

"CAVANAUGH, OF THE FOREST RANGERS."

Vitagraph Presents Nell Shipman and Alfred Whitman in a Five-Part Blue Ribbon Feature Based Upon the Novel by Hamlin Garland.

Cast.

Ross Cavanaugh.....Alfred Whitman
Virginia Wetherford.....Nell Shipman
Ed. Wetherford.....Otto Lederer
Eliza Wetherford.....Laura Winston
Sam Gregg.....R. Bradbury
Joe Gregg.....Rex Downs
Neil Ballard.....Joe Rickson
Mr. Redfield.....Hal Wilson
Mrs. Redfield.....Mrs. Hattie Buskirk

Directed by William Wolbert.

The Story: Ed. Wetherford gets in bad with the cattle rustlers in the territory patrolled by Ross Cavanaugh, of the Forest Rangers. He disappears, leaving his wife to care for their young daughter and herself. Virginia, the girl, is sent East to relatives, and in six years returns beautiful and talented. Finding her mother running a cheap boarding house, she aids her in the work; Cavanaugh helping to protect her from the too strenuous attentions of the rough boarders. Virginia hears the wife of Cavanaugh's superior warning him against a marriage beneath him, and without waiting to hear Cavanaugh's reply flees, heartbroken. But in the end all comes out well, though not until many strenuous days have passed.

For the Program: A realistic romance of the rugged West of rustler days.

A listener who might have heard good of herself, but she didn't.

Advertising Phrases: Heroes of the timbered heights.

A drama of deeds and daring.

Feature These Players: Nell Shipman as Virginia.

Alfred Whitman in the title role.

Stunt Suggestions: Get some pictures of the California redwoods from railroad folders, geographies, or other sources. Display these with a card reading, "Don't think the only big trees in California are the redwoods. See the giant pines around Mt. Wilson in 'Cavanaugh of the Forest Rangers' at (house and date). They will interest you almost as much as the fascinating screening of Hamlin Garland's novel with Nell Shipman and Alfred Whitman." The pictures need not be removed from

the books. Use the same style of announcement for the lobby, with stills from the play showing the pines.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby displays 11x14 and 22x28. Slide. Herald. Press book.

Released February 25.

"CLEOPATRA."

The Helen Gardner Film Co. Presents Helen Gardner in a New and Vastly More Spectacular Version of a Play in Which She Has Already Won Renown.

Cast.

Cleopatra.....Miss Gardner
Charmion.....Miss Winter
Iras.....Miss Sindelar
Pharon.....Mr. Howard
Marc Antony.....Mr. Sindelar
Ventidius.....Mr. Waite
Kephren.....Mr. Knowles
Diomedes.....Mr. Osborne

The Story: This story deals with the later portion of the life of the Egyptian Queen, commencing with the receipt of the summons from Marc Antony to come to him at Tarsus to answer a charge of treason. She goes, but she returns with Antony a captive to her charms. There follow his return to Rome and his second mission to Egypt, when she again captivates him, and for a second time turns him from his duty; then, for a whim, draws him back to Alexandria as he is about to conquer her foes. The story is told with unusual splendor.

For the Program: The story of the world's first vampire.

Glittering scenes of gorgeous splendor.
Advertising Phrases: A wonderful pageant of the Nile.

A feast for the vision and the mind.

Feature These Players: Miss Gardner as Cleopatra.

Mr. Sindelar as Antony.

Stunt Suggestions: The best suggestion of this lavish production is given through the lobby displays. Order extra sets and use them for window work well ahead of the showing. In a small town get them out at least ten days ahead. If you have a rural list specially circulate it for this attraction, with a card showing a scene cut. For the lobby try for an Egyptian effect with obelisks, draperies, etc. If you can find a copy of Lane's Manners and Customs of the Modern Egyptians in the library you can get many hints from the illustrations. Almost any other book on Egypt or Arabia will serve. Get the store handling cosmetics to hook up with you in window displays, and loan them photographs.

Advertising Aids: Three styles of one-sheets, two three-sheets, one six and one 24-sheet. Half sheet window card. Photos 8x10, 11x14 and 22x28. One, two and three-column cuts. Slides. Press book.

State rights.

"THE CROSS BEARER."

World Pictures Presents Montagu Love in a Stirring Story of Love Against the Gruesome Background of the Rape of Belgium.

Cast.

The Cardinal.....Montagu Love
Liane De Merode.....Jeanne Eagels
Lieu. Maurice Lambeaux.....Anthony Merlo
Gaston Van Leys.....George Morgan
Banker Van Leys.....Edward Elkas
Baron Spiegelman.....Charles Brandt
Jeanne Perrier.....Eloise Clement
Col. Krause.....Albert Hart
Brother Joseph.....Alex. Francis
The Cardinal's Housekeeper.....Kate Lester
Madame Lambeaux.....Fanny Cogan
Madame Van Leys.....Henrietta Simpson

Directed by George Archambaud.

The Story: Belgium is invaded, and Liane, the Cardinal's ward, makes her way to his palace from the convent, already raided by the Germans. She unfortunately

ly attracts the attention of Baron Spiegelman, fit successor to the unspeakable Kraus, and to guard the girl the Cardinal assents to a wedding with Gaston Van Leys, and seeks to send them to the Belgian lines, but the baron is warned, and it is only after a succession of the most nerve racking situations that the young couple are at last enabled to perfect their flight, while the cross bearer remains to comfort his afflicted people.

For the Program: A vital romance with a wonderful background.

A story of the Belgium that is.

Advertising Phrases: Louvain is no more, but it lives again in "The Cross Bearer." Not a mere war story. It is something greater than that.

Feature These Players: Montagu Love in a vivid impersonation of the Cardinal. Jeanne Eagels as his ward. George Morgan as Gaston. Charles Brandt as Baron Spiegelman.

Stunt Suggestions: Work the booster suggestions in the press book. Use extra posters well in advance. Make a drive on the Knights of Columbus and other Catholic societies. Dress the lobby with flags and military trappings, and play up the lobby displays.

Advertising Aids: Free advance three-sheet. Two one-sheets, two three-sheets, one six-sheet. Photographs. Slides. Press books. Heralds.

Released as a special.

"THE FLASH OF FATE."

Universal Presents Herbert Rawlinson and Mary MacDonald in a Unique Story of Love and Telegraphy by James T. Atchison.

Cast.

Henry Shorb.....Dama Ong
Randolph Shorb.....Herbert Rawlinson
Laura Shorb.....Madge Kirby
Abner Hinman.....William Marks
Dora Dean.....Mary MacDonald
Joe Dean.....Jack Nelson
Philadelphia Johnson.....Frank MacQuarrie

Directed by Elmer Clifton.

The Story: An unusual story in which an entire city receives the message destined to keep one man from suicide. Randolph Shorb, left almost penniless by the failure of his father's firm, turns to robbery to rehabilitate his fallen fortunes. He loves Dora Dean, who, with her brother, has served as telegrapher at a country station. The brother comes to the city, and falls under the influence of the man who taught Randolph to rob. He is forced to rob the bank by which he is employed, and Dora mortgages the home and comes to the city with the money that is to save him. She is too late. Joe has gone away to kill himself, but Randolph manipulates the master-switch that controls the city's light current, and through every light there comes the flash of hope that brings the brother back.

For the Program: The story the wires told.

The Morse code saved a brother's life.

Advertising Phrases: Used city's lighting system to prevent a suicide.

Stockbroker turns robber to recoup his losses.

Feature These Players: Herbert Rawlinson as Randolph. Mary MacDonald as Dora Dean.

Stunt Suggestions: For window work use a flasher in conjunction with an incandescent lamp inside a black box with, "Can you read this message? If you can, come down to the (house) and get a pair of tickets. If you cannot, see 'The Flash of Fate' (date), and you will see what the message was." As there is no message flashed there will be no tickets to be given out. For the lobby arrange a dummy switch connected by a rod with a switch in an insulated box below that works an incandescent lamp. On a card letter, "The Flash of Fate" (seen here today); the message was 'Joe, Call up Rector 3372 at once. See if you can send

it.'" Below letter the dots and dashes of the message. Any operator will give you the proper dots and dashes, but avoid the humorist, or check him up. Turn the current on during showing hours, and let the curious be your ballyhoo.

Advertising Aids: One style each one, three and six-sheets. One-sheet of players. Black and white lobby displays. Slide. Player and scene cuts. Heralds. Press book.

Released February 18.

"HEADIN' SOUTH."

Artcraft Presents Douglas Fairbanks in Another Chapter from the Strenuous Life in Which a Diplomatic Bad Man Wins a Wife.

Cast.

"Headin' South".....Douglas Fairbanks
Spanish Joe.....Frank Campeau
His Aide.....James Mason
The Girl.....Catherine MacDonald

The Story: There is so much of novelty in "Headin' South" that it has been decided that it would be a shame to spoil the surprises by revealing them in advance, but Doug never had more adventurous experiences than when he hooked up with the gang of Spanish Joe, a border bandit, and a thorn in the flesh of all good citizens on both sides of the Rio Grande. "Headin' South" puts brains into Joe's badness, but Joe was too attentive to the girl "Headin'" was interested in, and the partnership was violently disrupted—violently and with emphasis.

For the Program: Fairbanks as a "good" bad man.

A dizzy debauch of daring deeds and startling stunts.

Advertising Phrases: The Fairbanks of the Rio Grande.

As a bandit, "Doug" is a perfect gentleman—but active.

Feature this Player: It will be best to concentrate upon Fairbanks.

Stunt Suggestions: Borrow or fake a large compass, and send a man through the streets with it. He should hold the box so that the card will show, and should never divert his attention from it. From the box hang a sign reading, "I'm headin' south to see Douglas Fairbanks in 'Headin' South' at the (house and date). And, man, believe me it's a scream—some scream." It will help if you can rig an auto steering gear to the box by which the man may "steer" his course. With a little trouble a light framework boat can be built to suspend from his shoulders. For the lobby use the cut-outs you probably already have, draping the face in a black mask. For the street wagon use the posters.

Advertising Aids: Two styles each one, three and six-sheets. One 24-sheet. Rotogravure. Lobby displays 8x10, 11x14 and 22x28. Cuts and mats for star and production one to three columns wide. Advertising layout mats. Slides. Press book.

Released February 25.

"HER BODY IN BOND."

Bluebird Presents Mae Murray in a Charmingly Real Story of the True Life Behind the Scenes by H. Sheridan Bickers.

Cast.

In the Prologue.

Pierrot.....Kenneth Harlan
Pierrette.....Mae Murray
Harlequin.....Al. Roscoe

In the Play.

Polly Blondin.....Mae Murray
Joe Blondin.....Kenneth Harlan
Harlin E. Quinn.....Al. Roscoe
Matthew Moore.....Paul Weigel
Betty Coates.....Mabelle Harvey
Champagne Sleeth.....Joseph Girard

Directed by H. Sheridan Bickers.

The Story: Polly and Joe are vaudeville performers, and they at last fix up the act that is to get them the "big time." They win their goal, but Joe is injured at the first performance, and has to be

sent West. Quinn, a rich profligate, seeks to win Polly, and, with the connivance of her drug-crazed father, obtains possession of Joe's cheery letters and forges instead demands for money in increasingly large sums. Moved to haste by Joe's rapid recovery, Quinn makes a last demand, and Polly, to gain the huge sum she thinks is needed to save her husband's life, promises to come to Quinn after the performance, but in her nervousness she falls and is injured, and it is Joe, himself, who comes at last to save her from her fate.

For the Program: A stage story that is true to the life.

A brave little woman who put duty before honor.

Advertising Phrases: An allegory and an actuality.

A story that might have been taken from life.

Feature These Players: Mae Murray in an unusually sympathetic role.

Kenneth Harlan as the husband.

Al. Roscoe as Quinn.

Stunt Suggestions: Take dolls (preferably dressed as Pierrettes) and bind them to cards with cords of suitable size. Letter the card, "Her body was in bond, but Death cancelled the contract in the absorbing story of the stage, which shows Mae Murray at her best. 'Her Body in Bond' at (house and date). P. S. It's a Bluebird, need we say more?" For the lobby work up the columbine idea in decorating the frames. The art stores will give you pictures of ballet dancers. Buy a few, cut them out and place among the stills.

Advertising Aids: One style each one, three and six-sheets. One-sheet of the star. Colored and black and white lobby displays. Slides. Heralds. Player and scene cuts. Press sheet.

Released February 18.

"HIS ROYAL HIGHNESS."

World Pictures Presents Carlyle Blackwell and Evelyn Greeley in a Rousing Story of a Blue-Blooded Prince and a Red-Blooded American.

Cast.

Jack Christie.....Carlyle Blackwell
Princess Diana of Terresta, Evelyn Greeley

Her Aunt.....Kate Lester
Victor Borden.....Bert Honey
Gen. Malcoff.....Lionel Belmore
Lisette.....Kitty Johnson
Capalette.....A. Black
Ferdinand.....Herbert Barrington

Directed by Carlyle Blackwell.

The Story: Jack Christie, a college football hero, becomes the chum of Victor, heir to the throne of Wallarya, a petty European kingdom, also a student at the college. When Victor receives an urgent summons to return, he persuades Jack to accompany him. On the voyage they again meet the Princess Diana, of Terresta, but she does not know which is the prince. Jack becomes enamored of her. A stop in Paris is almost fatal to the plans of the Wallaryans. Victor falls in love with the daughter of the king of the Apaches, and Jack rescues him from the Apache hordes, but Victor is wounded, and it is Jack who takes his place and appears in Wallarya as its king, confounding the Terrestians, who thought he had been killed by anarchists. Jack marries Diana, and as Victor elopes with his Apache charmer he keeps the throne and lives happily ever after.

For the Program: College hero becomes H. R. H.

From gridiron to a royal throne.

Advertising Phrases: Took a throne to oblige a king.

Red-blooded American rules the Balkans.

Feature These Players: Carlyle Blackwell as Jack.

Evelyn Greeley as the Princess.

Stunt Suggestions: For the lobby make a bomb about eighteen inches in diameter with a large fuse. Have the fuse fire-proofed, and letter a card, "Fac-simile of

the bomb by which the Terrestrial plotters sought to blow up 'His Royal Highness' in Carlyle Blackwell's new success here (date). Please do not light the fuse." Play the last line up, and the practical jokers will supply you with a ballyhoo free of charge. For window work use football helmets and gold-paper crowns with, "Jack Christie exchanged the football helmet for a royal crown, and kept it because the royal owner refused to come back for it. See 'His Royal Highness,' with Carlyle Blackwell (house and date)."

Advertising Aids: Two styles each one, three and six-sheets. Free advance poster. Lobby displays 8x10, 11x14 and 22x28. Two-color heralds. One and two-column cuts. Slides. Press sheet.

Released February 25.

"SIX-SHOOTER ANDY."

William Fox Presents Tom Mix in the Story of How Andy Crawford Cleaned Up the Wickedest Mining Camp in All the West and Won the Sheriff's Badge.

Cast.

Andy Crawford.....Tom Mix
William Crawford.....Bert Woodruff
Tom Slade.....Sam Degress
Mexican John.....Charles Stevens
Ned Skinner.....Pat Crysman
Whiskey Bill.....Bert Fleming
Susan Allenby.....Enid Markey

Directed by S. A. Franklin.

The Story: Bannack was the wickedest mining camp in all the West, and the marshal, instead of preventing crime, was at the head of the outlaws himself. Andy Crawford expected a few killings, but when his father was murdered he "got" the man who did it, even if he was a sheriff's deputy, and then he went after the man higher up and added him to the little list, to say nothing of winning the girl and cleaning up the camp.

For the Program: Tom Mix in a story of strenuous action.

He "got" his man and he got his girl.

Advertising Phrases: Shoots crooked sheriff to save the town.

The shield of the law was a shield for the lawless.

Feature These Players: Tom Mix as Andy. Enid Markey as the girl.

Stunt Suggestions: For street work send out a sweeper with the usual push broom. On his back letter the sign, "There are other ways of cleaning up a town. Tom Mix did it with a six-gun in Six-Shooter Andy (house and date)." Get after the hardware and sporting goods stores for displays of six-shooters with signs. For the lobby make a cut-out of one of the posters with a real instead of a painted gun.

Advertising Aids: Two styles each one, three and six-sheets. Lobby displays, 8x10, 11x14 and 22x28. Slide. Mats. Press sheet.

Released Feb. 24.

"A SOUL IN TRUST."

Triangle Presents Belle Bennett, Supported by J. Barney Sherry and Darrell Foss, in a Characteristic Play of Politics by Catherine Carr.

Cast.

Dabney Carter.....Darrell Foss
Courtney Maitland.....Belle Bennett
Nan Barker.....Lillian West
Dabney Carter, Jr.....Grover Franke
Senator Franklin.....J. Barney Sherry
Jason Meredith.....Lee Hill
Mammy Judy.....Lizzie Davis
George Barker.....William Dyer

Directed by G. P. Hamilton.

The Story: Anxious to know where Senator Franklin stands on matters vitally affecting their business interests, a group of Wall Street men send to Washington Nan Barker, who works upon the sympathies of Franklin's secretary, Dabney Carter. Carter permits her access to the safe, supposing she is looking for papers that will enable her to reclaim her child,

kept from her by Franklin. He also demands that his mother, who is engaged to the Senator, break the engagement. Mrs. Carter knows more of Washington politics than does her young son, and with the hint he gives she reclaims the papers and straightens out an even greater tangle.

For the Program: A story of Wall Street in politics.

Woman lobbyist finds son is intended victim.

Advertising Phrases: Robs safe of senatorial secrets, but is forced to give booty back.

Mother winds son in vampire net.

Feature These Players: Belle Bennett as Carter's supposed mother.

J. Barney Sherry as Senator Franklin. Darrell Foss as Carter.

Stunt Suggestions: Pick up the superstition paragraph from the press book and use it as the basis for a collection of superstitions. After the play has shown you can get out a booklet on "The pet superstitions of our leading citizens," and have a permanent advertisement. Offer prizes of seats for the five that are best expressed, either in prose or verse. Or you can start a couple of weeks ahead, without reference to the play, and hook up the play to the running contest when you are ready. For window work fasten a number eleven envelope, tied with red tape and sealed to a card reading, "What do you suppose it was that made Nan Barker give up these valuable political secrets after she had stolen them from Senator Franklin's safe? A hundred guesses would not help you any, so see A Soul in Trust at (house and date) and learn the answer."

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Slides. Lobby displays, 11x14 and 22x28. Electros and mats. Photos. Triangle magazine. Press sheet.

Released Feb. 24.

"WILD WOMEN."

Universal Presents Harry Carey in a Dazzling Dream of Dancers and Disorderly Conduct That Followed the Rodeo.

Cast.

Cheyenne Harry.....Harry Carey
Pelon Ed Jones
Pegg Vesta Pegg
The Queen.....Martha Mattox
The Princess.....Molly Malone
The Boss.....E. Van Beaver
Sluggo Joe.....W. Taylor

Directed by Jack Ford.

The Story: No rarebit dream was ever half so vivid as the visions that follow the imbibing of too many Honolulu cocktails. Cheyenne Harry and his ranch-mates go to the rodeo, where Harry cleans up the prizes. Then they see the Hawaiian dancers, and the cocktails follow. Then comes a dream of shanghaiing a wonderful voyage and experience on the South Sea Island that send the boys on the water wagon for a time at least.

For the Program: It isn't a play. It isn't a comedy. It's an inspiration.

Vivid Western scenes and humorous Hawaiian happenings.

Advertising Phrases: The women were wild, but the boys were wilder.

There isn't room for an inch of stupid film. It's all laughs or thrills.

Feature These Players: Harry Carey as Cheyenne.

Vesta Pegg as his opposite.

Molly Malone as the Princess Wykickie.

Stunt Suggestions: Get the drug stores and confectioners to feature a Honolulu cocktail, which can merely be a fixed-up pineapple soda. Use a card, "Try the new drink, the Honolulu cocktail. Then see the after effects in Wild Women at the (house and date). It's great—they're both great." If your state has not gone prohibition yet get the saloons to also feature the cocktail. Make a dry martini, fill the glasses not quite full and drop in carefully about half a pony of grena-

dine. Squeeze half a lime into the glass. It is to be drunk at a gulp, without stirring. Above the bar use a card, "Don't drink more than two Honolulu cocktails. If you want to know why, see Wild Women at (house and date)." For a lobby display offer matinee or evening admissions to all ladies who come in "Hawaiian evening dress."

Advertising Aids: One style each one, three and six-sheets. One sheet of star. Black and white lobby displays. Slide. Heralds. Player and scene cuts. Press book.

Released Feb. 25.

"THE INNER VOICE."

Pathe Presents Ivan Mozukin in One of the Famous Productions by the Russian Art Films Corporation.

Cast Not Given.

The Story: The criminal may seemingly escape the consequences of his crime, but inevitably the Inner Voice will bring home to him the burden of his deeds. Ivan Ermoloff, promising, popular with his student companions, and treasurer of their club, becomes enamored with gambling. He loses not alone his own funds, but the money of his companions entrusted to his care. In later life the taint still hangs over him, and he lets a little child die that the fortune may come to him, but the time arrives when the payment must be made. The Inner Voice speaks.

For the Program: Another of those wonderful examples of Russian art. Don't say there is nothing new until you have seen Mozukin.

Advertising Phrases: The Inner Voice speaks in clarion tones. Enjoy no false security. Your sins will find you out.

Feature This Player: Ivan Mozukin as the wrongdoer.

Stunt Suggestions: For window work get ideal child pictures, photographs or really good color prints, and use with a card, "In 'The Inner Voice' the hardened criminal condemns a little child to death that he may inherit his fortune, but the Inner Voice avenges the innocent. Don't miss this unique Russian Art Film at (house and date)." You can work up considerable interest among the literary societies for these Russian productions and make them a fad. For the lobby work with cards along the lines of, "You've seen and read a lot about the Russian Ballet, but what do you know about the Russian drama? It is more characteristic and interesting."

Advertising Aids: One one-sheet. Two three-sheets. One six and one 24-sheet. Lobby displays 11x14, both in sepia and colors. Also 22x28. Slide. Two one-column cuts. Campaign book.

Released February 17.

"LITTLE RED DECIDES."

Triangle Presents a Different Sort of Cowboy Story in the Five-Part Visualization of William McCoy's Clever Conceit.

Cast.

Little Red.....Barbara Connolly
Duck Sing.....Goro Kino
Col. Ferdinand Aliso.....Frederick Vroom
Tom Gilroy.....Jack Curtis
Two Pair Smith.....Walter Perry
Sour Milk.....Jean Hersholt
Parson Jones.....Frank MacQuarrie
Mrs. Jones.....Nellie Anderson
Miss Hanly.....Margaret Cullington
Widow Bolton.....Alice Davenport
Eliza Squires.....Maude Handforth
Little Doc.....Percy Challenger
Dr. Kirk.....George Pearce
Foreman.....Curley Baldwin
Miss Wattles.....Betty Pearce

Directed by Jack Conway.

The Story: The physician wrote a prescription that read, "One Mamma for Little Red, to be obtained at once," and there was not a wide choice of possible mammas near the Aliso ranch, but the boys cut cards, and each in turn did his best, but

Red would still be motherless had he not made his own choice, and he did not get a mamma at that. A story that has all the breeziness of the West without depending upon shooting or riding for its charm.

For the Program: The story of a little boy with many foster fathers and no mamma.

The doctor ordered a mother, but Little Red knew better than that.

Advertising Phrases: Cut cards to decide matrimonial victim.

The cowmen were willing, but the old maids were shy.

Feature These Players: Barbara Connolly as Red.

Goro Kino as Duck Sing.

Frederick Vroom as the ranch owner.

Stunt Suggestions: Get out a throwaway headed, "Wanted a Mother. We want a mother for Little Red, for the Doc. says he must get one, pronto. No objection to old maid or widow, and she can take her pick of the boys, though there ain't much choice. Apply Aliso Ranch. Tom Gilroy, Two Pair Smith, Sour Milk, Committee." Do not add the house name or other details, and get out early enough to make talk before you begin your regular advertising for the attraction. Repeat on a lobby card a day or two before the showing, with the addition of "Little Red Decides." (Date.) If you can get a red headed child about five years old have a cowboy wheel him through the streets in a barrow with a banner, "I'm looking for a mother for Little Red. I'll marry the willing woman. For details see 'Little Red Decides' (house and date)."

Advertising Aids: One each one, three and six-sheets. Heralds in rotogravure. Lobby displays 11x14 and 22x28. Slides. Electros and mats. Press sheet.

Released February 24.

"MY WIFE."

The Empire All-Star Corporation Presents Ann Murdock in "My Wife," Another of the Famous Charles Frohman Stage Successes.

Cast.

Beatrice Hammond.....Ann Murdock
John Hammond.....Hubert Druce
Gerald Eversleigh.....Rex McDougall
Mrs. Hammond.....Amy Veness
Biggy Gore.....Ferdinand Gottschalk
Miriam Hawthorne.....Grace Carlyle
Ronald Farwell.....Jules Raucourt
Davies.....James Kearney

Directed by Dell Henderson.

The Story: Determined that her niece shall not die an old maid, Beatrice Hammond's aunt requires that Beatrice shall be married by the time she is eighteen if she is to receive the inheritance. She wants to marry Ronald Farwell, but Farwell is ordered to service in France. To save the fortune he coolly arranges that Beatrice shall marry her guardian, Gerald Eversleigh. When he comes back, Gerald will divorce her, and she will be left free to marry Ronald. But when Ronald does come home it is with a pretty French nurse, and he is not at all anxious to marry Beatrice—no more anxious than she is to marry him, so they let things stay as they are.

For the Program: A marriage of convenience that was too binding to be broken.

A Frohman star in a famous Frohman play.

Advertising Phrases: A zero wedding that got started for the tropics.

She said she loved another, but a woman never knows.

Feature These Players: Miss Murdock in the leading role.

Rex McDougall as her guardian-husband.

Jules Raucourt as the man who changed his mind.

Stunt Suggestions: If you think your clientele will stand for the rather broad suggestion, use the twin-bed four-poster suggestion of the press sheet, working

with the furniture stores, but be careful in handling this. It is apt to be loaded. It would be better to use the stills for window work with some of the catch-lines supplied by the press sheet, or concentrating on the "When a Man's Married He Wants a Wife." For the lobby work up with orange blossoms and wedding bells.

Advertising Aids: One style each one, three and six-sheets. Unmounted banner. One, two and three-column cuts and mats. Half column and 4x4 cuts. Lobby displays 11x14 and 22x28. Slides. Press sheet.

Released Feb. 18.

"THE ROUGH LOVER."

Bluebird Presents Franklyn Farnum in An Amazing Melange of Mistaken Identities and Cross Purposes by C. A. Kenyon.

Cast.

Richard Bolton } Franklyn Farnum
"Breeze" Bolton } Juanita Hansen
Helen Catherine Henry
The Countess.....Fred Montague
Richard's Aunt.....Martha Mattox

Directed by Joseph de Grasse.

The Story: Richard Bolton is a studious youth who is too timid to tell his love to Helen and who is terribly embarrassed at the fervid love-making of the Countess. In the first place, he doesn't love the Countess, and in the second her jealous and excitable husband has the bad taste to cut up rough. Helen rather despises him for his timidity and detests him for his inability to dispose of the Countess. Into this tangled tale comes "Breeze" Bolton, pugilistic white hope, and half-brother and double to Richard. He rather likes the Countess and is not in the least afraid of her husband, but his rough love-making is too much even for the Countess and he turns to Helen. That is when Richard finds his manhood and knocks her tormentor off a cliff as she sinks into his arms, and at last the puzzled company begins to understand what has seemed so inexplicable.

For the Program: A laggard in love, but a fiend at figures.

They were half-brothers, but wholly different.

Advertising Phrases: The cave-man stuff didn't make a hit for keeps.

One lover was too meek and the other too wild, but the meek one improved and knocked out the white hope.

Feature These Players: Franklyn Farnum in a dual role.

Juanita Hansen as Helen.

Catherine Henry as the Countess.

Stunt Suggestions: For a window display show text books with a set of used boxing gloves and the sign, "Which would you prefer for a lover, the man with the books or the man with the punch? You can judge better after you have seen The Rough Lover at (house and date). It's a Bluebird, with Franklyn Farnum." For street work dress a man in rough trousers and shoes, but a frock coat and white shirt and tie, rimmed eyeglasses and a sporty cap. Put a boxing glove on one hand and a text book in the other. For a sign letter, "I'm what Helen and the Countess thought I must be, but really I'm two men, as you'll find when you see Franklyn Farnum in The Rough Lover at (house and date)." For the lobby get some of the ten-cent books on how to make love and how to write love letters. Show with some Greek and mathematical books and a card, "Richard Bolton knew all about Greek and higher mathematics, but he never had read the small books. He could have saved himself a lot of trouble if he had. Complete your own education in love-making by seeing The Rough Lover."

Advertising Aids: One style each one, three and six-sheets. Stock one sheet of star. Colored and black and white lobby displays. Heralds. Slides. Player and scene cuts. Press sheets.

Released Feb. 25.

"ONE MORE AMERICAN."

Jesse L. Lasky Presents the Distinguished Character Actor, George Beban, in Another Convincing Story of Italo-American Life "In the Bend."

Cast.

Lugi Riccardo.....George Beban
Maria, his wife.....Camille Ankewitch
Their daughter.....May Giracci
Lucia.....Helen Jerome Eddy
Bump Rundle.....Raymond Hatton
Sam Potts.....Jack Holt
Boss Regan.....H. B. Carpenter
Dr. Ross.....Hector Dion

Directed by William C. De Mille.

The Story: Lugi has come to America to make a home for his wife and little daughter. The marionette theater down in the populous Mulberry Bend district has made good and he sends for them to join him. Meantime he has opposed Regan, the ward boss, refusing to pay tribute and injuring his political strength, and Regan prevents him from getting his final citizenship papers. Regan also works through a party man, physician at Ellis Island, to have the wife and daughter turned back. Crazy, Lugi seeks to kill Regan, but Sam Potts, who has been gunning for the boss, gets the goods on him through Lugi, and one more American is added to the census.

For the Program: As faithful to life as a tour through Little Italy.

Home is where the heart is, and Lugi's heart was all American.

Advertising Phrases: Marionette showman defeats powerful political boss.

George Beban once more plays an Italian.

Feature These Players: Play up Beban in leading role.

Jack Holt, as the reporter.

H. B. Carpenter, as Boss Regan.

Stunt Suggestions: If you used the last stunt suggestion for Jules of the Strong Heart, in the issue for Jan. 26, repeat with the new title. With draperies you can improvise a marionette theater in a show window, using ordinary dolls with fine strings on their heads and limbs. Set a scene, and before the curtain use a card, "See Beban as the proprietor of the Marionette Theater in One More American, at (house and date). A novel glimpse behind the scenes of play and politics." For the lobby suspend a couple of dolls similarly strung from the lobby dome and let the cashier or doorman give the strings a tug now and then to give motion to the manikins. Above or below use a card, "See Ricardo's wonderful marionettes in One More American. Now showing."

Advertising Aids: Two designs each one, three and six-sheets. Rotogravure. Photos, 8x10, 11x14 and 22x28. Ten cuts each on star and production, one to three columns wide. Advertising layout mats. Slides. Press book.

Released Feb. 25.

"REVENGE."

B. A. Rolfe Presents Edith Story in a Five-Part Arrangement of Edward Moffat's Novel, "Hearts Steadfast."

Cast.

Alva Leigh.....Edith Storey
Dick Randall.....Wheeler Oakman
"Tiger Lil".....Alberta Ballard
"Sudden" Duncan.....Ralph Lewis

Directed by Tod Browning.

The Story: Alva, coming to a mining camp to marry, finds her fiancé murdered, and swears to be avenged. She stays on at

the camp in the hope of finding some clue, and Dick Randall and Duncan, the proprietor of the dance hall, give her aid in her search. Both men love her, and Alva comes to care for Dick, but Duncan permits her to overhear a conversation that persuades her that Dick killed her fiancé to gain full possession of their joint mining claim, and she punctures his canteens as Dick sets forth across Death Valley desert to record the claims. But Tiger Lil overhears Duncan propose marriage to Alva, and in a fit of jealousy she makes revelations that set all things clear, and Alva is just in time to save Dick from death.

For the Program: The story of one woman's love and another's jealousy.

The cultured girl of the east and the dance hall girl of the west were alike in their jealousy.

Advertising Phrases: Murderer pretends to hunt for self to gain woman's favor.

The girl of society and the girl of the slums are alike in their loves and hatreds.

Feature These Players: Edith Storey as Alva.

Wheeler Oakman as Dick.

Stunt Suggestions: For the lobby hang two canteens from a tripod with a drip pan beneath. Punch very small holes in each so that the water merely seeps through. See that they are properly replenished from time to time. For the card use: "Alva sent the man she loved into the desert with leaky canteens because she thought he had lied to her, but she learned her error in time to save him from the poisoned water the canteens contained. Just one of the many thrills in Revenge, Edith Storey's latest play (date)." For window work make the stills of the desert scenes the centres of cards reading, "Death Valley is the favorite location for western stories, but no production offers more thrills than are to be found in Revenge, the newest Edith Storey play at (house and date)." For street work use a roughly dressed man with two leaky canteens. On his back put a sign, "I know these canteens leak because I've seen Revenge. You see it at (house and date). Then you'll know why, too."

Advertising Aids: Two styles each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel for newspaper use. Slide. Heralds. Lobby sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts.

Released Feb. 25.

"RUGGLES OF RED GAP."

Essanay Presents Taylor Homes in the Delightful Comedy by Harry Leon Wilson Originally Appearing in the Saturday Evening Post.

Cast.

Ruggles.....Taylor Holmes
Cousin Egbert.....Frederick Burton
Hon. George.....Lawrence D'Orsay
The Widow Judson.....Virginia Valli
Kate Kenner.....Edna Phillips
Mrs. Effie.....Lillian Drew
Maw Pettingill.....Rose Mayo
Earl of Brinstead.....Charles Lane
Belknap Jackson.....Rod LaRocque
Mrs. Belknap Jackson.....Frances Conrad
Jeff Tuttle.....James F. Fulton

The Story: Harry Leon Wilson has written nothing more diverting than this story of the irreproachable English valet who is lost in a poker game to a rough-and-ready Westerner and taken to Red Gap ultimately to become its social mentor and chief caterer, and there is sheer delight in the story of how the Earl, brought over to save his younger brother

from the vampirish clutches of Klondike Kate, makes the lady his Countess and once more stands Red Gap upon its somewhat dizzy head.

For the Program: Meet your book friends on the screen.

You've chuckled over the story; now laugh at the film.

Advertising Phrases: Flesh and blood instead of words, but it's the same good story.

An American in the making.

Feature These Players: Taylor Holmes as the valet who became a social arbiter.

Frederick Burton as Cousin Egbert.

Lawrence D'Orsay as the Honorable George.

Virginia Valli as the Widow Judson.

Stunt Suggestions: Get the local dealers to feature the book in their windows with a card for the attraction. Get a card up in the libraries, if possible. As far ahead as possible, give the call number of the book on your screen or in the program. Use plenty of window cards. Mount the 24-sheet on your street wagon. For an extra lobby display paste up a pair of poker hands, an ace-full and a bob-tailed straight and letter, "The Honorable George lost his valet in this game. Which hand did he hold? See Ruggles of Red Gap if you can't figure it out. Don't miss it, anyhow (date)."

Advertising Aids: One, three, six and 24-sheet posters in nine colors. Window cards in six colors. Lobby displays, 11x14 and 22x29. Black-and-white stills. Portrait photos. Mats. Two styles each one and two-column cuts. Announcement slides. Press book.

Released Feb. 25.

"THE SIGN INVISIBLE."

First National Presents Mitchell Lewis in a Drama of the Northwest and a Man Who Lost His Faith in God Because His Skill Had Left Him.

Cast.

Lone Deer.....Mitchell Lewis
Dr. Robert Winston.....Victor Sutherland
Rev. Rene Mercier.....Wm. A. Williams
Lou Baribeau.....Edward F. Roseman
Pierre.....Ray Chamberlin
Chin Loo.....Wm. H. Cavanaugh
Bad Nose.....Jos. Heron
Monihan.....Phil Sanford
Jeanette Mercier.....Mabel Juline Scott
Winona.....Hedda Nova
Towanah.....Roy Midland
Mrs. Winston.....Mary Kennevan Carr

Directed by Edgar Lewis.

The Story: Dr. Winston loses his faith in God because his mother is permitted to die under his own scalpel. He seeks to lose himself in the Northwest and becomes a drink-sodden wreck in whom only the good priest and his daughter Jeanette, still have faith. Saving Jeanette from the attacks of Baribeau, the company agent, Lone Deer is hurt and his eyesight is affected. The priest begs the physician to perform the needed operation, but Winston is just getting over a spree and fears to use the knife. He pleads that he has abandoned God and has been abandoned in turn, but the priest points to his recent defense of the church from the lumber gang as the sign invisible of his restoration, and the success of the operation gives Winston back his self-respect and makes him once more a man.

For the Program: A story of the land of the best and the worst.

A famous production by the famous producer of The Barrier.

SPECIAL

Roll Tickets

Five Thousand.....	\$1.25
Ten Thousand.....	2.50
Fifteen Thousand.....	3.75
Twenty-five Thousand...	5.50
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One Hundred Thousand..	10.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 \$2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

National Ticket Co., Shamokin, Pa.

Advertising Phrases: Giant deeds and vital actions.

See the fights that are just a part of the story—they're great.

Feature These Players: Mitchell Lewis as the half-breed.

Mabel Juline Scott as Jeanette.
Victor Sutherland as Winston.

Stunt Suggestions: Use paper for window display or stills and the window card. It might be possible to interest ministers, and particularly Catholics in this story, which deals with a man brought back to the church. You might dress a corner of the lobby as a part of Baribeau's post store, with some display of goods and signs telling the exchange value of skins.

Advertising Aids: Two styles of one-sheets, one each three, six and 24-sheets. Window cards. Lobby displays, 8x10, 11x14 and 22x28. Real photos, 8x10, in sets of ten. Rotogravure heralds, 7x8. Three designs in slides. Cuts: five singles, three doubles, one three, one two full columns, one thumbnail. Press sheets.

Released Feb. 18.

Synopses of News Reels

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 11 (Feb. 2).

San Diego, Cal.—Overshadowed by the modern motor truck and powerful tank, the old-fashioned wagon-train still renders useful service. Subtitles: The pack mule continues to plod his weary way, as in the pioneer days of '47. This heavily-loaded train of 24 wagons makes a trip of 40 miles across rugged country.

On the Atlantic.—The S. S. Vaterland, renamed the "Leviathan," in Uncle Sam's service, which arrived safely at a foreign port on her maiden trip as an army transport. Subtitle: Once the pride of the German marine, she now defies U-boats to help Democracy's cause.

Cary, Ill.—Norway's thrilling sport at its best—famous skiers match their skill on the narrow runners at the annual tournament. Subtitles: Down the short incline—now the leap—then into space. Regnar Omtvedt holds the record with a jump of 203 feet.

Boston, England.—Back to "Blighty" at last—600 happy Tommies released from German prison camps in exchange return on a Dutch ship. Subtitles: No place like home, especially after a stay in a German camp. "Good by" to the kind-hearted Dutch nurses, who enlivened their homeward journey.

With the Stars and Stripes "Over There."—Official U. S. War Films, released by the Committee on Public Information through the American Red Cross. Subtitles: Motor trucks driven by daring Yankee chauffeurs are used to haul supplies and "eats" to Pershing's boys in the trenches. The medical corps uses the motor trucks to transport wounded. The motorcycle squad. Mechanics as well as fighters, Uncle Sam's boys keep everything in shape. Official war pictures of the activities of the U. S. Army in France will be shown regularly in the Hearst-Pathe News.

New York City.—Alas! The animal world is sad! Bill Snyder, keeper of the Central Park Zoo for 30 years, bids farewell to his old chums. Subtitles: "Hat-tie" is overcome with grief. He feeds his

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YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

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Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

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Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our Lays in France tobacco."

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19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose \$1.00. I will adopt a soldier and send you \$1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....
ADDRESS.....

kids for the last time—and you can't get his goat.

Guatemala City, Guat.—First pictures of the volcanic eruption accompany the earthquake that nearly wiped out this large, prosperous city. Subtitles: The boiling, molten masses beneath the earth's surface bursts forth in fiery streams. The pall of disaster hangs over the countryside; many were killed and 80,000 made homeless.

Do Your Bit.—Use only victory bread so that our boys at the front may be maintained. It is a small thing they ask you as partial recompense for the much you ask of them.—U. S. Food Administration.

Camp Upton, N. Y.—Onward—ever onward—through winter snows or summer calms, march these gallant boys in camp, heading for "over there." Subtitles: Ex-Ambassador Gerard greets America's new envoys to Germany—2,000,000 strong!

"It's a long way to Berlin—but we'll get there!"

Message to Our Soldiers and Sailors.—The Government offers life insurance to all men in military and naval service. Subtitle: Men who were in the service prior to October 15, 1917, must apply for this insurance before February 12, 1918.

HEARST-PATHE NEWS NO. 13 (Feb. 9).

On the Atlantic.—The nation mourns the loss of 141 of her brave warriors when the transport Tuscania is torpedoed by U-boat near Ireland. Subtitles: Germany stakes her all on her sneaking demons of the deep. But America will not falter—her mighty men-of-war will clear the way.

Washington, D. C.—Thousands of soldiers and sailors are taking advantage of the Government insurance for war risks. Secretary McAdoo presenting the first certificate. Subtitles: This policy is backed by the world's strongest insurance company—the United States of America. Uncle Sam hopes to insure all men in service. Automatic typewriters preparing circular letters. The form letter is made on a stencil which controls the keys.

Los Angeles, Cal.—Increased demand for rabbit fur due to its use in lining aviators' helmets and vests, is a boon to local rabbit farms. Subtitles: Exceptionally fine specimens. Sewing the prepared skins into the aviators' helmets.

London, England.—Tommy loves the din of battle; even as a convalescent at home he engages in vigorous combat, if only with snowball grenades. Subtitles: True to type—they take their punishment and come back for more. Fighting Pierrots, actors in active service, help to entertain their comrades. Sir Rufus Isaacs, Lord Reading, appointed by Britain as High Commissioner to United States.

In France.—Still neutral but precariously near the danger zone. Spain sends a mission to the French front to see war at first hand. Subtitles: At Pont-a-Mousson, saved from the wreckage of Teuton shells. They shall not pass—was the motto of these heroes at Verdun and they did not.

Memphis, Tenn.—Ruin and disaster lie in the wake of the severe weather. Scores of ships are wrecked by ice jam in the Mississippi. Subtitles: Steamers in the Ohio River are almost buried under the huge floes. The damage done to navigation this year by the weather has been the worst in decades.

With the Stars and Stripes "Over There."—Official U. S. war films. Released by the Committee on Public In-

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formation through the American Red Cross. Subtitles: Members of the Hoover commission inspect the American aviation headquarters "Somewhere in France." A "Bird" with new plumage joins the Allies' air flock. Inspecting an anti-aircraft gun. Only a year ago Pershing's Boys streamed across the sand dunes of Mexico, 'neath the tropical sun. Now they trudge with the same vigor over the snow covered hills of France, carrying their message to "Kaiser Bill." Official war pictures of the activities of the U. S. army in France, will be shown regularly in the Hearst-Pathe News.

Cartoon.—(Magazine section.)—American troops have taken their place on the firing line, and are now fighting side by side with their gallant Allies. Subtitle: A new shadow haunts Autocracy.

New York City.—Colonel Theodore Roosevelt, ex-President of the United States, who is critically ill after several operations.

HEARST-PATHE NEWS NO. 14 (Feb. 13).

Los Angeles, Cal.—Resta, De Palma, famous speed kings, look to your laurels the "Autoettes," are after you and they can go some too. Subtitles: Thrills galore when women rule the Ascot speedway. Mrs. C. H. Wolfelt, queen of the feminine dare-devils, is congratulated by Barney Oldfield.

New York City.—Expecting soon to be called into service, scores of young men study the latest "First Aid" methods at the Y. M. C. A. Subtitles: Using the pulmotor to resuscitate asphyxiated persons. Rescuing suffocated victims of a fire.

San Francisco, Cal.—Too young for Over There, but doing their bit Over Here, Boy Scouts launch a big drive for funds to widen their activities. Subtitles: With these boys—the citizens of tomorrow—the nation need not fear.

The Vosges Mountain.—We hear much of brave soldiers, big guns, daring birdmen, but little do we know of the dumb heroes—the gods of war. Subtitles: The little canine warriors play a big part in every battle. In the thick of the struggle, midst the rain of shells, they dash about in search of wounded. The silent sentinels.

Yaphank, L. I.—Army units now in training get an idea of winter warfare. What a cantonment looks like under a deep blanket of snow. Subtitles: A straight eye even on slippery ice. Trenches must be built in winter as well as in summer. Scene at Camp Devens.

New York City.—Luckily no one is killed when a speedy express train runs into a crowded local on the "L" and telescoping the rear car. Subtitle: The express car is of steel, the local of wood—this is the result.

Daly City, Cal.—"Helping to build" the nation—women now tackle all tasks to fill the gap made by war in the country's industrial life. Subtitles: My, how these girls paint—not the way you might imagine. Quite handy at this job!

In Flanders.—Her land ravaged, her people enslaved, but Belgium's spirit still lives. General Petain pays a visit to King Albert. Subtitles: A handful of men, yet they bar the Teutons' advance like a wall of steel. Winter on the Yser does not chill the spirit of the Allies.

Cartoon.—Progress.

Do your bit.—Observe Tuesday as a meatless day and one meatless meal every day. U. S. Food Administration.

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Mutual Weekly.

ISSUE NO. 6 (Feb. 4).

Boston, Mass.—This city adopts modern methods in scraping the snow from the skating pond in Franklin Field. Subtitles: The old slow method. The up-to-date method.

Los Angeles, Cal.—Harry Lauder opens War Saving Stamp drive here. Christens auto donated to the cause "Ginger Special."

Washington, D. C.—Popular Government League serves a "trench" dinner to official Washington. Soldier fare pleases Congressmen and Army and Navy officers. Subtitles: The feed was prepared on a big tractor kitchen at the marine barracks. Secretary Daniels gets his rations, which averaged in cost 14 cents per person.

San Francisco, Cal.—Hooverizing the high schools. U. S. marines circulate food pledges to students for conversation that will help win the war.

Washington, D. C.—Major Augustus P. Gardner is buried with military honors. Former Congressman from Massachusetts rests in Arlington National Cemetery.

Somewhere in America.—Our Answer to the Hun's ruthless submarine warfare. First ship of Government fleet is finished in 60 days. Subtitles: The vessel is scarcely in the water when a new keel is laid for the next one. And there are more on the way ready to take the water.

San Pedro, Cal.—Australian liner brings 6,000 tons of wheat to America. Precious cargo is closely guarded from enemy plotters.

St. Louis, Mo.—The value of copper is great. A church steeple is wrecked for its precious metal.

Chicago, Ill.—Old gloves will keep our fighters warm. Girls, don't throw away your old kid gloves, they make aviators' jackets wind-proof.

Somewhere in the Atlantic.—Japan is doing her bit. The Mikado's fleet is co-operating with the Allies in the fight against the Hun submarines.

Quebec, Canada.—New bridge links trans-continental routes. After long delays and costly disasters, new Quebec span is opened to traffic.

Somewhere in Italy.—General Diaz, Commander in Chief of the Italian Army, accompanied by Generals Fayolle and Duchesne, reviews the Alpine Chasseurs.

Brittany.—The starting of the fishing fleet. The Capture of Jerusalem.—Col. Piepape, commanding the French forces under Gen. Allenby, enters the Holy City. Subtitle: At the entrance of the Holy City.

ISSUE NO. 7 (Feb. 11).

Washington, D. C.—White House shovel tagged in fuel saving drive. Save a shovelful of coal a day for Uncle Sam.

Sacramento, Cal.—Goodbye electricity. Hello gasoline. New inturburban car can travel at speed of 70 miles an hour and consumes only one gallon of gas to each 16 miles.

New York City.—The secrets of "The Great White Way" exposed. Four prominent press agents who make Broadway famous have collaborated and published a book which critics say is a gem of literature.

San Pedro, Cal.—Sardines by millions go to feed U. S. Allies. Canneries ship 10,000 to 15,000 cases daily.

New York City.—Camp Upton boys under fire of applause. City gets first look at National Army unit as they swing down Fifth avenue in perfect formation. Subtitle: Five months ago these boys were civilians—look at them to-day.

Oakland, Cal.—Full-rigged schooner "Plawan" is launched. Cargo is immediately loaded and vessel starts for Australia within a week.

Paris, France.—Joseph Caillaux on the left, who conspired with Bola Pasha to overthrow the French Government, is put

Great News

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on trial for his life. Subtitle: Mme. Cail-laux, who gained prominence a few years ago as the slayer of Gaston Calmette, editor of the Figaro.

Los Angeles, Cal.—Motion picture stars add \$1,000 to Red Cross Fund. "Doug," Fairbanks staged Wildest Wild West show.

Somewhere in France.—Our boys are learning how to handle the big guns. With Pershing's men behind this heavy French artillery. Look out Mr. Kaiser.

Somewhere in Italy.—French and Italian troops are holding the Piave front; Subtitle: The Actual line of defense along the Piave.

Training war dogs at the front. Subtitles: Off for their daily exercise. The dogs will go unafraid through the thickest kind of shell fire and search for the wounded. "Soldiers of the line."

Universal Animated Weekly.

ISSUE NO. 9 (Jan. 30).

Some Bets Henrick Hudson Overlooked.—Henry's "Half Moon" could have made better time navigating the Hudson River if it had been equipped with wheels as are these rubber-tired "yachts" racing on the frozen water-way—Tarrytown, N. Y.

Pine Forests of California to Soothe Our Wounded Heroes.—Young America gathers balsam needles for the Red Cross to be made into sleep-inducing pillows to calm the shell-shattered nerves of the boys in the trenches—Los Angeles, Cal.

British Women Don Khaki to Make War on the Hun.—Recruits of the Women's Auxiliary Army Corps (Tommy Waacs) reviewed before leaving for France for clerical work back of the fighting forces—London, England.

Old John Barleycorn Goes the Way of All Sinners.—Liquor smuggled into state by "wise guys," violating prohibition law, seized by police, who pour it into the "Sewer of Iniquity" via the Proverbial Gutter—Ashville, N. C.

Cow-Punchers Lasso Dollars for Red Cross.—"Dare-devil," death defying, dashing demonstration of dauntless, dexterous dallying with death," as circus press agents say—Los Angeles, Cal.

"Non-Skids" will Keep Soles from Slipping.—Any hardware store is a rescue mission. Twenty cents worth of chains make the non-skids. Yourself and your dignity is safe from upset—New York City.

Precious Black Diamonds Rare in Britain, Too.—"Carrying coals to Newcastle" no longer a joke in England, where vast wooded estates are being sacrificed to patriotism—Tunstall Wood, Suffolk, Eng.

Bombing Huns is a Pleasant Little Pastime.—"Tommy" and "Sammy" peeping over the practice trenches spot a German soldier in No Mans Land—At a Southern Training Camp.

Help the Fire Laddies Help Our Soldiers.—Firemen organized into knitting circles by Miss Warren of the Rainbow Division Welfare Association need wool to continue the good work for Pershing's boys. The public can help by sending them money or wool—New York City.

Cartoons by Hy Mayer.

ISSUE NO. 10 (Feb. 4).

"Liberty Boys of 1918" to Sound Kaiser's Doom.—New York sees forecast of autocracy's downfall as Fifth avenue resounds to the martial tread of the 308th Infantry, National Army, New York City.

Boy Scouts of America.—Appeal for Scout Masters to replace those who have joined the United States Army and Navy. There are 295,000 American boys who are doing efficient war work for Uncle Sam. Will you help them?

Out of the Skies on Skis!—Dare-devil experts thrill thousands with hair-raising feats during fifty-mile gale at professional championship meet.—Cary, Ill.

Veteran Air Hero to Instruct American Fliers.—Lieutenant Joseph Stehlin, youthful American member of the famous Lafayette Escadrille, winner of the Cross of War, arrives to instruct our boys in aerial warfare.—An Atlantic port.

University Becomes Officers' Training Camp.—Santa Clara University is dedicated as a unit of Reserve Officers' Training Corps as cadets march in review.—Santa Clara, Cal.

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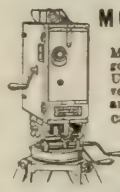
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Steel Cars Save Many Lives in Wreck of Omaha Flyer.—Only four persons killed when train of eleven heavy Pullmans is hurled down 30-foot embankment into ditch.—Granger, Ill.

Speedy New York Lifts the Lid on "Pep" to Keep Warm.—The sky is the limit and speedometers are antique curiosities since the metropolis found a new way to beat the coal shortage.—New York City.

Modern Crusaders Drive Turks from Holy City.—Entrance of British troops into Jerusalem, where Christianity was born, marks the end of thirteen centuries of Mohammedan rule. (Official French War film.)

Japanese Aid U-Boat Hunt.—Sailors from the Mikado's battleships taking part in the war on the treacherous submarine in the Mediterranean, land at Port Said.

Italy's War Chief Reviews French Alpine Warriors.—Alpine Chasseurs, "Blue Devils" of France, pass before General Diaz, Italian Commander-in-Chief.—"Somewhere in Italy."

Cartoons by Hy Mayer.

ISSUE NO. 11 (Feb. 13).

Bobbing on the old bob-sled. It's an ill wind that blows no good, and the gale that blew up this Chicago storm brought joy to the hearts of these young folk—Chicago, Ill.

Heroes of Mons hailed as saviors of Britain. Survivors of England's "First Hundred Thousand," referred to by the Kaiser as "That contemptible little army," carry home folks by storm—London, England.

Uncle Sam's soldiers can now "walk on water." Private William Deneau, 108th U. S. Engineers, invents life saving suit weighing only one pound and easily adjusted to foil U-boats—Houston, Texas.

American sausage balloons to "Wurst" the Kaiser. Great stationary gas bags, used to draw a bead on the trench lines of the Huns, are being mastered by student artillery observers at an Army Balloon School—Somewhere in the U. S. A.

Insect enemy threatens cotton crop. Department of Agriculture experts inspect and order destroyed hundreds of acres in effort to overcome ravages of pink cotton boll worm—Webster, Tex.

Aviator narrowly escapes death in "nose dive." Amateur flyer trying out machine of his own invention at Pacific Coast port meets with disaster in the air.

Women rally to industrial army of defense. No bands play in their honor, but British women are helping to win the war just the same by taking places of men called to the colors—London, England.

Roaring salvos of giant guns send Yankee greetings to the Huns. American artillerymen work with the French veterans on huge "400's" somewhere in France. (Official French war film.)

Cartoons by Hy Mayer.

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BROADWAY STAR FEATURE.

Compliments of the Season (One of the O. Henry Series—Two parts—Comedy-Drama).
The Moment of Victory (One of the O. Henry Series—Two parts—Comedy-Drama).
The Trimmed Lamp (One of the O. Henry Series—Two parts—Comedy-Drama).
Schools and Schools (One of the O. Henry Series—Two parts—Drama).
A Madison Square Arabian Night (One of the O. Henry Series—Two parts—Drama).
The Rathskeller and the Rose (One of the O. Henry Series—Two parts—Drama).

CHAPLIN COMEDIES.

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The Preacher's Son (Two parts—Comedy-Drama).
Thief or Angel? (Two parts—Comedy-Drama).
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(Fifth Series.)

On the Love Line.
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A Hash House Romance.
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Pathe Exchange, Inc.

RELEASES FOR WEEK OF FEB. 3.

The Other Woman (Five Parts—Drama—Astra).
The Hidden Hand (Episode No. 11, "Trapped by Treachery"—Two Parts—Drama—Pathe).
The Price of Folly (Episode No. 3, "The Cat-paw"—Two Parts—Drama—Balboa).
The Lamb (One-reel Comedy—Rollin).
Picturesque Brittany, Hueigoat (Colored—Travel) and Bonnets of Brittany (Colored—Educational—Pathe Split Reel).
Katzenjammer Kids—Policy and Pie (Cartoon Comedy) and For Desert (Educational—International Split Reel).
Hearst-Pathe News No. 12 (Topical).
Hearst-Pathe News No. 13 (Topical).

RELEASES FOR WEEK OF FEB. 10.

Loaded Dice (Five Parts—Drama—Pathe).
The Hidden Hand (Episode No. 12, "The Eyes in the Wall"—Two Parts—Pathe).
The Price of Folly (Episode No. 4, "The Sin of Innocence"—Two Parts—Drama—Balboa).
Hello Teacher (One-reel Comedy—Rollin).
Argus Pictorial No. 7 (One-reel Educational—Argus Laboratories).
Rocamadour and The Valley of Lot, France (Colored—Travel), and The Horse in Action (The Analysis of Motion) (Educational—Pathe Split Reel).
Happy Hooligan—"All for the Ladies" (Cartoon Comedy), and American Arms (Educational—International Split Reel).
Hearst-Pathe News No. 14 (Topical).
Hearst-Pathe News No. 15 (Topical).

RELEASES FOR WEEK OF FEB. 17.

The Inner Voice (Five Parts—Drama—Russian Art—Special).
The Hidden Hand (Episode No. 13, "The Jaws of the Tiger"—Two Parts—Drama—Pathe).
The Price of Folly (Episode No. 5, "Sold for Gold"—Two Parts—Drama—Balboa).
Hit Him Again (One Reel—Comedy—Rollin).
Along the Riviera—Italy (Colored—Travel) and Watching the Flowers Bloom (Colored—Educational) (Pathe Split Reel).
Hearst-Pathe News No. 16 (Topical).
Hearst-Pathe News No. 17 (Topical).

RELEASES FOR WEEK OF FEB. 24.

The Naulahka (Six Parts—Drama—Astra).
The Hidden Hand (Episode No. 14—"The Unmasking"—Two Parts—Drama—Pathe).
The Price of Folly (Episode No. 6—"In Poverty's Power"—Two Parts—Drama—Balboa).
Argus Pictorial No. 8 (One Reel—Educational—Argus Laboratories).
A One Night Stand (Two Parts—Comedy—Rollin).
Beat It (One Part—Comedy—Rollin).
Around Central Auvergne (Colored), The Verzeze Valley, France (Travel), and Clermont-Ferrand, Central Auvergne, France (Travel) (Pathe Split Reel).
Katzenjammer Kids—"Burglars" (Cartoon Comedy) and Apple Blossom Land (Educational) (International Split Reel).
Hearst-Pathe News No. 18 (Topical).
Hearst-Pathe News No. 19 (Topical).

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Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Jan. 28—He Got His.
Feb. 11—Adam and Some Eves.
Feb. 25—Some Professor.

PARAMOUNT MACK SENNET COMEDIES

Dec. 30—Taming Target Center (Two parts).
Jan. 13—The Kitchen Lady (Two parts).
Jan. 27—His Hidden Purpose (Two parts).
Feb. 3—Watch Your Neighbor (Two parts).
Feb. 10—Sheriff Nell's Tussle (Two parts).

PARAMOUNT ARBUCKLE COMEDIES.

Oct. 29—Fatty at Coney Island.
Dec. 10—A Country Hero.
Jan. 20—Out West (Two parts).

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Paramount Features.

Feb. 4—Flare-Up Sal (Five parts—Drama).
Feb. 4—Madame Jealousy (Five parts—Dr.).
Feb. 4—A Petticoat Pilot (Five parts—Dr.).
Feb. 11—The Thing We Love (Five parts—Dr.).
Feb. 18—The Keys of the Righteous (Five parts—Drama).
Feb. 18—Hidden Pearls (Five Parts—Drama).
Feb. 25—One More American (Five Parts—Drama).
Mar. 4—Eve's Daughter (Five Parts—Dr.).
Mar. 4—Huck and Tom (Five Parts—Drama).

Aircraft Pictures.

Jan. 14—Wolves of the Rail (Five Parts—Dr.).
Jan. 21—Stella Maris (Five Parts—Drama).
Feb. 14—The Song of Songs (Five Parts—Dr.).
Feb. 18—Blue Blazes Rawden (Five Parts—Drama).
Feb. 25—Headin' South (Five Parts—Drama).
Mar. 11—Amarilly of Clothes-Line Alley (Five Parts—Drama).

PARAMOUNT SERIAL.

Jan. 14—Who Is Number One? (Episode No. 12—"The Show Down"—Two parts—Drama).
Jan. 21—Who Is Number One? (Episode No. 13—"Cornered"—Two parts—Drama).
Jan. 28—Who Is Number One? (Episode No. 14—"No Surrender"—Two parts—Drama).
Feb. 4—Who Is Number One? (Episode No. 15—"The Round Up"—Two parts—Drama).

PARAMOUNT-BURTON HOLMES.

Jan. 7—Sydney, the Antipodean Metropolis (Scenic).
Jan. 14—A Trip to the Jenolan Caves of Australia (Scenic).
Jan. 21—Melbourne the Magnificent (Scenic).
Jan. 28—Round About Melbourne (Scenic).
Feb. 4—Adelaide, Capital of South Australia (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Dec. 30—No. 100—Knit Your Bit; War Dogs; Bobby Bumps' Tank.
Jan. 6—No. 101—The New Art of Dress; Destructive Power of T. N. T.; Goodrich Dirt and Duke de Whatanob.
Jan. 12—No. 102—The Panama Canal; Evolution of the Dance; Flour from Potatoes.

BENJAMIN CHAPIN'S PARAMOUNT SERIES.

"The Son of Democracy."

Feb. 11—My Mother (First Release—Two Parts).
Feb. 18—A Call to Arms (Second Release—Two Parts).
Feb. 25—My Father (Third Release—Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.



In these war times,
when the Exhibitor
has his problems,
unsatisfactory projection
is like a cane in a rain.



THE climbing cost of living compels people to turn their money over before they spend it. Never before were they so discriminating: never so determined to make every coin count.

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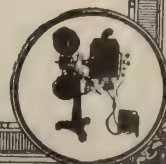
Shrewd Theatre Men draw the crowds in war times as well as in times of peace with Simplex projection, because it's the biggest money's worth.

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You can meet the most unfavorable conditions if you are properly equipped



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List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Jan. 30—Number 9 (Topical).
Feb. 6—Number 10 (Topical).
Feb. 13—Number 11 (Topical).
Feb. 20—Number 12 (Topical).
Feb. 27—Animated Weekly No. 13 (Topical)—02904.

L-KO.

Jan. 23—Ashcan Alley (Two parts—Comedy).
Jan. 30—Barbarous Plots (Two parts—Com.).
Feb. 6—The Donkey Did It (Two Parts—Comedy).
Feb. 13—Pearls and Girls (Two Parts—Com.).
Feb. 20—Beaches and Peaches (Two Parts—Comedy—Drama).
Feb. 27—Ambrose, The Lion Hearted (Two Parts—Comedy)—02903.

NESTOR.

Jan. 21—Who's to Blame? (Comedy).
Jan. 28—Vamping the Vamp (Comedy).
Feb. 4—The Great Sea Scandal (Comedy).
Feb. 11—A Devil With the Wimmie (Com.).
Feb. 18—Ship, O, O (Comedy).
Feb. 25—Watch Your Step (Comedy)—02902.

SPECIAL PRODUCTION.

Jan. 14—Hell's Crater (Five parts—Drama).
Jan. 21—Madame Spy (Five parts—Drama).
Jan. 28—The Phantom Riders (Five parts—Drama).
Feb. 4—Painted Lips (Five Parts—Drama).
Feb. 11—New Love for Old (Five Parts—Dr.).
Feb. 18—The Flash of Fate (Five Parts—Drama).
Feb. 25—Wild Women (Five Parts—Dr.)—02901.

UNIVERSAL SCREEN MAGAZINE.

Jan. 19—Issue No. 54 (Educational).
Jan. 26—Issue No. 55 (Educational).
Feb. 2—Issue No. 56 (Educational).
Feb. 9—Issue No. 57 (Educational).
Feb. 16—Issue No. 58 (Educational).
Feb. 23—Issue No. 59 (Educational).
Mar. 2—Issue No. 60 (Educational)—02905.

UNIVERSAL SPECIAL FEATURE.

Feb. 9—The Mystery Ship (Episode No. 11, "The Line of Death"—Two Parts—Drama).
Feb. 9—The Bull's Eye (Episode No. 1, "First Blood"—Two Parts—Drama).
Feb. 9—Finley Nature Studies No. 4—"Birds of Crag and Cavern" and "Gems of the Adriatic" (Scenic Split Reel).
Feb. 16—The Mystery Ship (Episode No. 12—"The Rain of Fire"—Two Parts—Drama).
Feb. 16—The Bull's Eye (Episode No. 2—"The Fearless One"—Two Parts—Dr.).
Feb. 16—Finley Nature Studies No. 5—"The Salmon Fisheries of Columbia" and "Drum Dancers of Java" (Scenic Split Reel).
Feb. 23—The Mystery Ship (Episode No. 13—"The Underground House"—Two Parts—Drama).
Feb. 23—The Bull's Eye (Episode No. 3—"Desperate Ode"—Two Parts—Drama).
Feb. 23—Finley Nature Studies No. 6—"Mount Hood" and "The Garden Spot of the World" (Scenic Split Reel).
Mar. 2—The Mystery Ship (Episode No. 14—"The Masked Riders"—Two Parts—Drama)—02907.
Mar. 2—The Bull's Eye (Episode No. 4—"Still in the Ring"—Two Parts—Drama)—02908.
Mar. 2—Finley Nature Studies No. 7—"Rambling 256 with a Naturalist" and "Don't Be a Slacker" (Carton Comedy)—02909.

UNIVERSAL CURRENT EVENTS.

Jan. 5—Issue No. 34 (Topical).
Jan. 12—Issue No. 35 (Topical).
Jan. 19—Issue No. 36 (Topical).
Jan. 26—Issue No. 37 (Topical).
Feb. 2—Issue No. 38 (Topical).
Feb. 9—Issue No. 39 (Topical).
Feb. 16—Issue No. 40 (Topical).
Feb. 23—Issue No. 41 (Topical).
Mar. 2—Issue No. 42 (Topical)—02906.

Mutual Film Corp.

CUB.

Dec. 12—Jerry's Boarding House (Comedy).
Dec. 20—Jerry's Double Cross (Comedy).
Dec. 26—Jerry's Best Friend (Comedy).

MUTUAL WEEKLY.

Jan. 7—Number 2 (Topical).
Jan. 14—Number 3 (Topical).
Jan. 21—Number 4 (Topical).
Jan. 28—Issue No. 5 (Topical).
Feb. 4—Issue No. 6 (Topical).
Feb. 11—Issue No. 7 (Topical).
Feb. 18—Issue No. 8 (Topical)—8W1.
Feb. 25—Issue No. 9 (Topical)—9W1.

STRAND.

Jan. 1—Her Awful Fix (Comedy).
Jan. 8—A Peach and a Pill (Comedy).
Jan. 15—Burglars (Comedy).
Jan. 22—Their Little Kid (Comedy).
Jan. 29—Somebody's Widow (Comedy).
Feb. 5—Her Friend Brown (Comedy).
Feb. 12—Three Times and Out (Comedy).
Feb. 19—Miss Cinderella (Comedy)—8CST1.
Feb. 26—Up in the Air (Comedy)—CCST1.

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).
Nov. 12—The Planter (Seven parts—Drama).

MUTUAL STAR PRODUCTION.

Jan. 7—Molly Go Get 'Em (American—Five parts—Drama).
Jan. 14—The Impostor (Frohman—Five parts—Drama).
Jan. 21—In Bad (American—Five parts—Dr.).
Jan. 28—Beauty and the Rogue (American—Five parts—Drama).
Feb. 4—Who Loved Him Best? (Goodrich—Five parts—Drama).
Feb. 11—Jilted Janet (American—Five Parts—Drama).
Feb. 18—My Wife (Frohman—Five Parts—Drama)—8FAM5.
Feb. 25—The Midnight Trail (American—Five Parts—Drama)—9FR5.

SIGNAL.

Dec. 26—The Lost Express (Episode No. 15—"The Return of the Lost Express"—Two Parts—Drama).

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Comedy—Drama).
Dec. 2—The Auction Block (Eight parts—Drama).
Dec. 16—The Cinderella Man (Six parts—Comedy—Drama).
Dec. 30—Thals (Six parts—Drama).
Jan. 14—Fields of Honor (Six parts—Comedy—Drama).
Jan. 28—Dodging a Million (Six parts—Comedy—Drama).
Feb. 10—Our Little Wife (Six parts—Comedy—Drama).
Feb. 24—The Beloved Traitor (Six Parts—Drama).
Mar. 10—The Floor Below (Six Parts—Drama).

GOLDWYN SPECIALS.

The Manx-Man (Seven parts—Drama).
For the Freedom of the World (Seven parts—Drama).

Metro Pictures Corporation.

METRO PICTURES CORP.

Jan. 7—Daybreak (Five parts—Drama).
Jan. 14—The Winding Trail (Rolf—Five parts—Drama).
Jan. 21—The Eyes of Mystery (Rolf—Five parts—Drama).
Jan. 28—Her Boy (Five parts—Drama).
Feb. 4—Under Suspicion (Five parts—Dr.).
Feb. 11—Broadway Bill (Yorke—Five parts—Drama).
Feb. 18—A Weaver of Dreams (Rolf—Five Parts—Drama).
Feb. 25—Revenge (Rolf—Five Parts—Dr.).
Mar. 4—The Shell Game (Five Parts—Drama).
Mar. 11—The Brass Check (Five Parts—Dr.).

METRO SPECIALS.

October—The Slacker (Eight parts—Drama).
Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).
January—The Legion of Death (Rolf—Seven parts—Drama).
January—Revelation (Seven parts—Drama).
Lest We Forget (Eight Parts—Drama).

METRO COMEDIES.

Dec. 31—Shadowing Henry (Drew).
Jan. 7—Their Mutual Motor (Drew).
Jan. 14—Why Henry Left Home (Drew).
Jan. 21—Their First Love (Drew).
Jan. 28—Under the Influence (Drew).
Feb. 4—Help Wanted (Drew).
Feb. 11—The Bright Lights Dimmed (Drew).
Feb. 18—After Henry (Drew).
Feb. 25—His Generosity (Drew).
Mar. 4—Before and After Taking (Drew).
Mar. 11—His Strength of Mind (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Jan. 27—The Gun Woman (Five parts—Dr.).
Jan. 27—Her American Husband (Five parts—Drama).
Feb. 3—Limousine Life (Five parts—Drama).
Feb. 3—The Hopper (Five parts—Drama).
Feb. 10—Captain of His Soul (Five Parts—Drama).
Feb. 17—Keith of the Border (Five Parts—Dr.).
Feb. 17—From Two to Six (Five Parts—Dr.).
Feb. 24—Little Red Decides (Five Parts—Dr.).
Feb. 24—A Soul in Trust (Five Parts—Drama).
Mar. 3—An Hellish for a Day (Five Parts—Drama).
Mar. 3—Shoes that Danced (Five Parts—Dr.).

TRIANGLE KOMEDY.

Jan. 27—A Butler Bust-Up.
Jan. 27—Too Many Husbands.
Feb. 3—Airing Their Troubles.
Feb. 3—A Safe Disaster.
Feb. 10—His Nine Lives.
Feb. 10—A Game Gambler.
Feb. 17—Their Undercover Capers.
Feb. 17—A Full Dress Fizzle.
Feb. 24—A Coward's Courage.
Feb. 24—His Nimble Twist.
Mar. 3—A Discard in a Flat.
Mar. 3—His Hidden Shame.

KEYSTONE COMEDY.

Jan. 6—His Hidden Shame (Two parts).
Jan. 13—His Punctured Reputation (Two parts).
Jan. 20—Dimples and Dangers (Two parts).
Feb. 3—A Sea Serpent's Desire (Two parts).
Feb. 10—Wronged by Mistake (Two Parts).
Feb. 17—His Double Life (Two Parts).
Feb. 24—A Tell Tale Shirt (Two Parts).
Mar. 3—A Lady Killer's Doom (Two Parts).

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List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Jan. 28—A Mother's Sin (Five parts—Drama).
Feb. 4—The Other Man (Five Parts—Drama).
Feb. 11—The Woman Between Friends (Five Parts—Drama).
Feb. 18—The Wooing of Princess Pat (Five Parts—Drama).
Feb. 25—Cavanaugh of the Forest Rangers (Five Parts—Drama).

BIG V COMEDIES.

Jan. 21—Jumbles and Jokers.
Jan. 28—Guns and Greasers.
Feb. 4—Telephones and Troubles.
Feb. 11—Babes and Boobs.
Feb. 18—Courts and Convicts.
Feb. 25—Rooms and Rumors.
Mar. 4—Jumping Jacks and Jail Birds.

VITAGRAPH COMEDIES.

Jan. 7—A Little Oulja Work.
Jan. 14—Seeking an Oversoul.
Jan. 21—A Four Corned Triangle.
Jan. 28—Their Anniversary Feast.
Feb. 4—Surprising Husband.
Feb. 11—Coals for the Fire.
Feb. 18—Sweets of the Sour.
Feb. 25—Their Godson.

VITAGRAPH SERIAL.

Vengeance and the Woman.
Jan. 14—Episode No. 4—"The Signaling Cipher" (Two parts—Drama).
Jan. 21—Episode No. 5—"The Plunge of Destruction" (Two parts—Drama).
Jan. 28—Episode No. 6—"The Lure of Hate" (Two parts—Drama).
Feb. 4—Episode No. 7—"The Wolf Trap"—Two parts—Drama).
Feb. 11—Episode No. 8—"The Mountain of Devastation"—(Two parts—Dr.).
Feb. 18—Episode No. 9—"Buried Alive" (Two Parts—Drama).
Feb. 25—Episode No. 10—"The Leap for Life"—(Two Parts—Drama).

FAVORITE FILM FEATURES.

Jan. 28—Children of the Feud (Two parts—Dr.) and Getting Up a Practice (One Reel Comedy).
Feb. 4—The Pirates (Two parts—Comedy) and The Wings of a Moth (One reel—Drama).
Feb. 11—The Sacrifice of Kathleen (Two Parts—Drama) and Art for a Heart (One Reel—Comedy).
Feb. 18—The Mischief Maker (Two Parts—Drama) and Sonny Jim in Search of a Mother (One Reel—Comedy).
Feb. 25—Old Reliable (Two Parts—Drama) and "Renographer Troubles" (One Reel—Comedy).

Feature Releases

BLUEBIRD PHOTOPLAYS, INC.

Jan. 14—Face Value (Five parts—Drama).
Jan. 21—Broadway Love (Five parts).
Jan. 28—The Fighting Grin (Five parts).
Feb. 4—The Wife He Bought (Five parts—Drama).
Feb. 11—Hands Down (Five parts—Drama).
Feb. 18—Her Body in Bond (Five Parts—Dr.).
Feb. 25—The Rough Lover (Five Parts—Dr.).

BRIND EDUCATIONAL PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 487 feet).
My Friend the Ant (Approx. 871 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORPORATION.

Dec. 19—Flying Trip Through Japan No. 2.
Dec. 24—Nature's Songsters (Ditmar's Living Book of Nature).
Dec. 26—Beside the Glimmer Glass.
Dec. 31—Animals in Mid-Summer (Ditmar's Living Book of Nature).

FIRST NATIONAL EXHIBITORS' CIRCUIT

On Trial.
Alimony.
Daughter of Destiny.
Empty Pockets.
Charlie Chaplin's Forthcoming Comedies.
The Sign Invisible.
The Light Within (Mme. Petrova's Second Picture).

FOX SPECIAL FEATURES.

Jan. 6—For Liberty (Five parts—Drama).
Jan. 13—Cupid's Round-Up (Five parts—Dr.).
Jan. 20—A Heart's Revenge (Five parts—Dr.).
Jan. 27—Treasure Island (Six parts) and Troublemakers (Seven parts) will be released on this day.
Feb. 3—The Heart of Romance (Five parts—Drama).
Feb. 10—Jack Spurlock, Prodigal (Five parts—Drama).
Feb. 17—The Moral Law (Five Parts—Drama).
Feb. 24—Six Shooter Andy (Five Parts—Comedy—Drama).
Mar. 3—The Girl With the Champagne Eyes (Five Parts—Drama).
Mar. 10—The Debt of Honor (Five Parts—Dr.).

FOX-LEHRMAN COMEDIES.

Jan. 20—Son of a Gun (Two parts).

FOX STANDARD PICTURES.

Jan. 20—Cheating the Public (Seven parts—Drama).
Feb. 3—The Forbidden Path (Six parts—Dr.).
Feb. 10—Les Miserables (Eight Parts—Dr.).
Feb. 24—American Buds (Seven Parts).

FOX SUNSHINE COMEDIES.

Dec. 23—Damaged—No Goods (Two parts).
Jan. 6—Shadow of Her Pest (Two parts).
Feb. 3—Hungry Lions in a Hospital.
Feb. 17—Are Married Policemen Safe?

W. W. HODKINSON CORP.

(Paralta Plays.)

Dec. 15—A Man's Man (Seven parts—Drama).
Jan. 1—Madam Who? (Seven parts—Dr.).
Jan. 15—His Robe of Honor (Seven parts—Dr.).
Feb. 15—The Turn of a Card (Seven Parts—Drama).
Mar. 1—Within the Cup (Seven Parts—Dr.).
Mar. 15—Humdrum Brown (Six Parts—Dr.).

JEWEL PRODUCTIONS, INC.

Come Through (Seven parts—Drama).
Pay Me (Five parts—Drama).
Strens of the Sea (Six parts—Drama).
The Man Without a Country (Six parts—Dr.).
The Co-Respondent (Six parts—Drama).
The Price of a Good Time (Seven parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).

GEORGE KLEINE SYSTEM.

Jan. 1—Uneasy Money (Essanay).
Jan. 10—Brown of Harvard (Selig).
Jan. 25—I, Mary MacLane (Essanay).
Feb. 11—The Unbeliever (Edison).
Feb. 25—Ruggles of Red Gap (Essanay).
Montgomery Flagg One Reel Comedies.
"Givis You Know" (Made by Edison).
Jan. 2—Screen Fan (1st release).
Jan. 16—The Bride (2d release).
Jan. 30—Superstitious Girl (3d release).
Feb. 13—The Artist's Model (4th release).
Feb. 27—The Matinee Girl (5th release).
March 13—The Spoiled Girl (6th release).

SELECT PICTURES.

Dec.—Shirley Kaye (Five Parts—Drama).
Dec.—The Honeymoon (Five Parts—Drama).
Jan.—The Marionettes (Five Parts—Drama).
Jan.—Ghosts of Yesterday (Six Parts—Drama).
Jan.—The Studio Girl (Five Parts—Drama).
Jan.—Woman and Wife (Five Parts—Drama).
March—The House of Glass (Five Parts—Dr.).
March—By Right of Purchase (Six Parts—Dr.).
March—The Shuttle (Five Parts—Drama).
March—The Knife (Five Parts—Drama).

Special Releases.

Over There (Six Parts—Drama).
The Lone Wolf (Five Parts—Drama).
The Barrier (Seven Parts—Drama).
The Wild Girl (Five Parts—Drama).

WHOLESOME FILMS CORPORATION.

His Awful Downfall (One Reel Comedy).
Little Red Riding Hood (Four parts—Juvenile)

WORLD PICTURES.

Jan. 21—Beautiful Mrs. Reynolds (Five parts—Drama).
Jan. 28—Gates of Gladness (Five parts—Dr.).
Feb. 4—Divine Sacrifice (Five parts—Drama).
Feb. 11—Whims of Society (Five parts—Dr.).
Feb. 18—Broken Ties (Five parts—Drama).
Feb. 25—His Royal Highness (Five parts—Dr.).

U. S. EXHIBITORS' BOOKING CORP.

The Zeppelin's Last Raid.
Those Who Pay.
The Belgian (Sidney Olcott Players, Inc.).

State Right Releases

ADVANCED M. P. CORP.

1493 Broadway, New York.
The Woman Eternal (Seven Parts—Drama).

AMERICAN-JAPAN PICTURES CORP.

15 William Street, New York.
The Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 or 5,000 feet).

ARROW FILM CORPORATION.

Times Building, New York.
The Deemster.
The Eyes of the World.
Souls Redeemed.
Ramona.
Persuasive Peggy.
Weavers of Life.

BLUEBIRD PHOTOPLAYS, INC.

1600 Broadway, New York.
The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

BRENON PRODUCTIONS, INC.

509 Fifth Ave., New York.
Fall of the Romanoffs (Eight parts).
Kismet.

JULES BURNSTEIN.

1457 Broadway, New York.
Shame.

CENTURY COMEDIES.

1600 Broadway, New York.
Neptune's Naughty Daughter (Two parts—Comedy).
Her Bareback Career (Two parts—Comedy).

CHRISTIE FILM CORP.

Los Angeles, Cal.
Betty Wakes Up.
Their Seaside Tangle (Comedy).
One Good Turn (Comedy).
Thirty Days.
Nearly a Papa.
Cupid's Camouflage.

W. H. CLIFFORD PHOTOFILM CO.

17 West 44th Street, New York.
Denny from Ireland (First Release of the Shorty Hamilton Series—Five Parts—Drama).
The Snail (Second of the Shorty Hamilton Series—Five Parts).

COMMONWEALTH PICTURES CORP.

Chicago, Ill.
The Frozen Warning (Drama).

COSMOFOTOFILM, INC.

220 West 42d Street, New York.
I Believe (Seven Parts—Drama).

CREST PICTURES CORP.

Times Building, New York.
The Lust of the Ages.
A Grain of Dust.

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By J. H. HALLBERG

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CRYSTAL PHOTOPLAYS CORP.

220 S. State Street, Chicago, Ill.
Mother Love and the Law (Drama).

EBONY FILM CORP.

Wrong All Around (One Reel—Comedy).
Some Baby (One Reel—Comedy).
Ghosts (One Reel—Comedy).
The Porters (One Reel—Comedy).

EPOCH FILM CORP.

Longacre Building, New York.
Birth of a Nation.
Intolerance.

EXHIBITORS' OPERATING CORP.

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EXPORT AND IMPORT FILM CO. INC.

729 Seventh Ave., New York.
Why the Bolsheviks.

FORT PITT FILM CORPORATION.

Lycium Building, Pittsburg, Pa.
The Italian Battlefield.
The Italian Stand on the Plave.

FOURSQUARE PICTURES.

729 Seventh Avenue, New York.
The Fringe of Society (Seven Parts—Drama).
The Eagle's Eye (Episode No. 1—"The Hidden Death"—Two parts—Drama).
The Eagle's Eye (Episode No. 2—"The Naval Ball Conspiracy"—Two parts—Drama).
The Eagle's Eye (Episode No. 3—"The Plot Against the Fleet"—Two parts—Drama).

FRANCE FILMS, INC.

220 West 42d Street, New York.
The Natural Law (Seven Parts—Drama).

FRANCO-AMERICAN FILM CORP.

126 West 46th Street, New York.
Birth of Democracy.

FROHAM AMUSEMENT CORP.

Times Building, New York.
God's Man.
My Own United States.

FRATERNITY FILMS, INC.

220 West 42d Street, New York.
Devil's Playground (Seven Parts—Drama).

GENERAL ENTERPRISES, INC.

Longacre Building, New York.
Mother (Six Parts—Drama—McClure Picture).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).
Crucible of Life (Drama).

GRAPHIC FILM CORP.

729 Seventh Avenue, New York.
Moral Suicide (Seven Parts—Drama).

FRANK G. HALL.

Times Square, New York.
Her Fighting Chance.

HARPER FILM CORP.

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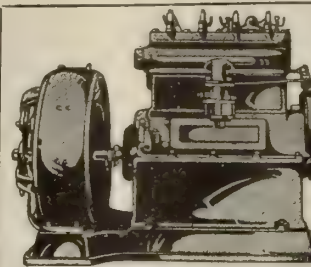
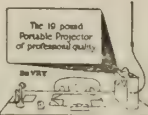
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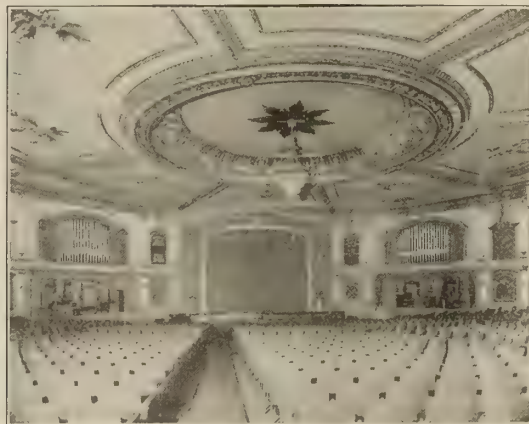
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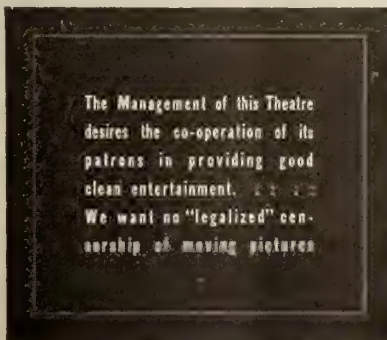
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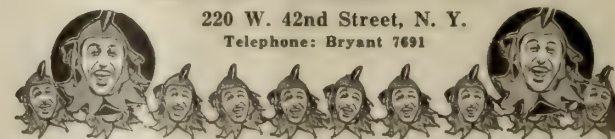
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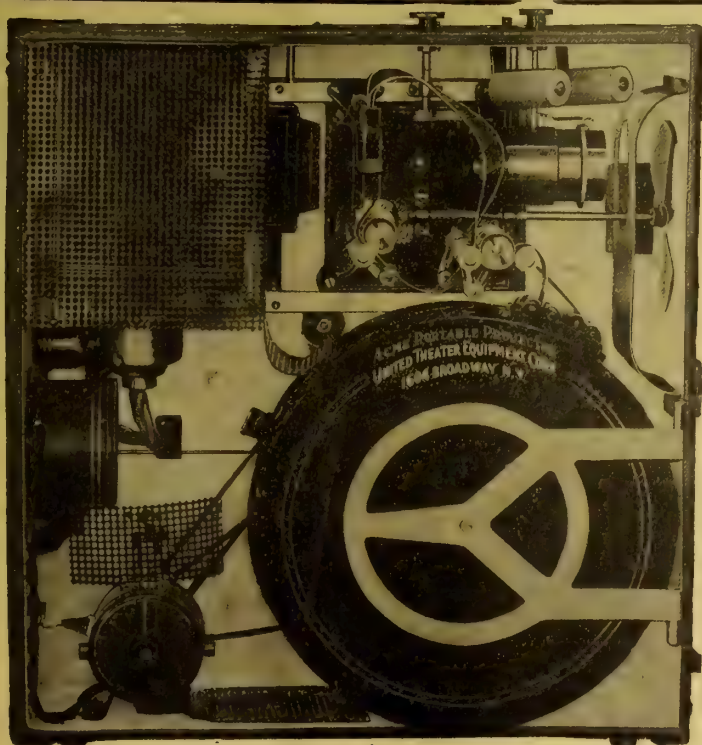


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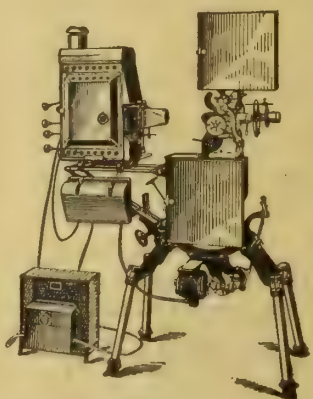
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EVERYBODY loves Ella Hall—girlish sweet and adorable—and everybody knows the clean, bright, satisfying type of play in which they can always count on seeing her. That's why we say—Book this sunny, modern romance in which Love and Youth laugh at locksmiths and let your patrons laugh, weep, thrill and be thoroughly happy with them, and you happy, too, at the Box Office receipts.

Book thru your nearest Universal Exchange or communicate with the

**UNIVERSAL
 FILM MFG. CO.**

Largest Film Manufacturing Company
 in the Universe

CARL LAEMMLE, President

1600 BROADWAY, NEW YORK





Goldwyn Pictures

Goldwyn Announces The Turning Of The Tide

INCREASED business for Goldwyn Pictures from the great and unconquerable WEST—a sure sign of returning prosperity for the nation's exhibitors.

Increased business from the prosperous Ten Billion Dollar SOUTH; richer and wealthier than ever before in its history.

Increased business and bigger patronage from the recently-zero NORTH, just thawing out under the first sunshine after the worst winter ever recorded.

Bigger business than ever from all-powerful EAST—the financial heart of America with steadily mounting war profits coursing through its veins.

Goldwyn *business* is feeling and benefitting by these wonderfully changing conditions and the reason we *are* benefitting is that our productions throughout a desperate winter have kept thousands of our exhibitors “ahead of the game” in revenues; ahead of their competition in patronage; ahead of their rivals in quality product.

We definitely predict the most prosperous Spring and Summer exhibitors have had in several years and we can further insure this prosperity with Goldwyn productions made according to *the most skilful* box-office pattern.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

Goldwyn Pictures



TWO TREMENDOUS GOLDWYN SUCCESSES

For February – March

POCKET-BOOK PICTURES—pictures with strength "on the door" of theatres; pictures with action, plot and humanity in them; but above everything pictures with *profit* in them. If they have Quality and Art in them, so much the better, but the profit-making essentials must come *first*.

These are the demands of every exhibitor in America today and Goldwyn, following up its string of profit-making pictures, is continuing to meet the exhibitor-demand with a consecutive series of remarkable productions which will cover the entire Spring and Summer. We are proud to submit for *the box-office verdict*:

MAE MARSH

IN

THE BELOVED TRAITOR

BY FRANK L. PACKARD

An emotional, melodramatic love story of action and romance—revealing the great dramatic power of one of the screen's biggest favorites. Released February 24.

MABEL NORMAND

IN

THE FLOOR BELOW

BY ELAINE STERNE

A bigger, faster and more thrilling romantic comedy-drama than her successful "Dodging A Million," which broke house-capacity records. Directed by Clarence Badger. Released March 10.

Consult the box-office charts of the trade press about every recent Goldwyn production and find these reports by exhibitors who played them: "Record for my house." "Big business at advanced prices." "Extra big business." "Weather awful—business great." "Drew tremendous business." "Turned hundreds away." "Two days to capacity." "22° below—S. R. O." All Goldwyn Pictures are drawing big business throughout America.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN, President EDGAR SELWYN, Vice-President
16 East 42nd Street New York City

Goldwyn Pictures



A "THRILLER" AND A BIG "SENSATION"

For March — April

THINK what a sensation a melodramatic Madge Kennedy will be—the Madge Kennedy of the smile and the wonderful comedy eyes added to a new and still more remarkable Madge Kennedy in a rushing, mysterious, amazing drama that sets audiences quiver. This is the big surprise picture we have made to keep your Spring business booming.

And to all of you who broke every house record with Mary Garden in "Thais"—think of the profits and the box-office prosperity that will be yours with another Mary Garden picture—more sensational, more daring than "Thais." Goldwyn is pleased to announce:

MADGE KENNEDY

IN

THE DANGER G A M E

BY ROY SOMERVILLE

More than a "Feminine Raffles;" If you were not "in on the secret" you would call her "the most beautiful burglar in the world." Released March 24.

MARY GARDEN

IN

THE SPLENDID S I N N E R

BY KATE JORDAN

An amazing drama of a magnificent woman who sacrificed her honor but won redemption and became one of the world's martyrs. Directed by Edwin Carewe. Released April 7.

Already the world is demanding peace. When it comes America faces the greatest ten years of prosperity in its history. Every class will have an abundance of money. Labor will be better paid than ever before. Goldwyn is expending every ounce of its energy and effort to make for the nation's exhibitors productions that will be *insurance policies against the possibilities of poor business.*

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH (President) EDGAR SELWYN (Vice President)
16 East 42nd Street New York City



**THIS BEAUTIFUL AMERICAN GIRL FOLLOWED
HER HERO-HUSBAND TO AMERICA'S BATTLE LINE**

*Exhibitors Throughout North America Are Breaking
All Existing House Capacity and Box-office Records with*

Ira M. Lowry's Tremendous Patriotic War Drama

For the FREEDOM of the WORLD

by Capt. Edwin Bower Hesser

A gigantic, spine-thrilling proof of the daring and bravery of the Nation's sons at war.

An epic of the loyalty and devotion of the Nation's wives and daughters.

A great, vivid and unparalleled production that makes every onlooker thrill with pride and love of country.

Featuring E. K. Lincoln, beautiful Barbara Castleton and Romaine Fielding.

Every exhibitor playing "For the Freedom of the World" has made a profit. 75% who have played it have booked "repeat dates."

Wire or write at once to your nearest Goldwyn branch office for prices and open dates.

Goldwyn

Distributing Corporation
16 East 42d Street New York City

Adolph Zukor presents

Maeterlinck's

"THE BLUE BIRD"



Directed by Maurice Tourneur
Scenario by Charles Maigne



An ARTCRAFT Picture



Maeterlinck's

"THE BLUE BIRD"

A spectacle of Happiness, a pictorial adventure of beauty inconceivable; an endless image of beating hearts thrown upon the sun-screen of Heaven.

Released on Easter Sunday, March 31st

A mighty, emotional drama that the public will hail as the most artistic photoplay yet produced.



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK





DOUGLAS FAIRBANKS

in

"Headin' South"

Story by Allan Dwan

Directed by Arthur Rosson under supervision of Allan Dwan

Photographed by Hugh McClung and Harry Thorp

An ARTCRAFT Picture

THE exhibitor who shows the Douglas Fairbanks pictures establishes his theatre as the finest in his territory.

"What's the best motion picture theatre in town?" strangers ask.

"The Blank, of course," always is everybody's answer.
"They show Douglas Fairbanks."

Douglas Fairbanks pictures are staples of the highest type. The exhibitor who books Douglas Fairbanks gains prestige worth money. It is "good will" that gets recognition at the bank.



FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres JESSE L. LASKY Vice Pres CECIL B. DE MILLE Director General
NEW YORK





Marguerite Clark

HER charm, her daintiness, her piquancy, have made Marguerite Clark one of the best-loved stars in motion pictures.

Hers is a name that draws the sort of patrons that make your theatre an institution of standing in the community.

Marguerite Clark has two splendid productions that soon will be ready for you:

"Prunella"

By Granville Barker and Laurence Housman. Scenario by Charles Maigne
Directed by Maurice Tourneur

and

"Rich Man, Poor Man"

From the novel by Maximilian Foster, Adapted by George Broadhurst, Directed by J. Searle Dawley

Each is

A Paramount Picture

If you are not showing Marguerite Clark's productions, your program is suffering from the lack of the stimulus that this dainty star gives.

Marguerite Clark's productions always are different in everything but quality. The quality is standard. The public knows that and you'll play to big business every time you show Marguerite Clark.



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK





A. H. WOODS presents his Broadway success

"THE GUILTY MAN"

By Ruth Helen Davis and Charles Klein
Irvin V. Willat, director; supervision of

• THOMAS H. INCE

A Sure-Fire Money Maker

"THE GUILTY MAN" contains every element necessary for box office success. It's a long-run picture, for it's the sort people talk about, the kind they send their friends to see. Look what the critics say:

Exciting story. Excellent atmosphere. Can safely be recommended.

—*Moving Picture World*

Strong drama with plenty of tense moments. Truly dramatic. Cleverly maintained suspense.

—*Exhibitors' Trade Review*

Direction commendable, sets realistic, photography all that could be desired.

—*Motion Picture News*

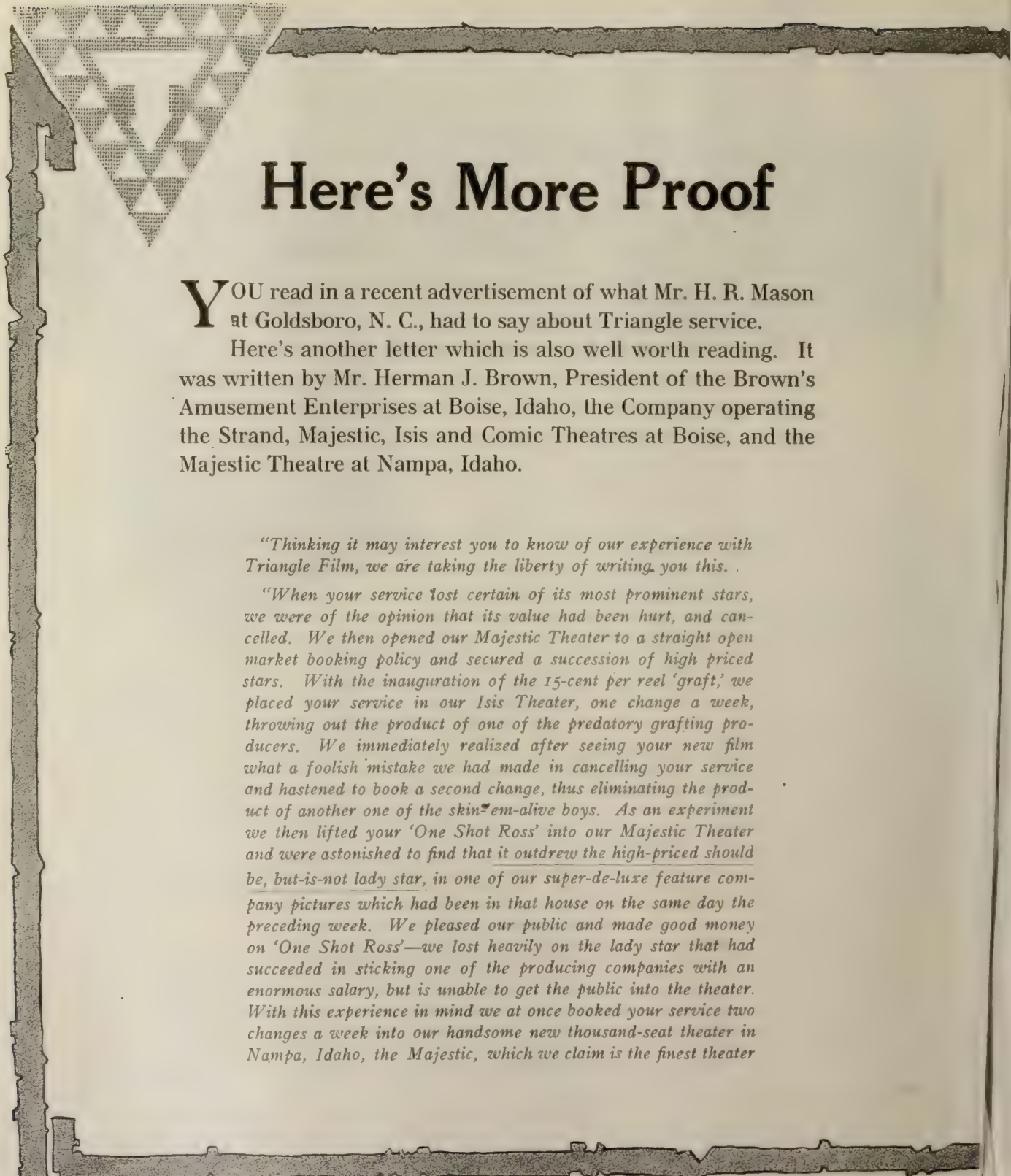
The success of "The Guilty Man" when it was presented on Broadway will undoubtedly be repeated in the screen version.

—*Morning Telegraph*

"THE GUILTY MAN" IS READY NOW! BOOK IT AT ONCE!

Released by

Paramount Pictures Corporation.



Here's More Proof

YOU read in a recent advertisement of what Mr. H. R. Mason at Goldsboro, N. C., had to say about Triangle service.

Here's another letter which is also well worth reading. It was written by Mr. Herman J. Brown, President of the Brown's Amusement Enterprises at Boise, Idaho, the Company operating the Strand, Majestic, Isis and Comic Theatres at Boise, and the Majestic Theatre at Nampa, Idaho.

"Thinking it may interest you to know of our experience with Triangle Film, we are taking the liberty of writing you this.

"When your service lost certain of its most prominent stars, we were of the opinion that its value had been hurt, and cancelled. We then opened our Majestic Theater to a straight open market booking policy and secured a succession of high priced stars. With the inauguration of the 15-cent per reel 'graft,' we placed your service in our Isis Theater, one change a week, throwing out the product of one of the predatory grafting producers. We immediately realized after seeing your new film what a foolish mistake we had made in cancelling your service and hastened to book a second change, thus eliminating the product of another one of the skin-~~em~~-alive boys. As an experiment we then lifted your 'One Shot Ross' into our Majestic Theater and were astonished to find that it outdrew the high-priced should be, but-is-not lady star, in one of our super-de-luxe feature company pictures which had been in that house on the same day the preceding week. We pleased our public and made good money on 'One Shot Ross'—we lost heavily on the lady star that had succeeded in sticking one of the producing companies with an enormous salary, but is unable to get the public into the theater. With this experience in mind we at once booked your service two changes a week into our handsome new thousand-seat theater in Nampa, Idaho, the Majestic, which we claim is the finest theater

TRI A

PATHE

BURTON RICE

MYSTERY!

Always in a Pearl White serial has there been an imagination-captivating mystery.
In "The Exploits of Elaine" it was the identity of "the Clutching Hand".

In "The Iron Claw" it was "who is the masked stranger?"
In "Pearl of the Army" it was the master spy;
In "The Fatal Ring" it centered around the ring itself;
In

THE HOUSE OF HATE

it is the "Hooded Terror," who is the most mysterious, the most dangerous and the most attention gripping of them all!

After seeing one or two episodes your patrons will be begging you to tell them who the man really is! And from start to finish

PEARL WHITE

screen's greatest attraction, and

ANTONIO MORENO

are the centre of a perfect whirlpool of mystery, suspense, action and thrilling deeds!

RELEASED MARCH 10th 1917 BOOKING NOW!!!

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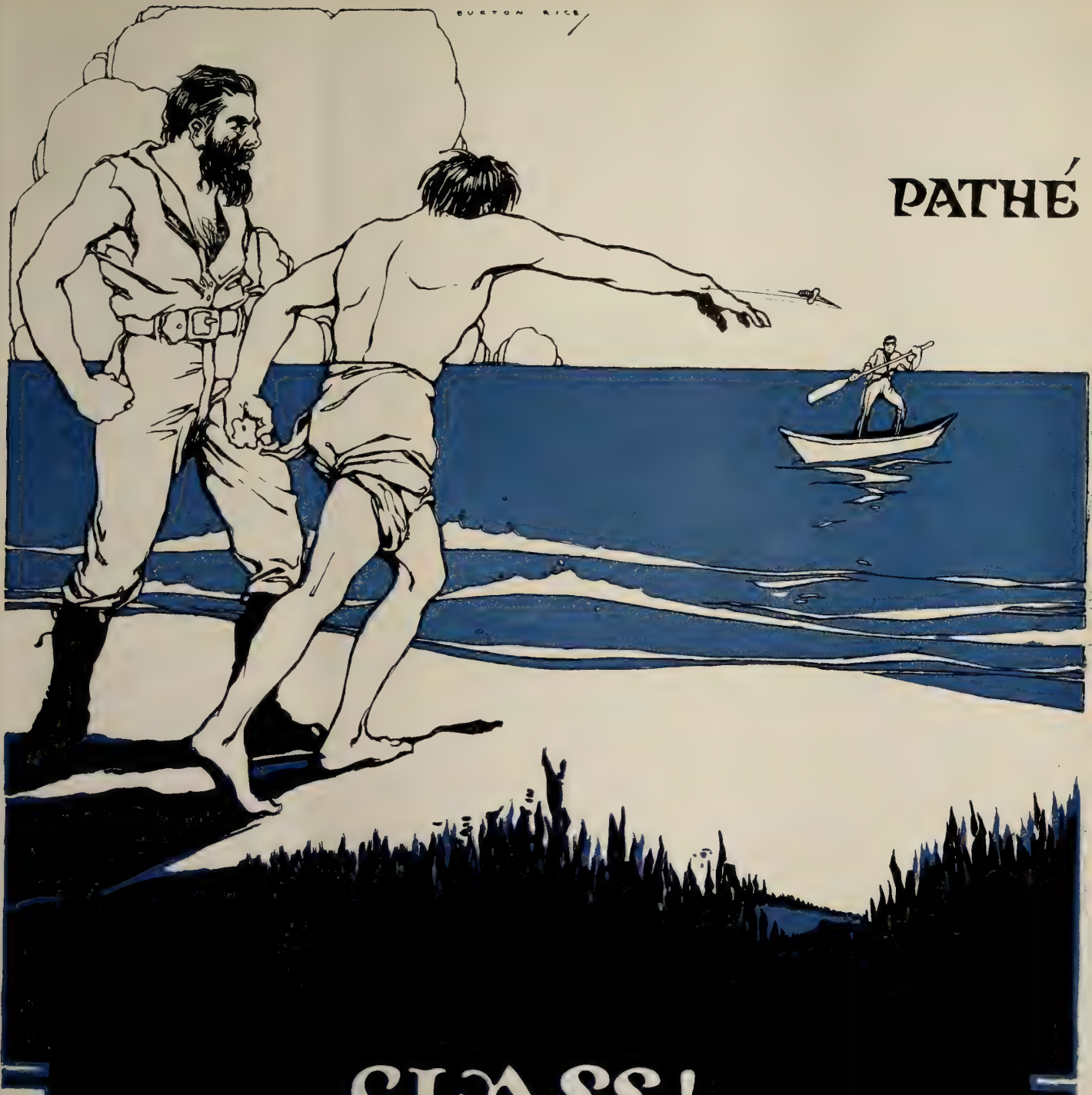
THRILLS !

THE HOUSE OF HATE

PEARL WHITE

BURTON RICE

PATHE



CLASS!

When these scenes are put into a serial such costly sets, such splendid effects, such careful and expert direction has been given

THE HOUSE OF HATE

It has everything that distinguishes the highest quality features. It has "class." As a box office attraction it is better than any feature for it insures fifteen week's big business. Each episode will be the real feature of your program.

IT HAS THE STARS. IT HAS THE STORY. IT HAS THE DIRECTION AND IT HAS THE CAST. !!! !!! !!! !!! !!!
IT IS NOW BOOKING.

PATHE



STORY!

A successful serial must have a strong story—a fifteen week's long story, that at no point lets down in interest but always leaves audiences eager for more.

THE HOUSE OF HATE

has such a story. It was written by the creator of the famous "Craig Kennedy" stories in the Cosmopolitan Magazine, Arthur B. Reeve, together with Chas. A. Logue. It has everything you have learned to expect in a Pearl White serial—and more. It was

scenarioized by B. Millhauser, who wrote the scenarios for "The Fatal Ring." The direction is faultless. George B. Seitz wrote the scenarios for Miss White's earlier successes and directed "The Fatal Ring." He has given "The House of Hate" super-feature production. Astra produced it.

ASK THE MANAGER OF THE PATHE EXCHANGE SERVING YOU TO SHOW YOU OUR SPECIAL INFORMATION REEL. IT WILL DEMONSTRATE TO YOU WHY YOU OWE IT TO YOURSELF TO BOOK "THE HOUSE OF HATE" ! ! ! ! !

*A stage hit last season—
a screen sensation this!*

Eugene Walter's wonderful play

"THE KNIFE"

in which Select Pictures presents

ALICE BRADY

directed by Robert G. Vignola
scenario by Charles Maigne

The picture, "The Knife," is one of the most remarkable dramas ever shown through the medium of the screen—its action swift, straight, direct—like the stab of a blade through the dark. "The Knife" is a photoplay triumph!



Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

CUTTING YOUR FILM

Announcement and Explanation of Un

UNITED PICTURE THEATRES OF AMERICA, INC., has been chartered under the laws of New York to enable several thousand exhibitors in every section of the United States to own collectively and to distribute to its members pictures on which all members can and will make a profit. Through this organization which exhibitors themselves own and operate from top to bottom, we are bringing together our membership which will give a picture 4,000, 6,000 or 9,000 days of booking time and wipe out instantly the cost of selling, overhead distribution and print waste, which are the chief reasons for the high rentals you are now paying.

Every manufacturer or producer of pictures wishes to do this, wishes to save this money, wishes to free himself of the burden of distribution and salesmanship expense in a highly competitive industry. But every producer who has tried to do this has failed. Therefore, this revolutionary change, which every producer will welcome, has had to come from THE EXHIBITORS OF MOTION PICTURES.

That is why United Picture Theatres of America, Inc., has been organized. We, as exhibitors, do not want to pay the tremendous cost of maintaining thirteen selling organizations with a first-run product trying to sell only three available first-run prospects in Salt Lake City, or seventeen exchanges spending a fortune weekly in seeking the business of five first-run houses in Minneapolis. We are now doing this. None of the various producing firms are any more anxious to pay these costs than we are—but they cannot escape them. But WE can, and this means that this organization of exhibitors, because of its plans and purposes, is a friend and money-saving ally of all producers and one to be encouraged by every friend of the industry.

United Picture Theatres of America, Inc., is the exhibitors' own solution of the costly evil that every factor in the industry wishes to destroy. What we will do is this: We will agree on a star whose popularity and money-making powers are unquestioned. We will make certain in advance that the star and productions are big enough for the foremost theatres, and therefore for all other theatres. We will then say to the producer having this star: "Make us six or eight pictures annually with this star and we will pay you for each negative a price that will give you a liberal and yet fair profit." We will make our own prints, our own accessories and take care of the distribution of this and

all of our other pictures to our members here and in foreign lands. We are free of salesmanship costs because we have an assured playing time of several thousand days guaranteed in advance by our members. There is today no profit in distribution. The United plan relieves producers of the unprofitable exchange investment and worry and at the same time gives them cash on completion of pictures and wider distribution of their picture than they now receive.

This collective buying is the principle of co-operation which dynamites selling expense out of existence. It accomplishes for the film exhibitor what the American Druggists Syndicate has achieved for its 22,000 druggist members. It has cut the purchase cost of drugs practically in half. It unites thousands of small buyers into one huge purchasing unit.

The druggists own 90% of all the stock of this company, so they are their own bankers and reap the bankers' dividends—the druggist members control the company, so all companies selling these druggists must give them fair treatment and fair prices. These druggist members are not only the bankers and customers of their own company, but they hire experts to run the A. D. S. for the equal benefit of all members. No drug manufacturer owns stock in the A. D. S., so all manufacturers are treated with equal fairness. When the A. D. S. members advertise and popularize a brand they derive

RENTALS IN HALF

ited Picture Theatres of America, Inc.

the benefit. Starting with \$400 eleven years ago, the A. D. S. today has received from its druggist members \$5,000,000 with which to carry on its business. In return for this money the company issued common stock, and so large have been the dividends that the stock has long sold above par and the A. D. S. has assets enough to buy back its \$5,000,000 worth of stock issued and still have remaining assets worth probably \$10,000,000, which is about the total value of the quick assets of all the film companies combined. Everyone has been benefited by the A. D. S. No one has been hurt by it. The A. D. S. has profited its members by the elimination of the waste of competition by co-operation. Ask the A. D. S. druggist in your community.

Applying the A. D. S. method of organization to the exhibitors' problem, United Picture Theatres of America, Inc., will instantly cut your rental price for a picture thirty to fifty per cent. below the price you are now paying and give you many of the very same pictures you are now playing.

Behind this organization, devoting their energies and capacities to creating this great new exhibitors' pur-

chasing and distributing alliance, are the men whose names are undersigned, and who have heeded the urgent appeals of several thousand exhibitors to create this nation-wide organization and wipe out the ruinous waste incurred through separate buying.

The founders of this company have worked out a plan which many of the largest and best known exhibitors, practically all big producers in New York and many stars have pronounced to be unique and of great value to all branches of the industry. Within the next few weeks a United salesman—a high-class man whom you respect—will visit your community. He will thoroughly explain the United purposes, every detail of the plan, the method of incorporation and everything else. This is the exhibitors' company, and you are entitled to know. There are no insiders. There is nothing to conceal. The more you know about the United plan the stronger you will be for it.

In our next announcement we will tell you more about this revolutionary cost-saving plan, which will re-establish sanity and profit for all elements in the motion picture industry.



UNITED PICTURE THEATRES of America, Inc.

1600 BROADWAY, NEW YORK

LEE A. OCHS, President
C. R. SEELYE, Vice-President

LOUIS F. BLUMENTHAL, Treasurer
CHAS. M. ROSENTHAL, Secretary

MILTON M. GOLDSMITH, General Counsel

AN APPRECIATION OF FACTS PICTURIZED IN **"THE EAGLE'S EYE"** BY **WILLIAM J. FLYNN** (RECENTLY RETIRED) **CHIEF of U.S. SECRET SERVICE**



THE BILTMORE
NEW YORK
JOHN McE. BOWMAN
PRESIDENT

January 18th, 1918

Mr. W. J. Flynn,
New York City.

My dear Chief:

I have just returned from viewing your wonderful film, *The Eagle Eye*, and I am so much impressed with its power to do good that I must write you this line to congratulate you.

The episode connected with the Hotel Ansonia was particularly interesting to me on account of the hours of mental anguish we all went through before the navigating officers of our fleet were out of danger, and in viewing the picture I realize more than ever the strain you were under during that dreadful twenty-four hours.

Most pictures of this kind border on the melodramatic, but this has not one ounce in it but is really dramatic from beginning to end; and if at the end of the third episode, when you ask people in the audience if they are not going to help destroy German autocracy, I am much mistaken if the appeal does not bring the spectators from their seats into a loud declaration of loyalty for this great country in which they are living. I, personally, with the cold sober thought in my mind that it was only a picture, could hardly restrain from rising up and giving the answer the appeal called for.

It is extraordinarily well done, has the touch of authenticity behind it and will convey a wonderful message to the doubting ones, some of whom still believe we should be neutral.

Wishing you every success in the wonderful story you are putting before the public, believe me

Yours very sincerely,

John McE. Bowman.

**A tremendous
20 episode serial
of thrilling
revelations of
the Imperial
German Govern-
ment's spies and
plots in American**



"THE EAGLE'S EYE" DOES NOT PICTURE THE HORRORS OF THE WORLD WAR

Produced by

THE WHARTONS

With the Screen Favorites

KING BACOT and MARGUERITE SNOW

BOOK NOW THROUGH YOUR NEAREST FOURSQUARE EXCHANGE

Branches in Principal Cities

For further information, address The Whartons' Publicity and Supply Dept., 1476 Broadway, New York.

RESOLUTION PASSED

AT

NATIONAL CONVENTION

OF THE

MOTION PICTURE EXHIBITORS LEAGUE OF AMERICA

AT CHICAGO, JULY, 1917



MOVED by Mr. Eager of Nebraska
and seconded by Mr. Hopp of Illinois:

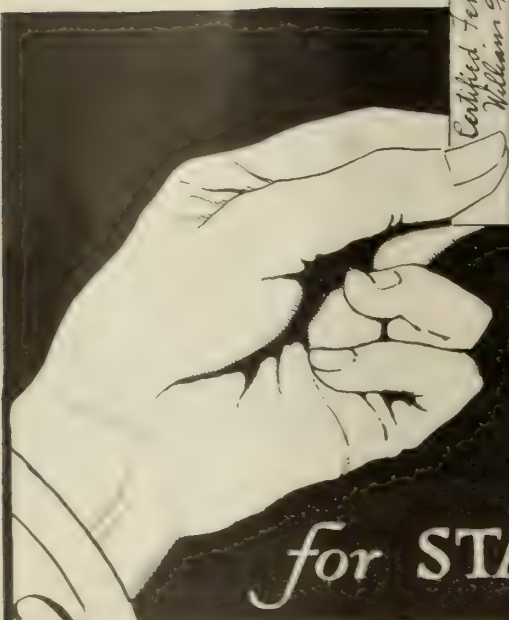
RESOLVED, that the Motion Picture Exhibitors League of America, in convention assembled, offer to the President of the United States the freedom of the screen for the purpose of patriotic propaganda, and call upon the exhibitors throughout the country to give the widest publicity to such departments of the Federal Government as he may direct.

Certified Feb. 24th 1918
 William Fox

No. 1918 United States Feb. 24th 1918

National Prosperity Bank

Pay to the order of Every Fox Exhibitor
 4 years profit in unlimited ^{00/100} Dollars
 \$unlimited Safe Deposit Vault Standard Pictures
 Fox Film Corporation



Here is a certified
 check for Fox
 Exhibitors who
CONTRACT
 for STANDARD PICTURES

Two new ones-now released

WILLIAM FOX
 presents

**WILLIAM
 FARNUM**

in
 Victor Hugo's Masterpiece-
LES

MISERABLES

Staged by Frank Lloyd

A \$250,000 PICTURE MADE
 IN AMERICA

TURNED THOUSANDS AWAY
 AT LYRIC THEATRE-42nd ST
 and B'WAY. N.Y.



WILLIAM FOX
 presents

JANE and-**LEE**
 KATHERINE
 in

**AMERICAN
 BUDS**

Staged by Kenear Buel

A PATRIOTIC ROMANTIC
 DRAMA WITH AN ALL-STAR
 CAST OF GROWN-UPS



FOX FILM CORPORATION

Fox Special Features ^{ONE A WEEK}
_{52 A YEAR}

WILLIAM FOX *Presents*
Gladys BROCKWELL
in The DEVIL'S WHEEL

*How a woman ruled the heart
of the Paris Underworld.*

By CHARLES KENYON - *Staged by* EDWARD LE SAINT



OTHER MARCH RELEASES

JEWEL CARMEN *in* THE GIRL WITH THE CHAMPAGNE EYES
PEGGY HYLAND *in* THE DEBT OF HONOR
VIRGINIA PEARSON *in* A DAUGHTER OF FRANCE
GEORGE WALSH *in* THE KID IS CLEVER

CONTRACT NOW

AT NEAREST FOX BRANCH

FOX FILM CORPORATION



Contract Now

William Fox presents Henry Lehrman's

Sunshine Comedies

Pretty Girls
Excruciating Comedians
Emotional Animals

Son of a Gun

Damaged – No Goods

Hungry Lions in a Hospital

Are Married Policemen Safe

His Smashing Career

Roaring Lions and Wedding Bells

A Milk-Fed Vamp

Shadows of Her Pest



Fox Film Corporation



ALL THE WORLD WILL ADORE~
MABEL ^{IN} "MICKEY"
NORMAND

TO BE RELEASED SOON

WORLD RIGHTS CONTROLLED BY
WESTERN IMPORT CO.
1010 BROKAW BLDG NEW YORK



MABEL NORMAND
in
"MICKEY"
A new creation



"THE LITTLE GIRL
YOU WILL NEVER FORGET"



B.A.ROLFE presents
The Incomparable
**EDITH
STOREY**
IN
REVENGE

*Adapted from Edward Moffats
popular novel "Hearts Steadfast"
and directed in 5 supreme acts
by Tod Browning*

AN ALL STAR SERIES PRO-
DUCTION of POWER and CHARM

RELEASED BY
M E T R O
FEBRUARY 25th

Trade-papers and News-papers agree

Exhibitors Trade Review

A PHOTOPLAY that can run into the seven part class without ever once losing its interest, without failing through every reel to bring regular tears to the eyes of the audience, deserves to go down in screen history as a *rara avis*. Yet this is what has been accomplished in the case of "Revelation." Words can hardly describe the wonderful acting of Nazimova, her illimitable art, her sinuous grace, the marvel of her changeable moods. From the first she wins her audience, when in the French cabaret, a half naked dancer, the curves of her delicate body move the spectators in the wine tavern to a mad outbreak of enthusiasm.

Then later the love episode—the woman who found in the American artist the ideal of her sadly tarnished life, and finally awakening to the Magdalene horror of sin in its bald, brazen aspects, conquers the passions of the flesh and yields all else in a sublime devotion to The Christ, the image of The Virgin and hope for Divine forgiveness.

This is but a poor description of a play which deserves far more space than it can be given at present. One can only dwell upon a few instances of such telling power that they must be outlined, if only in brief. As a Parisian grisette, light of love, living but for the moment, despising the future, revelling in a glamorous atmosphere of wine, song and rose leaves cast under her white, twinkling feet, Joline, as portrayed by Nazimova, captures all hearts.

And right here is seen the insight of the true artiste. The ordinary actress, staged in such circumstances would inevitably spoil the climax by overdoing the part. Not so Nazimova! When the model of whom she is jealous appears, the artist's sweetheart approaches her with all due humbleness. Her wonderful eyes seem to express nothing but sympathy, up to the instant when they flame into a hell fury of rage, and she hurls herself upon the other woman like an avenging demon. After which, the revulsion of feeling, the passionate desire to atone, followed by the gift to her rival of her rings, and declaration of guilt to her lover.

A finer cast could not have been collected and George Baker has directed the play with such skill and careful attention to detail as to establish his right to be numbered with the most admirable craftsmen of the silent drama.

The war views, depicting the "going over the top," and search among the wounded by the Red Cross contingent, are wonderful even in these days of numerous battle films.

The lighting is superb and considered as a whole, "Revelation" offers to exhibitors one of the finest drawing cards from a box of the standpoint that the screen has known in many a long day.

G. T. P.

Dramatic Mirror

"Nazimova possesses great drawing power, and in 'Revelation' she has a role that should satisfy her many admirers."

N.Y. Tribune

"Right from the start, one of the most fascinating pictures"

N.Y. Sun

"Excellent"

N.Y. Globe

"Genius"

N.Y. World

"Uncommonly interesting"

N.Y. Journal of Commerce

NAZIMOVA PICTURE A REAL PHOTO PLAY

"REVELATION" AT LYRIC RANKS
HIGH AMONG FILMS.

Metro Production Is One of the Best Ever Screened and the Work of the Star Is Superb—Settings Are Beautiful and Appropriate Photography Is Excellent and the Supporting Cast Adequate.

One of the most noted dramatic reviewers of New York came out of the Lyric Theatre late yesterday afternoon after the first presentation of the Metro picture "Revelation" with Mme. Nazimova as the star, and said:

"I've been going to pictures for a long time looking for what I consider a real photo play, and at last I've found one."

That is what "Revelation" is—a real photo play. It has a beautiful story, beautifully told and wonderfully well acted. Practically all the interest centers in the one character, Joline, played by Mme. Nazimova. There never has been, never can be any question as to the talent of this actress, and in the role of Joline, the vivid, picturesque little model of the Latin Quarter who, through a miracle finds her soul. Mme. Nazimova is suited as she seldom has been before. Her playing whether as model, mistress, Magdalene or nurse, is a triumph, one that she never has exceeded on the speaking stage.

"Revelation" is a truly great picture, one of the best ever screened.

N.Y. Morning Telegraph

Nazimova's work in "War Brides" showed her splendid adaptability as a screen artiste, but the part played here or less of one her only in "Revelation" runs the scale of emotions, and holds the sympathetic interest of the spectator throughout.

N.Y. Evening Mail

"Better than War Brides"

N.Y. Times

"Spectators showed their warm endorsement"

Evening Telegram

"Displayed heights of temperament never before equalled"

N.Y. Herald

"Established a new type of terrific temperament"

Opportunity

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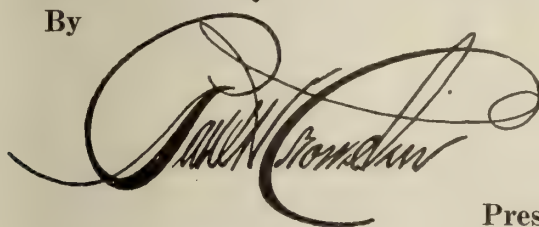
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(Little Talks with Foreign Buyers—No. 2)

By



President

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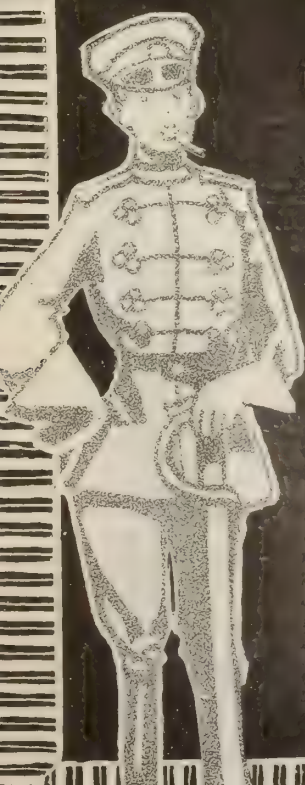
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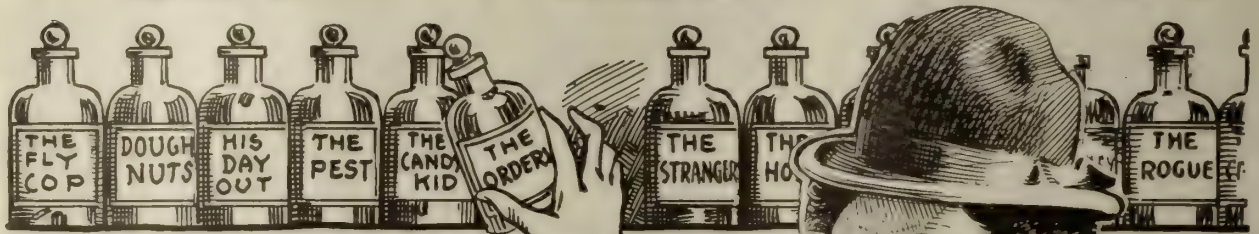
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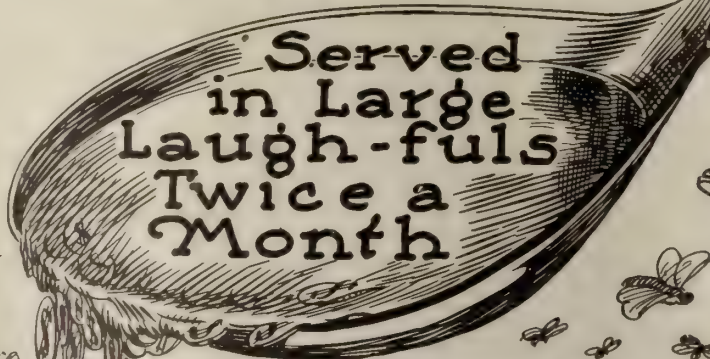


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Yours truly

TRIANGLE FILM CORPORATION

By

Secretary.

TELEPHONE
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R. E. AITKEN, President

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We therefore have pleasure in confirming the contract entered into between yourselves and the Triangle Film Company for the above territory.

Yours truly,

WESTERN IMPORT CO., INC.,

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INDEX TO CONTENTS and ADVERTISERS

TO CONTENTS

Ackerman & Harris Take Oakland Theater.....	1402
Advertising for Exhibitors.....	1364
Advertising Aids for Busy Managers.....	1412
Apfel Joins World Film.....	1354
At Leading Picture Theaters.....	1351
At Your Service.....	1342
Birmingham Sunday Shows, Shuts Off.....	1351
Boston Fildom News.....	1395
Carolina Exhibitors Meet Exchangemen.....	1346
"Cavanaugh of the Forest Rangers" (Vita-graph).....	1408
Cheyenne, Battle Royal on in.....	1359
Chicago News Letter.....	1353
Coast Newspaper Sees a Light.....	1358
Court Refuses Mutual an Injunction.....	1359
Critical Reviews and Comments.....	1408
De Luxe Opens Exchange in Portland, Ore.....	1403
Durning, Bernard.....	1344
Eight-Hour Bill Up in Kentucky.....	1344
Exhibitors Continue Reel Tax Fight.....	1346
Exportation of Stolen Films, To Stop.....	1351
Facts and Comments.....	1339
Fairbanks Runs Rodeo in Bay City.....	1351
Film Fires Mainly Due to Smoking.....	1350
Footage Waste, Would Charge to Directors.....	1347
Foreign Trade News.....	1362
Fox, William, Honored at Dinner.....	1348
Goldwyn Journeys South of Equator.....	1372
"Great Adventure, The" (Pathe).....	1409

Grinding the Crank.....	1357
Gulf States Film Trade News.....	1400
"Heiress for a Day" (Triangle).....	1410
"His Day Out" (King Bee).....	1410
"His Generosity" (Metro-Drew).....	1409
Howard-Wells Plan Broader Activities.....	1350
How It Is Done at the Strand.....	1358
Indiana Branch of American Meets.....	1346
Kansas City Film Trade News.....	1399
List of Current Film Release Dates, 1420, 1422, 1424, 1426	
Manhattan Exhibitors in Session.....	1345
Manufacturers' Advance Notes.....	1384
Motion Picture Educator.....	1360
Motion Picture Exhibitor, The.....	1345
Motion Picture Photography.....	1371
Music for the Picture.....	1373
Nashville Removes Operators' Renewal Tax.....	1398
News of Los Angeles and Vicinity.....	1355
No Place for German Sympathizers.....	1344
Oklahoma Convention, Sixth Annual.....	1347
"Orderly, The" (King-Bee).....	1410
Pathe Turns Over Factory to Uncle Sam.....	1358
Philadelphia League Meets.....	1345
Photoplaywright, The.....	1367
Pittsburgh, Three Managerial Changes.....	1396

Portland, Ore., De Luxe Opens Exchange.....	1403
Projection Department.....	1368
Question of Sunday Opening.....	1341
Rambles Round Filmtown.....	1376
Readjustment of Standards.....	1343
Reserve Shows for Pennsylvania Theaters.....	1404
"Revelation" (Metro).....	1408
"Rogue, The" (King-Bee).....	1410
"Rough Lover, The" (Bluebird).....	1409
"Ruggles of Red Gap" (Essanay).....	1408
Russell, William, Back on the Job.....	1352
Shaw Making Pictures in South Africa.....	1352
"Shoes that Danced, The" (Triangle).....	1410
Showmanship of D. W. Griffith, The.....	1342
"Shuttle, The" (Select).....	1410
Spokes from the Hub.....	1375
"Spurs of Sybil, The" (World).....	1409
State Rights Department.....	1378
"Stranger, The" (King-Bee).....	1410
Strand Tablet, The.....	1350
Texas, Drouth Conditions Still Hold In.....	1401
Toronto Exchanges Charge for Closed Days.....	1397
Twin City Film Trade News.....	1402
Visit to Rothapfel's Home Town.....	1349
"Weaver of Dreams, The" (Metro).....	1409
What's New?.....	1340
Why Not Criticise Moving Pictures?.....	1341
"Wild Women" (Universal).....	1409

TO ADVERTISERS

CARBON & CARBON ACCESSORIES.

National Carbon Co.....	1430
Speer Carbon Co.....	1425

CHAIR & SEATING MFRS.

Steel Furniture Co.....	1416
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ELECTRICAL & MECH. EQUIPMENT.

Amusement Supply Co.....	1425
Exhibitors' Supply Co.....	1416
Fidelity Electric Co.....	1416
Moving Picture Mch. Co.....	1413
Porter, B. F.....	1414
Swaab, Lewis M.....	1416
Typhoon Fan Co.....	1414
United Theater Equip. Corp.....	1431

FILM EXCHANGES.

Caplon, M.....	1413
Film Exchange, The.....	1413

LENS MANUFACTURERS.

Bausch & Lomb Opt. Co.....	1420
----------------------------	------

LOBBY DISPLAYS.

Kraus Mfg. Co.....	1414
--------------------	------

MFRS. OF INDUSTRIAL PICTURES.

Duhem M. P. Co.....	1425
Erbograph Co.....	1428
Evans Film Mfg. Co.....	1413
Ford Optical Co.....	1421
Gunby Bros.....	1413
Kalem Co.....	1430
Rothacker Film Mfg. Co.....	1416
Sanborn Laboratories, Inc.....	1427

MFRS. OF MOVING PICTURES.

Australasian Films, Ltd.....	1336-37
Arrow Features Syndicate.....	1406-07
Christie Film Co.....	1325
Cleopatra Film Co.....	1405
Clune Producing Co.....	1413
Essanay Film Mfg. Co.....	1295, 1328-29
Fox Film Corp.....	1316-17-18
Goldwyn Pictures Corp.....	1299, 1300-1-2
Haworth Picture Corp.....	1332
Hiller & Wilk, Inc.....	1333
Inter-Ocean Film Corp.....	1323
Jester Comedy Co.....	1334
Jewel Productions, Inc.....	1294
King Bee Films Corp.....	1326
Longacre Distrib. Corp.....	1310
Metro Pictures Corp.....	1319-20-21
Mutual Film Corp.....	Colored Insert
My Four Years in Germany, Inc.....	1324
National Film Corp.....	1308-9
Paralta Plays, Inc.....	1322
Paramount Pictures Corp.....	Colored Inserts (2), 1303-4-5
Pathe Exchange, Inc.....	Colored Insert
Raver, Harry.....	1330
Select Pictures Corp.....	1311
"Servant in the House".....	1331
Triangle Distrib. Corp.....	1306-7
United Picture Theaters of America.....	1312-13
Universal Film Mfg. Co.....	1296-97-98
U. S. Exhibitors' Corp.....	1327
Western Import Co.....	Colored Insert
Wharton Releasing Corp.....	1314-15

MISCELLANEOUS.

Anti-Censorship Slides.....	1418
Automatic T. S. & C. R. Co.....	1416
Bioscope, The.....	1414

Cinema, The.....	1428
Cine Mundial.....	1429
Classified Advertisements.....	1421
Eastman Kodak Co.....	1430
Franklin Import & Export Co.....	1428
Grauman, Sid.....	1425
La Cinematografia Italiana.....	1425
Moore, Wm. N.....	1415
M. P. Directory Co.....	1425
M. P. World Circulation Coupon.....	1428
National Lamp Works.....	14190
National Ticket Co.....	1413
No. 4185, Box 51.....	1415
Ossio, Oscar.....	1428
Our-Boys-in-France Tobacco Fund.....	1415
Rojas Randall & Co., Inc.....	1427
Screencraft.....	1425
Seidman, Sy.....	1413
Tucker, George Loane.....	1417

MOVING PICTURE CAMERAS.

Bass Camera Co.....	1414
Burke & James, Inc.....	1429

MUSIC & MUSICAL INSTRUMENTS.

American Photoplayer Co.....	1415
Marquette Piano Co.....	1427
Sinn, Clarence E.....	1416

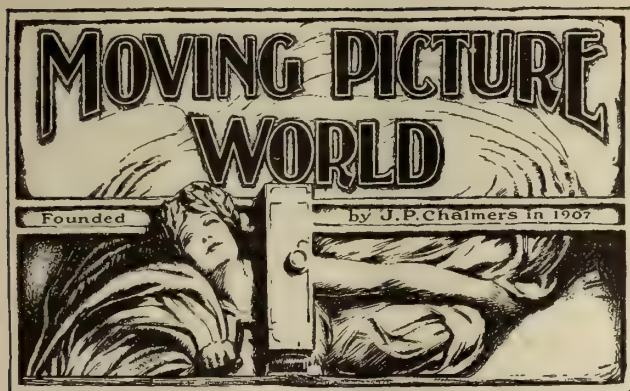
PROJECTION MACHINE MFRS.

Enterprise Opt. Mfg. Co.....	1414
Power, Nicholas Co.....	1432
Precision Mch. Co.....	1423

PROJECTION SCREEN MFRS.

Gold King Screen Co.....	1428
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Saturday, March 9, 1918

NOTICE TO THE TRADE

The Chalmers Publishing Company, publisher of Cine-Mundial, desires to advise the patrons of that publication and all persons connected with the trade that E. T. McGovern, formerly advertising solicitor for Cine-Mundial, is no longer connected with that paper in any capacity.

Facts and Comments

AS a matter of policy and in the interests of good showmanship the exhibitor who signs a contract to show a specified brand of pictures in his house to the exclusion of all others is making the greatest possible mistake of his career. This question is important and is one that is likely to confront exhibitors at any time, consequently it is the one question that should have their most careful consideration before action is taken. Let us give you some reasons:

Do you realize the full meaning of a contract to show a certain make of pictures exclusively in your house? It means just this: that you have leased your house to the manufacturer of the pictures for which you have contracted. Not only have you leased your house to him, but you have agreed to pay him a stipulated price in rentals for his pictures during the life of that contract, and that price will be "all the traffic will stand," for it will be the price for the exclusive right to that particular line of pictures. Pretty soft for the manufacturer, don't you think?

Just on a chance that this has not yet penetrated we will put it another way: Let us suppose that you want to lease your theater. The first question is the price of the lease—how much you are to get for it. Now, you are not in this business for fun; you want to make money out of your investment and the good-will you have established. In other words, you want that house and the business you have established to work for you, in which case your lease will read that "the party of the second part," which is the fellow who leases your house, "shall pay you a sufficient sum of money, keep the house in repair and turn it over to you in good condition at the expiration of the lease." That sounds like a business transaction, doesn't it? Any business man can understand it.

But how about this exclusive motion picture service lease? Do you do any of the things mentioned above? You do not. This is what you do: you take all the risk of business, pay all the overhead, make all the repairs, pay all the taxes and license fees and agree to run only such pictures as the manufacturer with whom you have made the lease gives you to run, and finally you pay the manufacturer a high rental for what he makes you believe is an inestimable privilege—the exclusive right to show his pictures only.

Now, have we made this plain? If you lease your house in the regular way you receive your monthly rental regularly and have no further responsibility. If you sign an exclusive contract you have, for all practical purposes, leased your house because you must show only the pictures contracted for and you still have all the responsibility and risk of operation. Also, as you know, you must pay a high rental for exclusive service.

Past events in the motion picture business show that no single producer or groups of producers have been able to dominate the business for any great length of time by reason of either monopolistic control or quality of product. The class of pictures or the stars which find favor with the public today may be entirely outclassed within a year from today. Nothing has ever been done that can not be and has not been improved upon. Players lose their vogue; methods of production change. Those who have followed the fortunes of the business for even so short a time as five years have seen many such changes. Who will say that present conditions will prevail five years from now—three years or even two years? Consequently how utterly ridiculous it would be to sign a contract with any single producing company for any length of time that would bind you to take that company's pictures to the exclusion of all others.

Again, under the present conditions, no one company can be said to control all the best pictures or all the best stars. Many companies are making good pictures—pic-

tures that stand in the first line of productions of the day. Can any enterprising exhibitor afford to close his doors against any good picture of whatever make and thus deprive his patrons from the pleasure of seeing it, or compel them to go elsewhere? To do so is to invite competition of the strongest kind.

*

The best policy of management and the best showmanship dictate that every exhibitor should develop his business in such a way that his house shall stand upon its own foundation; that it may be free to show the best pictures obtainable at any time no matter who the maker may be. By maintaining your freedom of action you continue to be a proprietor and manager. Otherwise you are no better than a janitor.

* * *

WE touched lightly in a recent issue upon the alleged refusal of a certain exhibitor of prominence to permit the serial production known as "The Eagle's Eye" to be booked for his houses upon the grounds that it might offend his German patrons. Lest there be other exhibitors of the same mind on this subject a few words regarding the proper attitude of all loyal and necessarily patriotic Americans may be timely. The United States is at war with Germany and Austria; it is not a game of pinochle or tenpins, but a life and death matter in which many thousand American soldiers—our sons, our brothers and the sons and brothers and husbands of the patrons of our picture shows—will give their lives for the maintenance of the liberty and freedom of thought and action which we enjoy; for the integrity of our homes and the honor of those we love.

*

We have seen several episodes of "The Eagle's Eye." The picture portrays in soul-stirring scenes the devilish plotting carried on in this country by the agents of Germany and Austria at a time when we were at peace with those countries, at a time when those agents were enjoying our hospitality under the guise of diplomatic representatives to a friendly nation. The incidents pictured are not imaginary, but are startling and horrid truths, gleaned from the experiences of the former Chief of the United States Secret Service Bureau, William J. Flynn, who was engaged in blocking the schemes of Von Bernstorff and his brood, and who has been given official permission to weave those experience into pictures so that the American people may be aroused and made to see the true state of affairs.

*

Now, as much as we may sympathize with our German friends, many of whom are loyal to the land of their adoption, we insist that this fight for freedom in which we have enlisted can have to do with them in but one way. That way is our way. It is our fight and they must either be for us or against us. If they are for us their feelings will not be hurt when we say and do things against their fatherland; if they are against us they will be safer in an internment camp.

*

There was a time in this world war when we told each other that it was best not to present pictures in our theaters that might offend our German friends. That day has passed. We have now before us just one big and all important task: We must win this war!!! To fight to win we must get mad (some purist will say "angry," but "mad" is the word), and the madder we get the better we will fight. The trouble just now is that too many millions of our people are not mad enough to fight.

They have got to be maddened to the point that they will either get into the trenches or put their last dollar on our boys who are getting in. Pictures will be the greatest force in thus working all of us up to the proper fighting spirit and that will be the best picture which drives us farthest into the fight.

*

Pictures like "The Eagle's Eye" should be shown in every picture theater in this country. Not once, but a dozen times. It and others like it will help to win this war, and the time is not far distant when the exhibitor who refuses to show them to his patrons would better shut up shop.

*

Don't forget, either, that there is another Liberty Loan coming and that some sacrifice will have to be made to meet it when it comes. Get ready for it; prepare your patrons for it. Get all the war pictures you can and feed them out as frequently as you can. Turn loose the "Four Minute Men" in your house; have a "Liberty Loan" night at your house every week. Get your patrons fighting mad and we will win this war.

*

Men, there's an idea in that catch word "Liberty Loan Night." Do you get it? Try it! Put on a regular fighting program; get the best fighting "Four Minute Men" in your town. Turn your orchestras loose on the latest and best fighting music—all the patriotic stuff you know. Decorate your house with "Old Glory" and the pictures of the great men who have fought to keep her floating. Advertise it big in the newspapers. Promise to invest a liberal percentage of your excess profits for that night in Liberty Bonds or War Saving Stamps and keep your promise. Have War Saving Stamps on hand and sell them to your patrons—a quarter will star them and they will take a lot if you put the right kind of "pep" into your program. You have been talking a lot about "doing your bit." Here's your chance to make good. Who will be the first to head the Roll of Honor?

What's New?

By SAM SPEDON.

THE newest things in the industry are the three recently proposed co-operative booking organizations: The Associated Theaters, Inc., of the Northwest; Producers-Exhibitors Affiliated and the United Picture Theaters of America, Inc.. All three are dependent upon the support and co-operation of the exhibitors, who are the essential factors of the plan. The Associated Theaters of the Northwest, Inc., has been completed and has already been announced that it will begin operating this month. The Producers-Exhibitors Affiliated is well under way. The plans of these two organizations have already been published in these columns and in the advertising pages of this issue of the WORLD we print the prospectus of the United Pictures Theaters of America, Inc.

All three are primarily for the elimination of waste in production and distribution for the reduction of film rentals to the exhibitors. Each one of the three claims it has the solution of economic distribution and equitable rentals, which statement awakens the attention and interest of the whole industry. If these claims are made good they certainly will revolutionize the industry.

The plans of each one of these organizations are practical, but experimental at this time. To put them in operation confidence in the promoters on the part of the exhibitors is necessary. Here is the hitch and question,

whether the necessary numbers of exhibitors will contribute to the test and take a chance to put them in operation. It may be that the promoters of the ideas involved are too far in advance of the industry and the exhibitors cannot grasp them and are waiting as we heard one exhibitor say to "let them try it on the dog."

To thoroughly understand the plans, it will be necessary to secure and study the prospectus of each organization. The first is under the management of Thomas Hamlin of Minneapolis, the second is represented by C. C. Pettijohn of New York and the third by C. R. Seelye and Lee A. Ochs of New York.

Why Not Criticise Moving Pictures?

By ROBERT C. McELRAVY.

WHY don't you criticise the movies? You know they need it! You know they are simply terrible, don't you? Yet you insist upon praising them most outrageously!"

Thus said an outspoken friend to the writer a few nights since.

"Well," we replied, "what is your particular grievance against moving pictures? Have you seen any recently? Most people who persist in criticising them have never seen more than two or three, all told."

"I saw one up on 125th street the other night that was rotten! I saw one at the Strand a few nights ago that was awful! I saw one at the Academy lately that was simply dreadful. I saw one at the Rialto last night that smelled to heaven——"

"Hold on, my friend," said the writer, "you'd better stop a minute and come up for air. It really can't be as bad as all that!"

"Yes, it is," he persisted. "They're all bad—no style, no art, no drama—nothing but pictures!"

Of course the conversation did not occur in just that way, but we have given the purport of it. By judicious probing and keeping accurate count on our fingers, we learned that our critical young friend had gone to see moving pictures no less than six times within a period of ten days. He is, without realizing it, what is technically known as a moving picture fan. He is fascinated and carried away by the silent drama, and his way of expressing appreciation is in the form of a general condemnation of every picture he sees. He is in the same boat with the baseball fan, who sits in the bleachers and yells: "Gee, isn't Schupp a piece of camembert today! He's getting worse every game!"

The attitude is not an exceptional one. It is one of human nature's humanest traits, that of denouncing roundly the thing that captivates one. We are reluctant about many things—paying board bills, going to the barber's, accepting heatless and wheatless days, cutting out smoking, giving up chocolates (if we happen to be the sort of person who eats them), and missing our copy of the morning paper. But the thing we all dislike more than anything else is to admit that something has interested us in spite of ourselves.

Which brings us up to the little story of the four elderly ladies who were once sitting in judgment on moving pictures.

They were members of the old Board of Censors, in the days when the censors took life and moving pictures a little more seriously than they do now; and it must be admitted in all fairness that they sometimes had to! In those days, when Mack Sennett was experimenting with his early Keystone comics, there were indeed moments when gentle ladies of the board sometimes got more thrills than they desired. That period has happily passed and Mr. Sennett, as well as other directors who have

learned to tone down too riotous situations, will no doubt admit that controlled and restrained humor is after all the most successful humor.

The four elderly ladies were looking at a two-reel comic picture as it unfolded on the screen. There were slapstick and knockabout situations galore, all of an acceptable sort; it kept getting funnier and funnier, and the elderly ladies were sitting up straighter and straighter all the time.

Finally, one of them, unable to contain herself longer, leaned over and said to the others: "We might just as well laugh." So they all began laughing, and from that moment they could never see enough Keystone comics.

Now there really isn't very much of a point to this little story, or there is a great deal of point to it, just as it may strike the reader. It simply demonstrates another familiar attitude of mind toward moving pictures.

In the first instance, we have the case-hardened fan, the fellow who goes to moving pictures all the time. He tries to get more thrills than he has any right to expect, and he contemptuously dares the pictures to "do it again." Then we have the elderly ladies who were terrified with the thought that they were going to see something improper, and learned to rejoice and be glad when they found that, after all, moving pictures were only harmless amusement.

As a matter of fact, we should probably not go to see moving pictures with any special attitude of mind, other than the expectation of having an enjoyable and profitable time. We should learn to accept their failures, which are rapidly becoming less frequent, with the same indulgence we would accord an unsuccessful book or play; we should rejoice in their wonderful advancement, and tell our friends of the remarkable successes they achieve. In any event, the time has come when rightly disposed people are no longer looking down their noses at moving pictures simply because they are moving pictures.

To try to minimize screen plays by slighting their real value is of no avail. It is sometimes merely a pose on the part of people who pretend to do it in a serious way. Let us be careful that we are not caught in this attitude, most of all, for life has a sad way of picking up its heels, like the trick photographer at a circus, leaving us and our precious poses far behind.

We must learn to resist this very human tendency to cry down things of worth, simply because they come upon us unprepared. It is good for us to have our plumb shaken a little at times, and we must bring ourselves to deal generously and kindly with innovations, however annoying they may at first appear. Let us all brush up our lorgnettes a little and see if we can't keep in closer touch with good things as they come along.

Question of Sunday Opening

By SAM SPEDON.

AGAIN the opponents of Sunday opening are busy in many state legislatures throughout the country.

We have been appealed to by many exhibitors for advice and opinions on this subject. They have asked us for literature concerning it. Such as we have we have given them. It is a very difficult matter to meet this question, as it affects each and every community differently. It requires a personal acquaintance with the conditions existing in each community to speak intelligently. We never give advice, but we are always willing to express our opinion.

In the First Place.

Here in New York and other states, a variety of conditions present themselves. In a great many smaller towns and cities the population comprises a majority of re-

ligious, "church going," "God fearing" people, who hold very closely to the straight and narrow paths of their forefathers and they are fearful to depart therefrom. When this class predominates and influences the politics of its community, it consequently influences its legislative representatives. In such a locality Sunday opening is up against a very hard proposition.

The Second Place.

In other places, where there are manufacturing and mining interests, we find a varied population, a majority of which go to church once on the Sabbath and have much idle time on their hands. In such a community we find the people, after a hard week's work, eager for entertainment and recreation, always ready to welcome the right kind of moving pictures and they would probably support their representatives in favor of Sunday shows.

Both Different.

We are frank to admit that in the first place Sunday opening seems almost impossible. To secure support from the legislators in such a community would depend largely upon the character of exhibitors in that section. They would have to be politic and tactful, just as good as the rest of the community, but persons of more liberal views and great discernment in the selection and showing of the character of pictures that would in no way offend their patrons or fellow townspeople. They would have to be men beyond reproach and good repute. Such exhibitors in time, understanding the people, will bring the pictures up to the people and the people up to the pictures. The second instance, in the manufacturing or large communities, while we believe the same principles and careful discernment in the showing of pictures should be followed by the exhibitors, there is a reason, a very strong one, why moving pictures should be shown on Sunday to give the people the right kind of entertainment and recreation. We all know that they will get the wrong kind if they cannot get the right and where they have nothing to do they will find plenty to help them do it.

A Fact and Solution.

We are now up against a stone wall, looking the fact squarely in the face, that the smaller places, towns and cities are largely in the majority and they govern the state legislators to a great extent. After considering this fact very carefully, it has been decided that the only way to meet the question of Sunday opening is through a bill appealing for local option and leaving it to each community to decide in open election what the will of the majority of the people may be on the subject. Under present conditions it seems to be the only solution of the subject.

At Your Service

By SAM SPEDON.

ANY publication that is afraid to print the news because it might lose advertising is digging its own grave and writing its own obituary in advance. Such a publication is suffering with journalistic gangrene and mortification has already set in. Anyone that makes the assertion and aspersion that a bona fide trade journal is governed by such fear insults the whole industry. We believe that the publication of verified news is as welcome to the person or business about whom it is published as it is to those who read it and are not involved. The truth, without malice aforethought, is a corrective and matter of concern and benefit to the whole industry. A sincere and honest publication has nothing to fear and everything to gain by publishing it. A real publication will never make itself a gossip and scandal

monger, but the statement of facts, confirmed and sponsored, is its bounden duty to its readers and the service demanded by them. We are glad to say that the old cry that the trade press was afraid to publish the exhibitors' side because it favored the producers, is becoming fainter and fainter. Our opinion of the exhibitor and producers is too big to accredit either with the insinuation that it holds the whip to chastise us or the sword of Damocles over our heads to destroy us.

News Co-operation.

We have correspondents and representatives in all parts of this country and abroad, but it is impossible for them to be everywhere at the same time. We can always get the news from the producers—their press agents are always on the job. It is different with the exhibitors; they are legion, therefore, we need their co-operation. The exhibitors are realizing what co-operation means, they need it, everybody needs it, we need it. When you hold a meeting and our representative doesn't, or can't reach you, get the secretary of your league to send in a copy of the minutes or a report of it. If anything is on your mind that you think the rest of the industry ought to know, anything you want to say or ask, send it along and we will give it the space it deserves or let you know the reason why.

The Showmanship of D. W. Griffith

By EDWARD WEITZEL.

NOW three years old, "The Birth of a Nation" is still going strong. No other screen spectacle has equaled its success. While the Griffith picture was among the first of its class and derived the inherent advantage of novelty, the showmanship in its construction played one of the most important parts in the unique history of its public favor. Every device known to the "show world" was employed in its making. These were supplemented by the originality, deep artistic insight, and unbounded faith of the man who created the spectacle.

Possessed of a thorough working knowledge of the laws that have enabled the great practical dramatists and producers of the past to fashion the masterpieces of the stage—in other words, showmanship in its best sense—D. W. Griffith applied his knowledge to the special requirements of the screen. From his selection of a subject to the smallest detail of production his work will square with the best traditions of "Giving the public what it wants." His showmanship is ninety-five per cent. perfect, and that is why "The Birth of a Nation" has broken all screen records as a financial investment.

Such a result could not have been accomplished, of course, without—what many earnest but mistaken writers on the subject of the stage and the screen imagine is outside the province of showmanship—artistic merit. In point of fact, it is the cornerstone of every worthy achievement; showmanship being the skill that takes the gold and the precious stones of thought after they have been mined and supplies everyone connected with their journey from the raw material to the purchaser with the best tools and conditions to secure a wide market for the product.

Showmanship, when properly directed, becomes the "handmaiden of screen art." Highbrowed dilettanti are given to regarding it with lofty disdain. Others see in it a depraved panderer whose only object is sordid gain; a trafficker in the purity and charm of an art which it debases and sells to the common rabble. Being of human invention, it has its vices as well as its virtues, but the latter qualities far outnumber the former.

The wares of the great diamond merchants, art dealers

and silversmiths on Fifth avenue reveal showmanship of the highest order at every stage of their fabrication, and also in the manner in which they are offered for sale. Each article is so made that it pleases nearly every beholder. Its intrinsic worth is so presented to the public that none of its value is obscured, a result that requires the experience and skill called showmanship in the amusement business; and showmanship is the secret of the success of "The Birth of a Nation."

Commencing with his choice of a theme, D. W. Griffith gave proof of his showmanship when he selected "The Clansman." This story by Thomas Dixon had life and movement and dealt with strong passions. It also had picturesque features which lent themselves to the large effects that were absolutely necessary if the interest and broad sweep of dramatic action introduced by the Civil War episodes in the first part of the picture were to be maintained throughout the reconstruction period. The raids of the Klu Klux Klan were the principal effects of this nature.

The struggle between the North and the South is a heroic theme, and the director's choice of incidents carried out the assertions regarding his showmanship. Griffith left nothing to chance. He picked out "surefire" situations and bits of business and transferred them to the screen with a power of effect that made clear their fullest meaning. Keenly alive to the fact that the mother who came to plead with Abraham Lincoln for the life of her son was a familiar figure on the stage, he did not under-rate the vitality of the incident when presented by a new medium. It was the same with the situation of the two young chaps, one a Northerner, the other from the South, and still warm friends when the fortunes of war brought them face to face upon the battlefield, where they died in each other's arms. Griffith did not discard the incident because it came from behind the footlights and could also be found between the covers of a book. His showmanship told him it belonged in his picture because he had the right setting for it and could give it a treatment that would add novelty and a deeper poignancy to a well tried emotional bit.

And so it goes, all through the picture! There is no experimenting, no indication of that naive ignorance of the practical side of stage and screen production which makes the works of many famous writers such brilliant failures when they undertake to express their great thoughts in dramatic form. Action—abundant, expertly accelerated and vitally essential action—chains the attention through the two hours of the picture's telling; and the psychology of its showmanship is never at fault. Even the repetition of the rescue by the Klu Klux Klan does not anti-climax the finish, the force and novelty of the onrush of the fantastically clad horsemen carrying the interest at undiminished speed.

A word concerning the ethical effect of "The Birth of a Nation." Its importance to the advancement of the screen can hardly be overestimated; nor the skill with which it recreates two of the most momentous periods of our history. It also reveals another significant phase of our national life: A story written by an ardent Southerner and produced by another Southerner equally as anxious to tell the South's side of the Civil War and the reconstruction era that followed has been shown to millions of Northern people and has excited only their admiration and sympathy. The objection that has come from the Northern negro and certain portions of the white race has not been of sufficient volume to affect this condition in any material degree. The spirit of fair play thus brought to the surface is worth more than a passing thought.

Readjustments of Standards

By LOUIS REEVS HARRISON.

THE entire system of producing moving pictures is founded on the idea of improvement, hence it is hardly too much to say that no reason exists for "playing down" among people who are not headed that way. The cultivation and training of the audience have been silently going on for many years, until that body has become more or less capable of judging screen plays, so much so that the keenest comments I have heard during the past year have come from playgoers who make no pretense of critical ability. They are simply "fans," steady patrons, who know all the artists by name and discuss merits and defects with the utmost freedom.

Without claiming superior intelligence for such persons, they go so often to the exhibitions that they begin to figure out values by effects upon themselves. They test the worth of what is shown on the screen by the sensations it arouses, or fails to arouse, in themselves. Asked why they do not like this or that seemingly superior product, they *can* tell, and there is an astonishing agreement among them on points of failure. The reviewer might be deeply impressed by the care and good taste displayed in treatment, but it is all lost on the "fan" if some apparently unimportant defect in logic kills his interest.

Children, as a rule, notice small inconsistencies, but the grown-up puts his finger unerringly upon any large disagreement between the idea of the play and the action. All go to be stirred, or thrilled, amused or moved, and all have come to recognize the difference between banal sentiment and the real thing. This collective consciousness of the audience is beginning to reject inanities and artificialities of the machine-made, studio-built piece. When pictures pall on the audience it is time to readjust standards.

We all get into the habit of thinking in ruts. The average mind is concerned chiefly with advantages to be secured for the individual in a day when really great achievement is the result of composite effort. No individual, however, is responsible for the whole picture under the present system. The producer is often overwhelmed with the multitude and variety of things demanding his attention, hence he tries to delegate matters of judgment to various departments and get at consensus of opinion. There he runs up against one or another ready-made standard by which all plays must be selected.

Despite all this, it is coming to be recognized more and more that there are no eternal principles to guide, no distinct dramatic values other than those which can be summed up and classified in what has already been done. Yet the greatest writers of other days were those least influenced by dogma. From Goethe to Bernard Shaw, the creative artists continually jarred the theorists. It is now almost fully realized that art is not didactic, not enslaved by rules, precepts and doctrines.

An interesting story, one that pleases, entertains or sets us thinking, is more or less a law unto itself. It has precedent over the criticism which analyzes and classifies it. Whether it portrays the result of complicated antecedent causes or starts with motives which lead up to results is not a matter of great consequence if it holds us in its thrall from beginning to end. We may dream our way through mystery or follow some panorama of entrancing experience—the concrete art seems to be to lead us up to some moment of absorbing interest capable of more than one development and threatening what we hope will not happen. The main point of structure is to

rightly place the crisis, or high climax nicely at some part of the finish.

It may be taken for granted without discussion that the producer wishes to give the exhibitor something which will satisfy the average audience. In going about it the producer may have to consider his contract with a certain high-priced and popular star. She also must be pleased. Screen failure means a great deal to her. The producer naturally searches for a story which will suit her ideas, and thus he takes the road to the left instead of that to the right. What he needs is a great play, in whose success she is bound to heavily participate, because she will inevitably be more representative to the audience than the dramatist.

By injecting her personality into the interpretation of a superior role under capable direction exactly the right combination is made to carry out the producer's initial purpose. While it is nearly always possible to rearrange development so as to broaden the star's opportunity, it is a wrong course to pursue to string out a series of ill-adjusted scenes merely for the sake of exploiting that star's personality. When she insists upon any such thing being done, she injures herself and all others concerned to an extent not easy to repair. From her should be won recognition that she is a vital element in a composite work.

As purely a matter of creative criticism, it is here suggested that the producer make known to star, director and author in conference that a unity of purpose and a harmony of action will best serve the individual interests of each and every factor in production. Here is a starting point for a readjustment of standards. The author naturally lays stress on the placing of his crisis and upon the arrangement of events leading up to the high point of audience interest, but he may learn much from both director and interpreter as to the most effective method of leading up to the climax of his story.

Just as in all lines of business where there is up-to-date organization, enthusiasm and initiative and unity of relation should be encouraged, not separated and repressed, as under many of the systems now existing in the studios. Individual ambition, the desire to run things, is to be expected, but it results in an autocratic, domineering and prejudiced attitude among those who should be brought to consider the common interest as superior to that of any one individual. A first move in the readjustment of standards might well be that headed toward harmony of effort.

Inasmuch as the tremendous outpouring of pictured stories, exceeding that of all other arts of expression combined, has created what might be called a "trained audience," at least a critical portion of the average audience, the sensible response is to give the right sort of answer to a more cultivated demand. Ultimately this influence will be felt in bringing added attendance to the exhibitions. No man is really working for the exhibitor's interest, and thus for the entire interest of moving pictures, who makes no effort toward measuring up to higher standards.

A readjustment of production may lead to many other happy results than that of making the business pay larger dividends. It may dispense with the poverty of ideas in the stories shown and substitute truth for error. It may do away with flashy display by temperamental personalities now afflicting us with their examples of egomania, and replace these with superior interpretation of what is interesting in human nature. With a finer agreement among the factors of production may come a deeper sympathy and higher respect from those on whom the future of moving pictures depends, the people.

No Place for German Sympathizers

Was the Biltmore on Washington's Birthday, when "The Eagle's Eye" Was Shown.

A PRIVATE showing of the first three episodes of the patriotic serial, "The Eagle's Eye," in the Grand Ball Room of the Hotel Biltmore, New York, on Washington's Birthday, demonstrated one thing very plainly—it was no place for German sympathizers. The ball room was packed, the attendance numbering around fifteen hundred, and the expose of the plotting of the Imperial German Government in America was received with every indication of approval.

Before the showing of the serial commenced Dr. William J. Hornaday, president of the American Defense Society, made a short address in which he took occasion to recall to his hearers the full extent of Germany's treachery in this country and her crimes against the laws of humanity. Dr. Hornaday did not mince his words, and if there were any friends of the Kaiser in the audience the speaker must have given them an unpleasant twenty minutes.

Dr. Hornaday gave "The Eagle's Eye" his hearty indorsement and pointed out the good that would result from showing a picture of this nature founded on facts furnished by William J. Flynn, the recently retired chief of the United States Secret Service, in as many of the cities and towns of this country as possible. It would, he said, help everyone to realize what a relentless foe Germany is, and to strengthen the determination to crush her power at any cost. Representatives from many patriotic societies were present, including the National Security League, American Flag Association, American Legion, Colonial Dames of America, Congress of States Society, George Washington Memorial Association, Guardians of American Liberty and Order of the Founders and Patriots of America.

The episodes shown have already been reviewed in the Moving Picture World. Produced by the Whartons, with King Baggot and Marguerite Snow at the head of the cast, the serial gives every promise of achieving marked success.

Eight Hour Bills Up in Kentucky

Three Measures Provide Penalties for Violation and Extra Rates for Overtime.

EMPLOYERS in general are watching with concern a series of bills which have been introduced before the legislature in an attempt to make Kentucky operate under an eight-hour working day. Two bills have been introduced into the House and one in the Senate. The principal of these bills is the Thornton Bill H. B. No. 18, referred to the Committee on Immigration and Labor, and later reported favorably and placed on the record.

All three bills provide for penalties for failure to comply with the law, and also provide extra wages for all overtime, under the House bill at the rate of one and one-third the regular pay, with a penalty of \$100 for each infraction.

The Thornton Bill calls for 50 per cent. additional for all overtime. This bill is probably the most dangerous of the lot. The only exceptions to its provisions are domestic and agricultural pursuits.

CAPTAIN ROBERT WARWICK "OVER THERE."

Captain Robert Warwick, a graduate of the last Plattsburg training camp, is in France. A cable dispatch has been received from him, bearing the single word "Safe." Captain Warwick left the United States about the middle of January under instructions to report to General Pershing, by whom, it was understood, the player would be assigned to the intelligence bureau. Captain Warwick was in Washington just prior to his departure. In the lobby of one of the big hotels a well-known motion picture director remarked to a World man: "There's Captain Bob Warwick. I'll leave it to you if there is any more soldier-like figure among all the officers we have seen here tonight." And Arthur Ashley was right.

The many friends of Captain Warwick will be glad to hear of his safe arrival.

CAPTAIN CASTLE IN ANIMATED WEEKLY.

The last motion pictures taken of Captain Vernon Castle, the late popular dancer and British flier, were made by the Universal Film Manufacturing Company at one of the aviation training camps and are shown in the current issue of their Animated Weekly. A special print of these pictures will be presented to Mrs. Vernon Castle by the Universal Company.

The Motion Picture Exhibitor

Philadelphia League Meets

Consolidated with United Exhibitors' Association—League Officials Resign and Are Re-Elected.

THE Philadelphia Exhibitors' League of America held its regular meeting at its headquarters, 313 Vine street, on Tuesday afternoon, February 19. About sixty members were in attendance, including several members of the United Exhibitors' Association of Pennsylvania, New Jersey, Delaware and Maryland. The league's president, Judge J. O'Donnell, called the meeting to order and, after the reading of the minutes of the previous meeting, he stated that the main object of the meeting was to bring about the affiliation of the United Exhibitors' Association with the Philadelphia Exhibitors' League, the two bodies uniting.

The league had decided that as this was to be done, the only fair way to bring it about was for the present officers of the league to resign and have an election of new officers by the united organization. The secretary thereupon read the resignations, which were accepted, and the United Exhibitors' League, as the coalition was called, proceeded with the election of officers for the ensuing year. The name of Judge O'Donnell was placed in nomination for president, and he, with all the retiring officers of the league, were unanimously re-elected. Following are the officers: J. O'Donnell, president; S. B. Black, vice-president; J. G. Conway, 2nd vice-president; C. H. Goodwin, secretary; B. Schnidler, assistant secretary, and Harry Green, treasurer.

Judge O'Donnell made a stirring speech on harmony, co-operation and sticking together. Among other things, he said there was no need of antagonistic competition between members and requested that where this kind of competition existed between a member and a non-member, that the former endeavor to bring the latter into the fold. Edward J. O'Keefe, of Atlantic City, did not mince matters in speaking of the stand the United Exhibitors had taken against the Mastbaum interests in Philadelphia. He said Mastbaum had ruled the exhibitors with an iron hand and exacted tithes from them with a threat to drive them out of business if they did not accept his terms for rentals. In many cases he did control certain productions, which they were obliged to get from his exchanges.

At last the exhibitors and producers have woken up and he no longer controls the output, excepting Metro, and the exhibitors were able to get their films direct from other exchanges at a lower price, minus the 10% he demanded on their bookings. He also said that out of one hundred and fifty-two licensed exhibitors, the United Exhibitors' League had one hundred and nine as members.

All the officers elect were introduced to the members and each one made a few remarks, pledging their support to the league and its president. Sam Spedon, of the Moving Picture World, was introduced and made a brief address.

As the meeting was called for 1 P. M. coffee and light refreshments were served to insure beginning the order of business promptly at 2 o'clock.

WASHINGTON STATE JOINS TAX PROTEST.

The Washington Theater Managers' Association held its regular monthly meeting on February 5 at its headquarters in the Central building, Seattle, Washington. The only business outside of the regular routine was the action taken with

reference to a communication from the North Carolina exhibitors' organization and also to a letter from the independent producers. The North Carolina association outlined its plans for protesting the admission tax and asked that the Washington exhibitors co-operate with them. This organization decided to do so by asking each of its members to send in a report of the effect of the tax to his congressman. In reply to the independent producers the secretary was instructed to write that the Washington exhibitors would co-operate with them in so far as they were able.

Manhattan Exhibitors In Session

Discuss a Number of Propositions, but Decide None—State League Meeting to Be Held March 5 and 6.

THE regular meeting of the Manhattan local exhibitors league was held at its rooms in New York City on Thursday afternoon, February 21. About thirty members were in attendance. Meeting called to order 3 P. M. The president, John Manheimer, said, after the roll call: "The primary object of this meeting is to meet Senator S. A. Cotillo of the Harlem district. Senator Cotillo had prepared a childrens' bill for introduction in the Senate and he has something to say about it and matters touching upon it." He had no sooner said this when he received a telephone message from the Senator saying he would be unable to attend. The chairman then explained that the Senator's bill was the one segregating children under twelve in seats set apart for them in theaters, under the chaperonage of a matron, to be paid a salary of twelve dollars a week. This bill does not meet with general approval owing to the matron's salary, which would probably be more than the income received from childrens' attendance in most houses. A motion made decided upon notifying delinquent members of their arrears and requesting them to pay up to still further strengthen the treasury of the league, which is free from debt and in very good shape.

During the discussion of outstanding accounts, collectable from the Madison Square Garden ball in 1916 and a reference to the per capita tax due the New York State league, it was announced that the State League would hold its annual convention in New York City, March 5 and 6.

The committee on new quarters for the league reported that the proposition of the Screen Club to rent part of their club house had not been accepted, but they were considering a location at 50th street and Broadway.

The committee to confer with Producers-Exhibitors Affiliated representatives reported that it had come to no decision, but the matter was still in abeyance. On motion a committee was appointed to confer with other local leagues on transportation, or delivery and collection of films. Chas. Waring, J. Hocheimer and Wm. Hilkemeier are the committee. It is to investigate the propositions submitted to the league on transportation.

Mr. Hilkemeier told of a resolution that had been offered in the Board of Aldermen to increase the license fee of all theaters operating under common show licenses from \$25 to \$500, according to seating capacity. Such a rule would reduce the seating capacity and necessitate alterations that would work a hardship upon the smaller exhibitors. It was decided to leave this matter to the executive committee to investigate and act upon, as it saw fit.

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Convention of New York State Exhibitors, Hotel Astor, New York City March 5 and 6

Carolina Exhibitors Meet Exchangemen

Lay Foundation for Co-operative Booking Agency—Prominent Producers Represented.

REPRESENTATIVE exhibitors from all over North and South Carolina, in called convention at Greensboro, Tuesday, February 12, laid the foundation for the Carolina Co-operative Booking Agency, which, according to the outlines furnished the World representative, will embody features never before practiced by a community booking office.

Exchangemen representing the principal producing organizations doing business in the Carolinas are working hand in hand with the exhibitors of North and South Carolina toward the formation of the Carolina Co-operative Booking Agency, which will be built up along new and progressive lines in accord with a true analysis of the rights of the exchanges as weighed against the needs of the exhibitors making for a harmonious transacting of all business incident to the renting of films to the members of the booking organization. Mutual, Fox, Paramount, Universal, Pathe, Metro and other producers' representatives present at the meeting are as enthusiastic as are the exhibitors themselves over the prospect of a sincerely co-operative organization through which both exchanges and exhibitors will receive a square deal as administered by an executive body composed of some of the broadest-minded exhibitors in the territory.

Plans in detail have not yet been perfected, but it can be stated that the office will be in operation within the next sixty days, with headquarters in Charlotte, N. C. Tentative arrangements call for organization and incorporation within the next two weeks with a working capital of sufficient size to enable the office to give the required evidences of good faith to all exchanges with whom it will deal. Every member of the exchange who receives service through it will own one share of stock in the office for each theater under his control, this insuring an even distribution of controlling power, with no monopoly, except such as the larger owners of theater holdings are entitled to. From those present at the Greensboro meeting more than eighty shares were subscribed promptly, and a final organization meeting will be called to convene in Charlotte within the next ten days to perfect the organization and open the office.

Present at the Greensboro convention was Joseph A. Golden, secretary and treasurer of the Producers' and Exhibitors' Affiliated of New York, projecting his direct plan of distribution of the products of Herbert Brenon, Ralph Ince, Frohman Amusement Company, Rialto Pictures Company, the Lillian Walker Company and the Triumph Company, but his proposition was not closed for the circuit at that meeting, and will probably be acted upon at the Charlotte meeting.

Percy W. Wells, president of the North Carolina League, is enthusiastic over progress toward the formation of the booking office and states that during his investigation of systems in vogue in different so-called co-operative booking circuits he has not seen a plan which involves such adequate regard and specific attention to the rights of both producer and exhibitor as the plan which is being evolved for the Carolina office. Most of the agreements, says Mr. Wells, which the booking offices would try to put over on the exchanges are lopsided and take into consideration only the exhibitors' side, whereas, he contends, to make such an organization a permanent success, entirely different fundamental principles must be adopted which not only will enable the exhibitor to obtain a square deal, but will guarantee to the producers adequate income from their product so that it will not become necessary for them to serve such organizations at a loss and saddle an extra profit on outside exhibitors to break even. The exchange managers in this territory realize that the Carolina plan will enable them to transact their business, covering a wide territory, through a directoral board which is composed of broad-minded business men who will be willing and anxious to look at both sides of the question.

It is contemplated opening a supply house in Charlotte in connection with the booking office, a member of the league who conducts such an establishment in this territory having offered his entire plant to the organization at cost inventory.

CINCINNATI EXHIBITORS ELECT OFFICERS.

The annual election of the Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce was held recently at the League's quarters in the Chamber, with the following result: President, F. L. Emmert; first vice-president, A. G. Hesteshimer; second vice-president, J. A. Acker-

man; treasurer, Otto Luedeking; sergeant-at-arms, Frank Willenborg; managing secretary, H. Serkowich. The new administration takes charge at once.

Indiana Branch of American Meets

Twenty-five Members Listen to Reports and Discuss Plans for Future Action.

MEMBERS of the Indiana branch of the American Exhibitors' Association met in Indianapolis Tuesday, February 19, and discussed the activities of the association for the year 1918. Although very disagreeable weather prevailed about twenty-five exhibitors from various parts of the state were present.

Frank J. Rembusch, of Shelbyville, Ind., president of the association, opened the meeting with a brief summary of the work done by the association during the past year, including the various phases of legislative work, and told of some of the things the association should do in 1918. Mr. Rembusch was followed by Ray Andrews, secretary, who gave a report of the financial condition of the association.

Following the reports by the president and secretary and a general discussion of the various questions affecting the exhibitors at this time a committee was appointed to arrange for a meeting on Tuesday, March 5, for the purpose of devising ways and means for the permanent advancement of the association. Much of the time was spent in discussions regarding co-operative booking between exhibitors, and those attending the meeting went on record as being in favor of the plan.

Mr. Rembusch pointed out what a great change had taken place in the industry, and added that in his opinion there never was a better time than the future for good prospects for the exhibitors. He said he thought the multiple programs offered will eventually cause the price of film service to come to reasonable figures again. Mr. Rembusch pointed out that it will not be long until the people of Indiana will be electing representatives to the state legislature, and he urged the exhibitors of the state to start immediately to try to pick out good candidates.

Exhibitors Continue Reel Tax Fight

Organized Theater Men of Alameda County, Cal., Place Case in Hands of Federal Officials.

THE organized exhibitors of Alameda County, Cal., are keeping up their fight against the reel tax imposed upon them by local film exchanges and their case has now been placed in the hands of Federal officials. A committee headed by Allen E. King has been busy for some time getting documentary evidence in shape, and this has been placed before Collector of Internal Revenue Justus H. Wardell, of San Francisco. The claim upon which the most emphasis is placed is that a tax of 15 cents a reel has been levied and collected on films made and released before Congress placed any tax on the footage of moving picture films. A large lot of receipted bills, showing this to be the case, has been gathered by the East Bay exhibitors, and the claim is made that about a dozen local film exchanges have been collecting this tax.

Upon the receipt of this evidence Collector of Internal Revenue Wardell sent notices to the film exchanges against which complaints had been filed, asking for a statement of their side of the matter. A meeting of film exchange managers was accordingly held and a committee of three, consisting of William J. Citron, of Fox; J. W. Allen, of Paramount, and Louis Reichart, of Metro, was appointed to call upon the Federal official. The latter has not intimated what action he will take in the matter.

OHIO EXHIBITORS FORM STATE RIGHT COMPANY.

Exhibitors of Cleveland and Northern Ohio have taken the first steps toward the formation of a company to exploit state right features. This action came following the two-day stay in Cleveland of C. C. Pettijohn, of the American Exhibitors' League, and Harry Rapf, film producer.

The exhibitors will organize a stock company and operate along the lines of the First National Exhibitors circuit, except that it is probable that they will give the actual distribution of their films to some independent exchange to handle on percentage.

Their plans call for one feature a week, the minimum price for the entire United States to be \$25,000 and the maximum price \$50,000. The Cleveland company, therefore, will be able to put its features out at from \$1,800 to \$3,000 each.

Nearly a half-dozen sessions were held during the week ended February 16, at which there were good attendances.

Sixth Annual Oklahoma Convention

American Exhibitors' Association in Convention Re-elects All Officers—Would Put Deposits in Liberty Bonds.

THE sixth annual convention of the motion picture exhibitors, now known as the Oklahoma Branch American Exhibitors Association, convened at the Lee Huckins hotel, Oklahoma City, February 5. Sixty-two exhibitors from various parts of the state were present, Oklahoma City, Muskogee and Tulsa being represented by 100 per cent. membership. The roll call of officers showed all to be present—A. B. Momand, Shawnee, president; S. H. Jones, Altus, vice-president; H. W. McCall, Oklahoma City, second vice-president; C. D. Jackson, Stillwater, treasurer, and L. W. Brophy, Muskogee, secretary.

The officers were re-elected for the coming year by acclamation. Representatives of the various film companies were present and made short talks at the open meeting. Hoyt Morrow, the representative of the First National Exhibitors Circuit, gave an interesting talk on its plan of manufacturing and distributing film.

Fourteen new members were admitted to membership. The convention went on record as being opposed to the deposit system and agreed to give preference to film companies that show a disposition to be fair.

The following resolution was unanimously adopted and a copy wired to Secretary of the Treasury McAdoo:

Be it Resolved, That the American Exhibitors' Association, Oklahoma State Branch, in convention assembled, do hereby give consent and authorize the United States Government to request that the film companies convert into Liberty bonds the vast amount of exhibitors' money now held by said film companies as advance deposits for film service, such bonds to be held by the film companies as security deposits on film service furnished to the exhibitors by the said film companies to the end that this money, which is now lying idle, may be used in the prosecution of the war. Oklahoma members of the association who are now receiving interest on advance deposits in excess of the rate paid on Liberty bonds agree to accept the reduction in interest to the amount paid on such bonds.

We further pledge our continued support of the Government in all war measures. Our screens are open to all patriotic movements and our theaters open to Four-Minute Men and other duly authorized speakers.

L. W. BROPHY, Secretary.

St. Louis Exhibitors Prospering

Biggest Business in Three Years Follows Cracking of Cold Wave and Lifting of Fuel Ban.

THE breaking of the cold wave in St. Louis ushered in an era of prosperity for the moving picture houses that is unparalleled by anything since the early days of 1915. Many other things contributed to the boom—the strike of 3,000 carmen was settled; the Fuel Administration lifted all bans and orders save the lightless Thursday and Sunday proviso, and snow which had covered the ground for more than eight weeks without a break disappeared.

Frank Tate, head of the Cella-Tate syndicate of more than fifteen houses, said the rush to the pictures was both unprecedented and unanticipated. Joseph Mogler, president of the Exhibitors' League, declared that every house in the city is reporting unusually brisk business.

D. M. Thomas of the Fox Company, Jack Weil of the World, and Manager William Sievers of the First National all declare that the distribution of films increased more than 33½ per cent. over the winter average.

Would Charge Footage Waste to Director

Head of Film Company Declares That Is the Remedy for What He Calls Incompetency.

By S. S. Hutchinson, President of American.

REDUCTION of output seems to be occupying manufacturers to some extent just now. Level-headed manufacturers have seen this crisis coming for over a year and have prepared for it. Every producer who has taken the precaution to look ahead and figure out the situation for himself has known that reduction was bound to come. No company can afford to work without profit and as the motion picture film is not usually an article which increases in value with the holding, it cannot pay to make too many just to shelve for a possible market.

For one thing, conservation in the use of the film proper is important. When you hear a director solemnly assuring you that he must waste thousands of feet of film in order to produce one picture, you may safely assume that he does not know how to make a picture and is putting up a bluff to conceal his ignorance. You might as well expect your architect, in figuring on lumber for a new house, to tell you that while only 50,000 feet of lumber will be used in the finished product, you must order 100,000 to allow for artistic

temperament in the wastage.

If the producers charged up the wastage of film to the director the abuse would soon be remedied. A wastage of film is a tacit admission of incompetency on the part of the director—he admits that he has not once had a clear outline of his picture in his mind—he has been fishing for ideas all the time.

If we had a little more horse sense in the picture business to offset the artistic temperament that we seem to think is essential perhaps we would not find it necessary to hold so many useless conferences in large hotels to discuss the motion picture situation. We know what the situation is—any level-headed business man knows enough to retrench when retrenching is necessary.

The material used in the manufacture of films is necessary just now as a war product. Cotton and nitric acid are too valuable to be wasted at the artistic whim of a vague director who has to try out thousands of feet of film before he knows what he is doing. Such a criminal waste of valuable material should not be allowed in any studio at this time. The industry should voluntarily reduce production from a patriotic motive, if nothing else, and thereby release necessary war products.

There is no necessity for a waste of material at any time. If manufacturers would employ less time in arguing over non-essential details of the situation and put a business head to work ferreting out the leaks in the industry and cementing them up there would not only be a decided gain in finances but a higher standard for pictures.

Bernard J. Durning

Director of "Aliens" at Edison Studio Rose from the Ranks and Has Made Good.

BERNARD J. DURNING, director of the Edison new six-reel picture, "Aliens," starring Shirley Mason, has risen from the ranks of studio employment, instead of stepping from the theater boards to the realm of the camera and the megaphone. He was brought up and educated in the Bronx, where he attended Fordham University. Upon leaving college he accepted a minor position with the Edison Company and worked for years mastering details.

As assistant to Edwin S. Porter, the celebrated director who started Famous Players on the high-road to success, he acquired a most valuable experience. He was also a valued assistant of John Collins, then became production manager of the Edison studio and held that position for three years, whence he was promoted to director nearly a year ago.

The studio training has made Mr. Durning a master of technique, acquainted with every angle of the game. Instead of trusting to luck and other folks' knowledge, he is enabled to guide his subordinates intelligently and to suggest improved methods. As an instance, he invented and carried into execution an entirely new idea in the lighting of the night scenes in "Aliens." Some very fine silhouette effects were the result of painstaking labor and refusal to be daunted by obstacles.

On the art side Durning is a close student of costuming, pose, design, perspective, composition and harmony. In the actual direction of the players he subordinates everything else to dramatic values. Using the quietest methods, he interprets the story and gets them to live it. There is no blind "registering" of emotions, but a clear understanding of what is to be done and a careful upbuilding of climax. Those who have seen the portions of "Aliens" already assembled express the belief that its creator will take a deservedly prominent place in the ranks of the leading directors.



Bernard J. Durning.

Col. Wm. Fox Honored at Dinner

Gold Ball Room of Astor Hotel the Scene of Brilliant Testimonial to Motion Picture Man.

MORE than a thousand men gathered in the Gold Ball Room of the Astor Sunday evening, February 24, to do honor to William Fox. In the balconies were scores of handsomely gowned women who listened to the speeches, gazed upon their relatives and friends while the males dined and, later, joined in the dancing that followed an evening of feasting and speeches.

The purpose of the dinner, as announced, was the culmination of a desire on the part of motion picture and vaudeville magnates to do honor to Mr. Fox; but the ultimate outcome was shaped to acclaim largely his unselfish philanthropy and tireless activities as expressed in the great success Mr. Fox attained in the recent "drive" for funds in aid of Jewish charities. After conspicuous service in a "drive" for funds to give succor to Jews in beleaguered Palestine, Mr. Fox, a few weeks ago, personally headed an intensive "drive" to get new members for the Federation of Jewish Philanthropic Societies.

How well Mr. Fox succeeded, as "Colonel" of the team which enrolled the greatest number, was told by men of prominence in the Jewish commercial and philanthropic field in glowing tributes to the guest of honor during the speeches that followed the dinner. Felix M. Warburg said that Mr. Fox's activities in Jewish charities dated from his boyhood, when he was himself an object of tender care by a Jewish institution while he was in a hospital. He resolved then to do his share for the unfortunate some day, and during his years of struggle to fortune he never forgot his resolution.

It was remarkable that none of the speechmakers made reference to Mr. Fox's achievements in the vaudeville field, while the dais raised above the ballroom floor, on the Broadway side of the room, was peopled by representative vaudeville magnates. The references to Mr. Fox's showmanship were all made applicable to his moving picture activities, while the only man on the dais who is strictly and exclusively concerned in moving pictures was Adolph Zukor. Of the thirty men scheduled to occupy the dais, to right and left of Toastmaster Wilton Lackaye, the following showmen have made moving pictures only a part, even though a prominent part, of their business activities: William A. Brady, Benjamin S. Moss, Sylvester Z. Poli, Lee Shubert, John J. Murdock, L. Lawrence Weber and Nicholas M. Schenck.

Arthur Brisbane sent, from Washington, a letter read by Joseph Johnson, which was, perforce, substituted for a speech by that brilliant journalist that the guests regretted could not be delivered. That part of Editor Brisbane's letter that referred to Mr. Fox's activities in the field of motion pictures is given as an index of a somewhat revised, if not entirely altered view, of the screen's opportunity for great usefulness. Mr. Brisbane wrote, in part:

"Better than the spoken word, infinitely better than the word written, the lifelike moving picture talks directly to the brain. Men have used the spoken and written word for a few centuries only. They have used their eyes as men for a quarter of a million years and for millions of years before that as animals.

"The eye tells the mind instantly. The eye sees an entire picture, and all sides of any truth, moral or scientific. To put good thoughts, noble actions, important truths, into pictures that move, is to prepare food for the human brain—and there is no more important work than that.

"Besides being educational, the moving picture offers the nation relaxation, at a time when it is needed, when the mind is tired and anxious. The moving picture in its power of instant presentation is as much of an advance upon the printing press, as was the printing press upon the illumined manuscript, and the old hieroglyphics. Mr. Fox is one of the few who have come through the rush and struggle of a new field of adventure with colors flying and success assured. Those who appreciate the importance of the work in which he is a leader honor modern progress when they honor him."

Diners who have become accustomed to theatrical feasts in New York expected a generous flow of sarcastic heralding from Rennold Wolf, who acted as "advance agent" for Mr. Fox in presenting witty side-lights, done in false colors, to illuminate the guest of honor's past. None were disappointed. Raymond Hitchcock made a particularly witty speech, and George M. Cohan mixed humor with sincere tribute.

Judge Victor J. Dowling approached nearer to real oratory

than did any other speaker—if we may except the concluding remarks of the toastmaster. Mr. Lackaye was efficient in office as well as witty in his "asides," and in the end made a few remarks on the subject of patriotism that breathed the best instincts of loyalty to the cause of democracy. Judge Dowling concluded his speech with a graceful tribute to Mr. Fox and then presented a gold tablet, suitably inscribed, to commemorate the event as well as to bear lasting record of the showman's public service.

The diners rose to their feet when Mr. Fox was introduced; when Judge Dowling was presented, and again when the Judge, in referring to Jacob H. Schiff, paid tribute to the venerable leader of Jewish advancement in the United States. Mr. Schiff sat next to Judge Dowling, on the dais, and rose to acknowledge the applause that greeted the mark of courtesy. Three interludes of delightfully artistic accomplishment were provided by Signor Amato and Mme. Alda, of the Metropolitan Opera House, who each favored the diners with solos, enthusiastically encores, and also gave the duet from "Tales of Hoffman" as a final favor to the assemblage.

F. I. L. M. CLUB ENTERTAINS AT CLARIDGE.

On Saturday evening, February 23, the F. I. L. M. Club held a banquet and dance in the ballroom of the Hotel Claridge, New York City. A most delightful menu was served from nuts to coffee. During the serving of the meal several artists, furnished through the courtesy of the U. B. O., provided an entertaining program. Dancing began about 10 o'clock and continued until 1. Among those present were Mr. and Mrs. H. E. Friedman, Mr. and Mrs. E. M. Saunders, Mr. and Mrs. T. J. Connors, Mr. and Mrs. E. H. Wells, Miles T. Gibbons, Mr. and Mrs. W. E. Rayo, Arthur J. Silverman, Anna Uswold, John J. Daley, B. Woody, S. Zierler, Rose L. Luedman, Francis Harowitz, Charles H. Moses, A. Starlight, Mr. and Mrs. H. F. Janis, Pearl E. Tucker, L. Zalondek, Mrs. Herbert F. Titlar, Sam Spedon, Robert H. Silverman, C. B. Price, J. M. Chadwick, Mr. Hammel and Joseph Klein. Everyone received an appropriate favor of modern headgear, scuttles of coal and balloons of all colors and sizes.

HELENA, MONT., TO HAVE \$200,000 PICTURE HOUSE.

The new Marlow Theater, Helena, Mont., representing a \$200,000 investment, is scheduled to open this month. The house will have a seating capacity of 1,300 and will embrace every conceivable convenience for the comfort of the patron. The playhouse will be one of the most beautiful picture theaters in the state, and will be devoted to motion pictures, vaudeville and road shows.

C. W. Eckhardt will manage the theater for the Ansonia Amusement Company of Butte, which has the lease on the house. Mr. Eckhardt has been connected with the Ansonia Amusement Company for a number of years, having managed the Orpheum and Princess theaters in Butte for this company.

VICTORY THEATER TO BE REBUILT.

Schwind Realty Company, Dayton, Ohio, owners of the Victory theater in that city, which was recently destroyed by fire, will rebuild the house. Plans are now being drawn for the new structure. It is estimated that \$100,000 will be spent on the new theater.



Regent Theater, Indianapolis, Ind.

Visit to Rothapfel's Home Town By F. H. Richardson

Personally Conducted by the Motion Picture Impresario, a Party of Picture Folk See the Famous Home Theater

ON WEDNESDAY, February 20, it was the writer's privilege to witness the very remarkable home-coming of a very remarkable man. It was a thing well worth viewing because it illustrated the possibilities of a combination of pluck, stick-to-itiveness and real ability.

Ten years ago, in a very small theater in a very small town in the coal regions of Pennsylvania, a man, unknown to even local fame and entirely without capital or influential friends, started business as an exhibitor. A more unpromising surrounding or theater clientele could hardly be imagined. The theater was up one flight of stairs at the rear of a plain, ordinary saloon, where beer was served to all at six schooners for a quarter, the embryo exhibitor graduating into that position from a job behind the afore-said bar. The then none-too-clean, all-too-small little "theater" was all he had to start with.

But in addition was that intangible something we call vision. The man was a dreamer of dreams. He was an idealist, with the vigor of purpose necessary to accomplish his dreams against the sneers of an unbelieving world. That was a brief ten years ago. Today we find this man part owner and managing director of two of the leading silent drama theaters of the country, one of which probably occupies space on ground having higher monetary value per square foot than that of any other land occupied by a theater, dramatic or otherwise, in the entire world. I refer to Samuel Rothapfel of the Rialto and Rivoli theaters, of Broadway, New York City.

In considering the above it should be remembered that the writer is not one accustomed to handing out unearned bouquets. He has, in fact, rather vigorously opposed Mr. Rothapfel in certain matters in the past. Also he was one of the "unbelievers." Honest confession is good for the soul, and I am willing to make mine. Mr. Rothapfel has amply proved his case, and today stands in the mind of the writer as the leading and pioneer exponent of artistic presentation of the photoplay of this and—so far as I know—any other country. Ample proof of this is found in the fact that the Rialto theater has upon several occasions done the almost unbelievable total of, in round numbers, \$21,000 in a single week, and, on the basis of "the proof of the pudding is in the eating," it must be considered that friend public would hand no manager that sum of money within seven days unless that manager was delivering the goods.

Kindly understand the foregoing is no mere verbal bouquet. The writer has, as before intimated, opposed Mr. Rothapfel in the past. He did so honestly and conscientiously; also he did so on what then appeared to be perfectly good grounds. Today the writer is thoroughly convinced that Samuel Rothapfel deserves his hearty support, as well as the support of every man who has the best interest of the silent drama at heart; therefore as an honest man he can do no less than say so. My compliments to Samuel Rothapfel! May it never again be my duty to oppose him in any particular, for to oppose the man who has actually accomplished such really wonderful results would indeed be unpleasant.

And now to my story. At the invitation of Mr. Rothapfel the following party journeyed to Scranton, Pa., on the date mentioned: Mr. Rothapfel, Mrs. Rothapfel, Florence Turner, Miss Valentine Grant, soon to be seen in the new super-production, "The Belgian"; Lois Meredith, of the Vitagraph; Elinor Masters, of Bluebird fame; Mary Lawton, dramatic reader and actress of note; Sidney Olcott, director, who needs no introduction; Larry Trimble, director for the Hepworth Company and particularly for Miss Florence Turner; Fred Thompson, director, also requiring no introduction; Sheldon Lewis, of "Hidden Hand" fame; Phillip E. Bosen, assistant to Larry Trimble, and expert photographer; Pat O'Malley, who was with Sidney Olcott in Ireland and the East; Frederick Coburn, famous amateur photographer and expert cameraman, and F. H. Richardson, Moving Picture World. Clara Kimball Young, Virginia Pearson and Marguerite Clarke had expected to come, but weather conditions had thrown their work so far behind that it was found to be impossible.

At Scranton the station platform was a literal sea of

humanity, through which a lane was only opened by strenuous methods. At the Strand theater Mr. Rothapfel introduced the various ones to an audience which filled literally every available square foot of space, including the lobby, and overflowed to the center of the street. Each one was accorded a hearty reception. Rothapfel himself was given an ovation lasting several minutes, Scranton being but a few miles from his old home—Forest City—and claiming share in him as the favored son of that section.

After a brief reception the party motored over roads varying from awful to terrible (ice and snow) through Carbondale, sixteen miles away, where the main street was lined with a mass of men, women and children, waiting for a glimpse of Rothapfel and his company, and on to Forest City, where is located the little theater in which he first blossomed forth as an exhibitor about nine years ago.

It is indeed a far cry from the "Home Theater" of Forest City to the Rialto and Rivoli of Broadway. To reach the former you scramble down a short hill from Main street, walk up a flight of stairs, pass through a "lobby" extending across the rear of the building and through swinging doors into the little theater, just at the right of the screen. The entrance, which also is the exit, and the only one, is not in the screen wall, but in the side wall at the right of the screen. The ceiling is twelve feet high at the screen end. The floor slopes upward toward the rear. The room is maybe fifty feet long by thirty wide. It is all the very most ordinary of the ordinary, yet we are told Mr. Rothapfel actually did create in these unpromising surroundings and with these almost impossible crude things something sufficiently out of the ordinary to attract at least local attention, and to encourage him to seek larger fields. And it is only after viewing the start, knowing the comparatively short lapse of time and the tremendous difficulties to be overcome and the reality of today, that one arrived at a competent understanding of the man Rothapfel and what he has accomplished.

I think every child and most of the grown-ups for many miles around were on the job to welcome the returned wanderer. Mr. Rothapfel's home-coming must have been highly gratifying. The whole landscape was smeared up with humanity, all intent on seeing the friend of other days and present hero of Broadway.

After a brief period for inspection and picture taking we were motored back to Carbondale, where was a combined welcome home for Rothapfel and Red Cross benefit ball, which packed the armory drill hall to standing capacity, some even draping themselves on the iron trusses supporting the roof. Rothapfel was again the center of attraction. He introduced the others to recurring waves of applause. From the Red Cross viewpoint the affair was one huge success. From Mr. Rothapfel's point of view it surely must have been the same.

And so we all went back to old Broadway next day, stepped back onto our various treadmills and again began the grind, but with another picture to add to that wonderful collection in the halls of memory, and with an added respect for the man Rothapfel and the work he has done.

WAR TRADE BOARD READY FOR APPLICATIONS.

Of interest to exporters of motion picture films is the announcement of the War Trade Board that it is now prepared to receive and consider applications for the export to Holland and Sweden, for domestic consumption, of motion picture films when in exchange, foot per foot, with films of similar manufacture.

Holland and Sweden have already concluded temporary agreements of a limited character with the United States, and it is in view of this fact that this step, in which Great Britain and France join, has been taken.

SCENARIO WRITERS JOIN WORLD FILM.

Rosalie Ashton and Beatrice Morse, collaborators on magazine and screen stories, have left Goldwyn and are now members of the scenario staff of the World Film Company. They are the authors of "The Undertow," "The Chastening," "The Brigadier-General," "Humility," "Rounding Off the Corners," "The Trail That Leads Nowhere," "My Little Sister," and others. They are now engaged on a story of the Orient for Montague Love.

Howard-Wells Plan Broader Activities

Louis Goodman Buys Into Company and Is Chosen General Manager.

LOUIS GOODMAN, prominent local attorney and newspaper man, becomes general manager of the large and constantly increasing theatrical activities of the Howard-Wells Amusement Company, with head offices in Wilmington, N. C., and has become financially interested in that corporation to the extent of a sizable figure.

James Howard and Percy W. Wells have conducted a theatrical business in Wilmington for the past twelve years, which had its inception in a small tent on North Front street and has been constantly enlarged until they now control all of the five theaters in Wilmington, operate a theater at Camp Greene, Charlotte, N. C., and are becoming largely interested in states rights productions for their territory. They are also launching a portable outfit with which it is planned to give one-night stand picture shows to small hamlets and villages throughout the state. It is planned to put out at least a dozen such touring "companies" at an early date.

Mr. Goodman, who assumes managerial reigns over these extensive holdings and projects, has had experience with a road attraction and also newspaper experience which will be valuable to him in his new position. The former Howard-Wells organization remains the same with Mr. Wells, president; Mr. Howard, secretary-treasurer; D. M. Bain, publicity and booking manager, and Carl B. Rehder, manager of screen and program advertising.

Strand Places Dedicatory Tablet

Patriotic Act of Twenty-two Employees in Joining the Service Commemorated in Bronze—Ceremonious Unveiling in Theater's Lobby.

ON MONDAY, February 18, in the lobby of the Strand Theater in New York City, was unveiled the bronze tablet dedicated to twenty-two of its former employees who volunteered their services in the United States Army. The full orchestra of the theater and about two hundred guests and spectators assembled in the lobby. The exercises were started by the orchestra, playing a prelude, after which Doctor Wilson, publicity manager of the theater, introduced Sam Spedon, of the Moving Picture World, who made the unveiling speech. Just before he withdrew the flag that covered the tablet he said: "This is a simple ceremony accorded by the management of this theater to a few patriotic employees, men from among the people who have served the management faithfully and are now serving our country. Here in the lobby of this theater, one of the many theaters of the people, we dedicate this tablet. May it and this theater long remain as a monument of the people, for the people."

The orchestra followed the unveiling with "The Star Spangled Banner." An address was made by the Rev. George Waring, chaplain at Governors Island, and a prayer was offered by the Rev. M. Blum, rabbi in the Police Department, which brought the ceremonies to a close.

Film Fires Mainly Due to Smoking

So Declares National Protective Association as Result of Investigation of 157 Cases.

SMOKING is the main cause of fires in motion picture exchanges and theaters, according to an investigation made by the National Fire Protection Association. This association has made a tabulation of 157 reported fires involving these and found that in 42 cases the conflagrations were due to causes common to all risks, but 67 were due to special hazards of the motion picture business.

Of the first named 22 of the fires were due to smoking and 12 to lighting. Of the last named, 13 fires were started by the ignition of films during the operation of the projection machine; 9 were caused by electrical troubles incident to the operation of the projection machines, and 7 fires were caused by other exposure of films to the arc light of the machine.

In its report the National association recommends that smoking should be absolutely prohibited in film exchanges and booths in all sections of the country; that lights in rooms where films are stored or handled should be protected by wire guards or vaporproof globes; that the use of fireproof valves should be insisted upon, and that employees should be informed as to the extreme combustibility of the films which they handle.

"FLOOR BELOW" LAID IN NEWSPAPER OFFICE.

In "The Floor Below," Goldwyn's next production starring Mabel Normand, a number of scenes are laid in a busy newspaper office. Types known to all newspaper workers are found there, and some unique characters as well. Mabel Normand herself plays a part entirely new to her. She is the copy girl, who trudges back and forth with the work of editors and typesetters. By turns she is a slave to duty and an ally to the spirit of mischief, adored by the men with whom she works when she is not causing them to swear at her for her pranks.

By far the most amusing character outside of Patricia O'Rourke (played by Miss Normand) is Stubbs, a grizzled veteran who is none other than Melva Morgan, who edits the woman's page. He answers questions of the lovelorn, suggests recipes for food conservation, advises mothers how to cope with growing girls and fulfills generally the exalted function of a feminine mentor. In reality he is gruff, very masculine and a misogynist. This fills Patricia O'Rourke with glee, as indeed it did Miss Normand when the photodrama was under way.

BEN BRODSKY RETURNS FROM ORIENT.

Ben Brodsky, well known through his long connection with moving picture enterprises in the Orient, arrived in San Francisco a few days ago from Japan with a wonderful collection of films made in that country by the Ben Brodsky Moving Picture Company. During the past year he has toured Japan with a company, covering about six thousand miles and touching the leading points of interest. Full co-operation was had from the management of the Imperial Japanese Railways. Mr. Brodsky will probably take the films to New York before returning to Japan.



Dedicating Tablet Erected in Strand Theater, New York, in Honor of Employees Now in the Army.

Fairbanks Runs Rodeo in Bay City

Rolls Up \$35,000 for War Community Fund, Doubling Los Angeles Record—"Why Not?" He Asks.

DOUGLAS FAIRBANKS gave San Francisco a taste of pioneer days when he invaded the Coast metropolis at the head of a band of Indians, vaqueros and cow-girls, paraded Market street, stampeded a crowd to Ewing Field and thereby enriched the coffers of the War Community Fund to the extent of \$35,000. Before coming here he received glowing reports from Mary Pickford as to the manner in which people might be expected to turn out, and in this was not disappointed, as the streets were jammed with humanity during the parade and Ewing Field was not



Douglas Fairbanks Riding Through Market Street.

able to accommodate all who desired to gain admittance. So great was the overflow that at the last minute a performance was planned for the following day and this likewise was a rousing success, even with but limited advertising. Before the rodeo Fairbanks whooped it up a little in the suburbs of the Greater San Francisco, appearing at the Auditorium Theater, Oakland, with Dustin Farnum, William H. Crane, George Primrose, Winifred Kingston, Edith Chapman and others of stage and screen fame, rolling up \$2,000 for the fund.

The Fairbanks party was met on its arrival here by Mayor James Rolph, Jr., who also wears boots, rides wild horses, shoots glass balls and will be the next Governor if the professional politicians do not hogtie him. The introductions were effected while "Doug" was balancing himself on his hands on the hood of an automobile and kissing the stars on the American flag painted on it. Before his departure he expressed a desire to come back and stay longer; he lauded the climate as the most perfect he had ever seen and expressed astonishment that the city was not encircled with moving picture studios. He secured more than twice as much money here as he did at the Red Cross benefit event recently held at Los Angeles, but would say nothing about this other than "Why not?"

To Stop Exportation of Stolen Films

New Government Rule Requiring Examination Before Shipping Will Operate to Film Men's Advantage.

THE stealing, duping and pirating of motion picture productions, along with their subsequent exportation to other countries, have long been one of the troublesome problems of the film industry. The National Association of the Motion Picture Industry now believes that it has hit upon a certain means of eliminating this menace.

The United States government has just ruled that all films consigned to foreign countries must be submitted to examination 72 hours before sailing time. The announcement of the Collector of the Port of New York reads: "Any special article difficult of ready examination on the pier, such as concerns films, motion picture machines, phonograph records, musical instruments, etc., must be submitted for examination at room 123, Custom House, at least 72 hours before departure."

The National Association is arranging to furnish the Custom House authorities with official lists of all lost and stolen films and the proper concerns rightfully controlling

them. All films submitted for exportation will be checked up by those lists and, of course, stolen, duped or pirated productions will be quickly detected. Thus the new government ruling, which, at first, might have been looked upon as a hardship, will prove of tremendous value to the whole industry.

Shuts Off Birmingham's Sunday Shows

Mayor of Alabama City Serves Notice on Exhibitors and They Move for Referendum.

MOVING picture theaters in Birmingham, Ala., will not be allowed by the city commission to operate on Sunday after April 14, according to an announcement by Dr. N. A. Barrett, president of the commission, at its meeting on Thursday, February 14. Petitions immediately were put in circulation by the theater men seeking a referendum on the proposal.

Theater managers must secure an election before April 14 unless they wish to close down on Sundays, according to an interpretation of the order issued Thursday morning by President Barrett, at the request of counsel for the moving picture men. Dr. Barrett said that unless the election was held by April 14, the theaters would be closed on April 21, and that the date set was the absolute limit. Mr. Coleman, a lawyer for the theater managers, thanked the commission for its stand and said that the show owners were entirely pleased with the situation. Petitions are now being circulated, and the picture men feel confident of winning the hard-fought battle.

The agitation was started in Birmingham over a year ago, resulting in permission for the shows to run for a certain length of time, to ascertain what objections could be found to Sunday operation. After a fight before the city authorities, it was decided to allow the shows to run until further complaint was made, which complaint was presented to the commission a few weeks ago by the Protestant Pastors' Association of Birmingham.

The city commission is required, under the five commissioner act, to submit any question to a vote of the people when petitioned to do so by 1,500 qualified voters of the city.

At Leading Picture Theaters

Programs for the Week of February 24 at New York's Motion Picture Houses.

THE STRAND.—Mae Marsh in a screen version of Frank L. Packard's novel, "The Beloved Traitor," was at the head of the Strand program the week of February 24. The actions shift from the fishing banks to the studios of New York's Bohemian art circles. Goldwyn made the picture. "The Man Eater," one of James Montgomery Flagg's "Girls You All Know" series, was the special feature. "Around Central Arverne, France," and the Topical Review were also shown.

THE RIALTO.—Billie Burke in "Eve's Daughter," a Paramount picture adapted from Alicia Ramsey's play of the same name, was the leading player at the Rialto. Lionel Atwell and Florence Flynn, of the original company, are in the cast. A scenic of Yellowstone Park, the Rialto Animated Magazine and a Drew comedy, "Before and After Taking," completed the picture program.

THE RIVOLI.—"The Sign Invisible," a "First National" attraction, produced by Edgar Lewis, with Mabel Julienne Scott in the principal role, was the picture feature at the Rivoli. A Paramount-Sennett comedy, "It Pays to Exercise"; a scenic and the Rivoli Animated Magazine were included in the program. The Rivoli Chorus, Greek Evans and pupils from the Luigi Albertieri Ballet School were the other features.

EIGHTY-FIRST STREET THEATER.—Olga Petrova in "The Light Within" the first half of the week. Dorothy Dalton in "Flare-Up Sal," the latter half.

BROADWAY.—"Tarzan of the Apes" is still standing 'em up at the Broadway.

LYRIC.—"Revelation," featuring Mme. Nazimova.

IMPOSTOR ASKING WAR TAX.

Collector of Internal Revenue Charles V. Duffy of Newark, N. J., is in receipt of a warning from Commissioner Daniel C. Roper of Washington to the effect that impostors are representing themselves as revenue collectors and attempting to collect the war admission taxes from motion picture houses. Exhibitors should heed this warning, and pay no money to unauthorized persons.

Shaw Making Pictures in South Africa

Former Edison Producer Now Associated with Joe Fisher in Active Opposition to Trust.

ERNEST PALMER, representing the Harold Shaw Films Productions, of Capetown, South Africa, has arrived in New York again to familiarize himself with American conditions, after an absence of several years. His immediate purpose concerns showings, in this country, of



The Shaw Studios Near Capetown.

the productions now under way at the Shaw Studios, at Sea Point, on Table Bay, near Capetown. Mr. Palmer brings an interesting account of Mr. Shaw's activities and, in an interview with the World representative gave an excellent idea of manufacturing and exhibition conditions in that far-off land.

"The war restricted conditions more than ever in South Africa," said Mr. Palmer, "and this fact has given Mr. Shaw an opportunity to produce and distribute his productions to an advantage. Joseph Fisher, who is the biggest factor in opposition to the South African Film Trust, is interested with Mr. Shaw in producing features and will attend to the matter of exhibitions when productions are ready for release.

"It might be imagined that a producer would be handicapped by the lack of professional screen players in South Africa, but Mr. Shaw proposes to obviate that natural drawback by producing subjects that will lend themselves to native types and talents. His wife, Edna Flugrath, is his leading woman and will be supplied with roles that will give her the principal interest in the screened stories.

"Mr. Fisher has established himself as a successful independent exhibitor through his showmanship and reliability, and has become one of the most popular picture magnates in South Africa. He opposed the Trust by clean methods, and has arrangements whereby he places feature attractions in the town halls, community managed, in all of the principal cities. Town halls where Mr. Fisher shows films include Johannesburg, with a seating capacity of 2,700; Capetown, 1,600; Durban, 3,000; Kimberley, 750; Pretoria, 600; Port Elizabeth, 800; East London, 750; Maritzburg, 800, and Bloemfontein, 700."

Mr. Palmer declared that Mr. Shaw's studios will be equipped with every modern appliance, even though the start was made with only an abandoned carbarn. The building has been entirely reconstructed, and added to, that the equipment may be complete. It is ideally located in a suburb of Capetown, right on a trolley line. The grounds are provided by nature with a great variety of "locations," with Table Bay, and a broad stretch of beach in front, while Lion Head Mountain rises inland at only a little distance.

"When I left Capetown, Christmas Day," said Mr. Palmer, "the studio was nearing completion, and by this time Mr. Shaw's first production, 'The Rose of Rhodesia,' made in his new location, will be all completed and probably exhibited. Mr. Shaw is managing director and chief producer of the Shaw Films Productions, and his success may be indicated in his first South African picture, 'Winning a Continent,' which he made for the South African Film Trust, where it was locally shown, and then sent to America. It has been exhibited here under a different title.

"Mr. Shaw, like myself, is an American," continued Mr. Palmer, "but it has been some years since he directed for

Edison and the Universal in this country. Going abroad he first went to England, where he created for the London Film Company 'The House of Temperley,' shown at your Strand here in New York, believed to be the first really great production made in England. While with the London Film Company Mr. Shaw displayed a genius for developing new talent, and in South Africa he will depend largely upon this aptitude for developing players in roles supporting Miss Flugrath. With him, as photographer, is Henry Howse, an English expert."

In the letter of introduction which Mr. Palmer brought to the World from Joseph Fisher, the writer said: "We have done an exceptional business in South Africa with the much-discussed film, 'Enlighten Thy Daughter,' after it was barred from exhibition in the Cape Province. This very fact greatly boomed the film in other parts of the country, with the result that hundreds were turned away at every exhibition. We are now touring 'The Submarine Eye' and 'Parentage,' both of which are drawing packed houses. 'Rasputin, the Black Monk,' our latest importation, seems destined to become another big money-maker in our territory."

Readers of the World who seek first-hand information concerning the South African situation will receive courteous responses to letters addressed: Ernest Palmer, The Alcazar, Apartment 56, 215 Manhattan avenue, New York. His telephone number is Academy 1710.

William Russell Back on the Job

Stalwart Player Getting Ready for Production of "Adrienne Gascoyne," His First Independent Work.

WILLIAM RUSSELL, action star of the motion picture drama, athlete as well as film favorite, is at work on his first production with the new William Russell Productions organization at his studios in Southern California. Mr. Russell, who arrived on the coast from New York, only a week ago, jumped right into hard work on the



William Russell.

first of his new productions, under the working title of "Adrienne Gascoyne." It is the name of the principal feminine character—a fascinating young woman, half buried in diamonds, who decides in the long run that kind hearts are more than tiaras, and true love more desirable than tainted millions.

The drama is based on a story of the same title written by William Hamilton Osborne, New York lawyer. While master in chancery of New Jersey Mr. Osborne wrote "The Red Mouse," a striking speaking stage success, dramatized as "The Prosecutor," and other plays and stories.

Mr. Osborne's story, "Adrienne Gascoyne," is one of the strongest he ever wrote. It deals with the efforts of a pair of South African crooks, Adrian Gascoyne and his wife, to win a fortune in America out of the old and exploded crucible scheme of making diamonds.

SOME AMUSEMENT COMPANY SUES MASTBAUM.

Stanley Mastbaum, the Stanley Booking Company, of which he is the head; the Metro Pictures Corporation of New York and the Metro Pictures Exchange of Pennsylvania are accused of forming an illegal combination in violation of the Sherman anti-trust act in a bill in equity in the United States District Court in Philadelphia by the Some Amusement Company of that city. The complaint charges the defendants with having formed a local "trust" and with using illegal methods and threats against exhibitors who refuse to enter into contracts with them. The court is asked to compel Mastbaum and the Stanley Company to relinquish their stock holdings in the Metro corporations. No date has been set for a hearing.

Chicago News Letter

By JAS. S. McQUADE



"Birth of a Race" Promoters Under Fire

Brokers Arrested for Non-Compliance with State Law Which Bars the Sale of Unlicensed Stock.

THE article in my Chicago letter of the issue of February 23 on the plan of selling stock for "The Birth of a Race" has since been followed by a brisk campaign in which all the dailies of the city have joined. Attorney-General Brundage, of Illinois, and his assistants have investigated the Birth of a Race Photoplay Corporation and ascertained that the organization had failed to take out the state license which permits the sale of its stock here. It also was found that a number of other stock selling organizations were violating the law known on the statute books as the "Blue Sky Law." Each of the violators will be prosecuted to the limit, the attorney-general states.

F. W. Sherwood, a broker who was caught in the act of selling stock of the Birth of a Race Photoplay Corporation, was arrested by the attorney-general's order on the charge of trading in unlicensed stock, and Giles P. Cory, of Giles P. Cory & Co., who has been a broker on La Salle street for seventeen years, was also arrested on a similar charge. Mr. Cory was immediately released on cash bail and awaits trial.

These arrests created a sensation among the purchasers of the stock of the Birth of a Race concern, and the attorney-general's quarters were besieged by telephone and personal calls. Gradually it developed that the printed matter distributed by the firms engaged in the sale of the Birth of a Race concern's stock bore the names of prominent men, national and local, who were represented as being personally interested in the big production. Among those listed were former President William H. Taft, Governor Frank O. Lowden, of Illinois, the Rev. Jenkin Lloyd Jones, Julius Rosenwald, and many others. When these men denied being connected with the enterprise, the stockholders became still more uneasy, but they quieted down considerably when it was learned that the big film, "The Birth of a Race," is already under way and that the cost of production had already been secured by the parent concern.

An investigation of the past record of F. W. Sherwood, who was arrested for selling unlicensed stock, served to throw discredit on the methods used by the stockbrokers who had charge of the sale. Under the name of F. W. Snook, Sherwood is said to have been convicted of embezzlement in Milwaukee, some time ago, and sentenced to Waupun penitentiary for two and a half years. Buyers of stock accuse Sherwood of having used his supposed Masonic connections to secure business. In answer to a telegram sent Waterloo (Wis.) chapter, Royal Arch Masons, the secretary replied that F. W. Snook was expelled December 20, 1916.

Developments during the past week revealed that the Birth of a Race Photoplay Corporation was organized under the laws of Delaware, July 12, 1916. The stock issue was 100,000 shares, each share having a par value of \$10. The entire issue, with a value of \$1,000,000, was turned over to Edwin L. Barker, the president, and his associates. Under the laws of Delaware there is no requirement to furnish a statement of the corporation's finances, not even to the stockholders.

In return, Mr. Barker gave the corporation the rights to the script of "The Birth of a Race," good-will, etc. He then turned back to the corporation 80,000 shares of the stock, to be sold to finance the production of the picture. Of the remaining 20,000 shares held by President Barker 9,500 were sold or given as bonuses to various persons who have served the corporation without monetary remuneration. The 10,500 shares then remaining have been tied up in trust arrangements, so that they cannot be sold to the detriment of the corporation.

Of the 80,000 shares set apart to finance the production

50,198 have been sold, realizing about \$350,000, netting, after deducting the cost of overhead expenses, advertising, etc., \$264,393. Of the latter amount \$232,662 has been expended on the production of the picture, up to the present time.

The 30,000 shares remaining of the 80,000 have been sold and subscribed for, and upon them partial payments have been made to Giles P. Cory & Co., fiscal agents of the corporation, sufficient to supply enough money to complete the film, it is said, even if no further payments are made.

Orville W. Lee, secretary of the Birth of a Race Photoplay Corporation, furnished the foregoing financial data.

On page 1111, of this publication, issue of February 23, there appears an interview with William L. Sherrill, president of the Frohman Amusement Corporation, which is making the production of "The Birth of a Race." There it is stated that "Director Noble expects that an additional three or four months will be necessary to complete the production." This does not tally with statements made here by people connected with the concern, who have given out that only a few weeks are required for its completion.

Illinois Quota Considered Too High by State Committee.

The meeting of the organization committee of Illinois exhibitors appointed at Fraternity Hall, Wednesday afternoon, February 13, to represent the state of Illinois on the direct-from-producer-to-exhibitor plan, was held Friday afternoon, February 15, in the quarters of the M. P. T. O. Association, in the Mallers building. All the seven members of the committee were present, and considerable discussion was centered on the plan of distribution, with the result that a sub-committee, comprising Louis H. Frank, of Chicago, and W. D. Burford, of Aurora, was appointed to get legal advice and report.

The quota of 188 names for the state of Illinois was considered too high by the committee, and after the question was thoroughly discussed, it was finally agreed that it be held over for still further discussion before a representative meeting of exhibitors from the entire state. This meeting will be called just as soon as a concrete plan has been decided upon by the organization committee.

Joe Hopp Badly Hurt.

Joseph Hopp, president of Chicago Local, M. P. E. L. of A., sustained severe injuries by being struck by a street car at the corner of Division and Dearborn Monday evening, February 18. Mr. Hopp was returning from a meeting of his lodge at Medinah Temple, and was waiting for a car at the time. An automobile ahead of the car caused the driver to bring it to a sudden stop and this made Mr. Hopp start back suddenly. He slipped and fell forward, the front of the car striking him on the nose. He was carried to a nearby drugstore, where he received first aid, and was then taken to the American Hospital. While doctors believe that he has not sustained any serious injuries, he is suffering much pain in the left side, which was badly bruised. He also sustained a deep gash on the nose. Mr. Hopp was able to bear removal to his home the night of the accident, and was again taken to the American Hospital Tuesday morning, where the doctors examined him and were still uncertain as to whether he had been hurt internally or not. Mr. Hopp's numerous friends in the city are thankful that his injuries are not more serious, and they await with the deepest interest his speedy recovery.

Kahn Organizes Emerald Exchange.

Albert L. Kahn, well known in film circles in this city, having been employed for seven years in various capacities at the Chicago branch of Universal, came in from Kansas City last week, where he now manages the Quality Film Exchange. Mr. Kahn recently organized an independent film exchange of his own in Kansas City, which will be known as the Emerald Film Exchange.

Asher Congratulates Spanuth.

H. A. Spanuth, president of the Commonwealth Pictures Corporation, this city, recently received a letter from Nathan Ascher, of the Ascher Brothers' big circuit, complimenting him on the great success of "The Frozen Warning," in which Charlotte, widely known for her daring and spectacular feats as an ice skater, appears in the leading role. "I consider it to be one of the best box office attractions of the season," wrote Mr. Ascher. "The fact that the Central Film Company is receiving an unusual number of bookings for this production and that it has been playing to capacity houses speaks for itself."

Matt Moore a Selig Leading Man.

Matt Moore, brother of the well-known photoplayers, Owen and Tome Moore, arrived in the city Sunday afternoon, February 17, from New York to join the Selig company now engaged in the production of "The Wild Goose Chase." Mr. Moore is playing the leading part, opposite Hazel Daly. The extreme cold spell of weather, which struck Chicago early last week, has proved ideal for the taking of the Greenland scenes in "The Wild Goose Chase." These scenes are being filmed on the shores of Lake Michigan, bordering the sand dunes of northern Indiana, where great fields of ice and banks of snow are piled up. High up on a mountainous ledge of ice is a large schooner, built especially for this scene, and which was burnt and blown up Wednesday, February 20, to correspond with the realism called for by the story. Over sixty pounds of dynamite were used for the explosion, which has been described by those who viewed it as an awesome spectacle. Harry Beaumont is directing this Selig feature, and Lucius C. Wheeler had charge of all the arrangements for the big scenes taken near the sand dunes.

MacHenry is Shifted to New York.

Joseph S. MacHenry, special representative of the Exhibitors' Herald of this city for some time past, left for New York Saturday, February 23, where he will fill the same position for that publication. Mr. MacHenry is an affable young man of courteous manners, who cannot fail to win favor in trade circles in the metropolis. He has the best wishes for success in his new field by a large following in the Windy City.

Two Weeks for "Unbeliever" at Majestic.

M. E. Smith, division manager of the George Kleine System, visited Detroit recently, where he found a growing demand for pictures of the Perfection brand. He tells me that he succeeded in arranging for bookings of the product in the exclusive Majestic theater, which is one of the finest and best conducted in the United States, under the management of Mr. McGee. "The Unbeliever," Edison's fine production, will have a run of two consecutive weeks there, with a third in prospect. George Spoor's special comedy features will also be given extended runs, and they should prove popular with the intelligent clientele of the Majestic.

HODKINSON TOURING THE WEST.

After an absence of several years W. W. Hodkinson arrived in Denver recently for the purpose of entering into negotiations with the exhibitors there to effect the "tie-in," which is an important part of Mr. Hodkinson's new method of distribution. He was met at the station by a great many of the foremost exhibitors of that part of the country, who, with several of the city officials, escorted him to the Brown Palace Hotel. There a banquet had been arranged in his honor.

Mr. Hodkinson spent only about twenty-four hours in Denver, and during that time he closed his first "tie-in." The territory affected by this arrangement includes Colorado, Wyoming, New Mexico and Utah, which will be known as Zone 15. Mr. Hodkinson left for San Francisco, where preliminary work has been done through the mail. Mr. Hodkinson expects to visit several exchange cities on his return east after his visit in California.

FILMS PUT TO EXCELLENT USE.

Motion pictures figured prominently at a Washington's Birthday luncheon at Rector's, with Secretary of State Hugo the guest of honor. It was announced that a campaign for "Safety First" on the public thoroughfares of New York State would be forwarded by moving pictures, to be shown in all cinemas, instructing both the public and the chauffeur in proper observance of the rules of the road.

Apfel Joins World Film

Long-Time Successful Producer Will Direct the Company Headed by Kitty Gordon.

OSCAR C. APFEL, director of J. Warren Kerrigan in "The Turn of a Card" and "A Man's Man," and also of William Farnum, Bessie Barriscale, Dustin Farnum, Thomas Ross, Leonore Ulrich, and other famous screen stars in some of their biggest successes, has signed a contract with the World Film Corporation and has been appointed director for Kitty Gordon. Mr. Apfel with Miss Gordon and a large company is leaving immediately for the South to take

exteriors for a production which bears the working title of "Her Great Moment."

Mr. Apfel is one of the really big directors in the industry. He has been connected with motion pictures for many years. For seven years he has grown with the industry, watching the trend of pictures, building productions that appealed more and more powerfully to the film-going public. Now, in World Pictures, he expects to achieve the success of his career.

It is an interesting fact that Mr. Apfel was at one time in his career a "trooper." For forty-seven consecutive weeks he played one-night stands and he lives to tell the tale. He also was one of the bright lights in a musical comedy production, although unable to sing. Upon entering the picture business he first became a director for Edison. Then he was associated with Thomas A. Edison in experimental work on talking pictures. After this he was with Reliance and Majestic and then went to the Lasky Company, where he made all of their first pictures and inducted Cecile DeMille into the fundamentals of the art. After this he was with Morosco, Pallas and then Fox.

For the past few years Mr. Apfel has been on the coast, and declares that he is glad to be back East again.

FILMS FOR 10,000 TEACHERS.

Through an arrangement with Allen J. Feyl, editor of the Atlantic City Press and Evening Union, the Eskay Harris feature film, "Alice in Wonderland," featuring Viola Savoy, will be exhibited February 27 before a convention of 10,000 delegates to the National Educational Association at the Virginia theater, Atlantic City. Motion pictures will be one of the topics for discussion by the educators. "Alice in Wonderland" will also be shown during the convention at the Million-Dollar Pier.

HELP YOURSELF AND HELP YOUR COUNTRY.

Sing a song of Thrift Stamps,
Pocket full of dough;
Lend it to your country
And help the war fund grow.
When five years are over
The United States Government
Will give you back your capital,
Enriched by four per cent.

—W. S. S. COMMITTEE.

GARRETT BACK ON JOB.

The many friends of Sidney Garrett, president of J. Frank Brockliss, Inc., will be pleased to know that he is once more back in the office and on the job. He has been ill with pneumonia for the past month, but underwent a very quick recovery. During his illness business was conducted as usual under the management of H. A. Gillespie.



Oscar C. Apfel.

News of Los Angeles and Vicinity

By G. P. HARLEMAN



Players Are Heavy Taxpayers.

MORE than a million dollars will be paid in taxes this year by just a few of our local screen stars. Leading the list is Douglas Fairbanks, whose income tax and excess profits tax, together with other taxes levied by the Government, is alleged to be \$450,000. Mary Pickford hands Uncle Sam her check for \$230,000.

Charles Chaplin, based on 1917 income, pays the Government \$100,000. This "small" figure, it is explained, is due to Chaplin being idle a number of months of last year, when he completed a contract in mid-year and then devoted his time to building his new studio at Hollywood.

William S. Hart, Roscoe Arbuckle and other players will contribute considerable amounts to Uncle Sam's war chest.

Gore Builds Theater at Camp Kearny.

A large motion picture theater—the Sunshine—is under construction at Camp Kearny, near San Diego, by Michael Gore, owner of Gore's circuit of theaters in Los Angeles. He is spending \$25,000 in his plans to give the boys the best to be had in picturedom. Twice each week the Pantages and Hippodrome will put on the cream of the vaudeville acts.

The ventilation and seating are to be the last word in theater construction. The building will be completed in thirty days.

Theda Bara a Regimental Godmother.

The latest acquisition to the ranks of godmothers is Theda Bara. The 158th Infantry Regiment, now at Camp Kearny, has adopted Miss Bara as their godmother by unanimous vote.

Los Angeles Film Brevities.

Douglas Fairbanks will make a film trailer for Herbert Hoover. Upon his return from San Francisco, where he staged two wild west shows for the benefit of the National War Camp Community Fund, the Arctcraft star received a telegram from Herbert Hoover, United States Food Administrator, requesting a film trailer for propaganda purposes, which Fairbanks has agreed to make for him.

John E. De Wolf and Herman Katz of New York, respectively chairman of the board of directors and treasurer of the Paralta Plays, Inc., are in town, and were conducted about the local plant by President Carl Anderson.

Colonel Charles E. Bray, assistant general manager of the Orpheum, arrived here February 14 to preside over the destinies of the local vaudeville house during Clarence Drown's convalescence. Colonel Bray will probably remain here about three months, and has just completed a tour of the entire Orpheum circuit in his official capacity of traveling auditor. M. Meyerfeld, Jr., of San Francisco, president of the Orpheum company, is also in Southern California for a few weeks.

Rex Ingraham, Paralta director, has enlisted in the royal flying corps. He left Los Angeles this week to join his company. Mr. Ingraham's last production with Paralta was "His Robe of Honor," with Henry Walthall.

D. W. Griffith has commissioned Carli D. Elinor, musical director at Miller's theater, to arrange the musical setting for his new war picture, now in production at the Fine Arts studios.

William Russell, recently of the American forces at Santa Barbara, was in Los Angeles Tuesday, February 12, en route home from New York.

In the service flag of the Christie Film Company, now boasting thirteen stars, Harry Ham will in all probability be the fourteenth. Henry Mayner is already "somewhere in

France" in an aviation corps, and John Griffith is also overseas as an engineer. The remaining eleven—Horace Davey, Frank Schroeder, Joe Janecke, Mack Stengler, Ray Reeser, D. A. McLish, Jay Belasco, James Harrison, Arthur Munn, Robert Dwienberger and Wilbur Lockett—are in training camps, while Harry Ham has passed the physical examination and offered his services, and is now awaiting his appointment.

* * *

The accompanying picture presents the smiling visages of Tom Mix, the Fox cowboy star, and his new director,



Tom Mix and Director Lynn Reynolds at Fox Los Angeles Studios.

Lynn F. Reynolds, who are affiliated for the first time. Mr. Reynolds has made a name with the Bluebird and Triangle companies as a director.

* * *

Dorothy Phillips, her director, Allen Holubar, and the supporting cast have returned to Los Angeles from Bear Lake after an extended stay in the vicinity, necessitated by the taking of exteriors for Miss Phillips' Bluebird feature, being made under the working title of "The Girl Who Dared."

* * *

After seven months of preparation, including the drawing of two sets of plans by architect A. B. Rosenthal and an exhaustive canvass of the large cities of the country for the newest ideas in equipment, actual construction work has been begun on Miller's new theater on Main street, near Eighth. The enterprise will represent, when completed, an investment of about \$500,000. It is undertaken by Colonel J. B. Lankershim for Fred and Roy Miller, who have made an enviable record as Los Angeles exhibitors by their successful management of Miller's and the Alhambra theaters and building up of a cinetete of large proportions and staple character. Harry Leonhardt, Pacific Coast representative of the Goldwyn Film Corporation, and associated with the Millers, for several weeks has been traveling through the East gathering ideas for use in the new house, which will be one of the finest in America devoted exclusively to music and pictures. It will be finished by September 1 next, and will, it is promised, be the last word in theater construction, with a specially built organ. The house will have a seating capacity of 2,500.

* * *

Monte M. Katterjohn, Paralta staff author, has made an especially interesting addition to the collection of photographs and other mementos which adorn the walls of his editorial sanctum at the Paralta studios in the form of a

business card: "Nicholas Lenine, Liberator of the People. We only await the day."

This was given to Mr. Katterjohn by the man who has become one of the leaders in the Bolshevik government in Russia, and was given to the author in Santa Monica something over eighteen months ago. Lenine worked as an extra in a number of pictures released by Triangle.

* * *

Mrs. G. N. Wells, in charge of the wardrobe of Balboa, has received notice from the Government of the safe arrival in France of her brother, Earle C. Sims, of Company C, Twenty-first Engineers.

* * *

Enid Markey has deserted the screen for a short time, and has gone down to play ingenue leads in stock at San Diego.

* * *

At the Fox studios Tom Mix is now in the midst of the most exciting phases of the William Fox play of which he is the star. One of the interesting features of this play is that its scene is laid in Los Angeles. The hero finds some of the most thrilling details of his career in the places that actually surrounded him. Tom Mix has his favorite horse with him in this play, and it has a distinct part in the development of a clear and interesting plot. Virginia Forde is playing opposite Tom Mix. The director is Lynn Reynolds, who is a newcomer in the Fox forces.

* * *

Tsuru Aoki, in private life Mrs. Sessue Hayakawa, entertained recently at the Kinema Red Cross tearoom, attired in the raiment of her native land.

* * *

Billy Mason, while driving in a scene for a Christie comedy, and while doing no more interesting thing than shifting gears, broke two ribs, and is unable to work as a result. The story, "Betty's Adventure," has been discontinued until the leading man's recovery, and "Never Surprise Your Wife," with Betty Compton and Harry Edwards in the leading roles, is now being produced.

* * *

Wheeler Oakman, Metro star and leading man for Edith Storey, has deserted the silent drama to join the armed forces of the United States. Oakman this week enlisted as a private in the artillery, and will soon depart for Camp Kearny.

* * *

Edgar Regan, a well-known London actor, and lately of the Community Players of Pasadena, has been engaged by D. W. Griffith to assist Chet Withey in direction of photo-plays.

* * *

Mabel Hyde has joined the acting staff of Balboa. She is playing in Howard Mitchell's company. Miss Hyde is a Louisville girl.

* * *

Olive Thomas has again donned the make-up after a vacation of several weeks in the East, and is at work at the Triangle studios on "The Siren in the House," a five-reel comedy, directed by Jack Dillon.

FEINMAN RESIGNS FROM THE A. KAY COMPANY.

A. Feinman, who for the past year has been doing quite a little bit of publicity work for a number of state rights organizations, has severed his connections with the A. Kay Company with which concern he was last associated in the capacity of publicity and advertising manager. He is at present considering several offers, but has not as yet definitely made arrangements for his next connections.

Mr. Feinman is a young man who is desirous of making good along the lines of publicity and advertising. His connection with the motion picture business dates back to a period of over four years, at which time he was associated with the old firm of Warner's Features, Inc. Since then he has been affiliated with the World Film Corporation, Selznick Pictures, Unicorn Film Service, Exhibitors' Operating Corporation, George W. Lederer Filmotions, and most recently with Oro Pictures, Inc.

LAEMMLE TAKES SAN FRANCISCO'S BUFFALOES.

An across continent reprieve for the nine American buffalo, condemned to die by the park commissioners of San Francisco to save the city the expense of keeping them, left New York February 22 in the form of a telegram to Mayor Rolph of San Francisco from Carl Laemmle, president of Universal, offering to take the buffaloes, relieving the city of their keeping and providing them excellent care for the remainder of their lives at Universal City.

OPTIMISTIC REPORTS FROM OREGON.

F. A. Tipton, traveler for Select, was a visitor in Portland, Oregon, recently after an extended tour through the eastern part of the territory as far as Montana. He says the exhibitors of Idaho and Montana are enjoying the greatest prosperity in the history of the industry and reports new theaters building.

At Pocatello Caruthers & Archinbald are running the Orpheum and Olympia and are doing a fine business. Herman Brown, at Boise, is doing well with his theaters and also with his new house at Nampa, Idaho. At Twin Falls, Idaho, Bob Payse will open a new theater. S. J. Osika's new house at Burley is doing very well.

A new theater has been started at Roundup, Mont., which will be patterned after the Rialto at Butte except that it will be only half as large. An Oregon town that Mr. Tipton found was enjoying good business was Bend, where the Grand, L. C. Rudow, and the Liberty, Ward Coble, are doing finely.

Vaudeville is getting a stronger foothold in the territory, however, says Mr. Tipton. Pantages acts are arranging to play Boise, Twin Falls and Burley, Idaho.

The days are past when exhibitors depend on set programs, thinks Mr. Tipton. He reports the exhibitors paying extra money for the shows they want.

CUPID SLIDES FROM A CLOUD.

Winifred Allen, star of several Triangles, "made" the front pages of hundreds of newspapers February 20, when she flew from Massapequa, Long Island, to Governors Island, New York harbor, in Lawrence Sperry's airplane to become the bride of the birdman, a lieutenant in your Uncle Sam's naval service. Miss Allen has made her home at the Algonquin, and the interiors of her last Triangle, "From Two to Six," were photographed in that hotel. Mr. and Mrs. Sperry flew to their future residence in eighteen minutes, mostly at an altitude of 5,000 feet. The screen queen had made many trips with Lieutenant Sperry previous to the one on Tuesday, when he proposed to her, was accepted and made the trip to the clergyman without touching ground.



Tablet in Lobby Wall of Rivoli Theater, New York. Presented by Famous Players-Lasky Company.

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

THE importance of the news pictures in a motion picture entertainment is perhaps not fully realized by some exhibitors. This fact was brought to my attention particularly on a recent visit to a smaller theater in an outlying district of Manhattan when the pictures were thrown on the screen in every sense of the word.

A remark passed in the Strand theater by one of its steady patrons and reported to me by my head usher is an example of just how important a part the news pictures play, not merely as part of the evening's program, but as a genuine attraction. It was on conclusion of the news films that the patron remarked to his friend: "That's great! The news pictures are the chief reason why I patronize picture theaters." The evening in question presented one of the best bills the Strand has ever offered, and yet this patron stated that as far as he was concerned the news pictures were the chief attraction.

This expression was most gratifying. The pictorial news of the day was the main reason he went to picture theaters. By pleasing him we were satisfying a super-critical person in this particular part of our entertainment. Others in the audience, to whom the news pictures did not figure to such an extent, it is logical to believe, were therefore also pleased with them. Thus it was quite evident that the unusual time and care devoted to the gathering, selection, editing and presentation of these pictures by the Strand management were well worth the while.

Presenting a good news service means more than merely booking and throwing upon the screen the best pictures from the various news weeklies. The Strand secures Pathe, Universal, Bray and other services, but these pictures are just the foundation upon which we build, so to speak. In many cases the Strand management sends its own photographer to take scenes that tend to put over an original idea. For instance, when the cry of ice famine was first raised, I immediately dispatched a camera-man up to the base of the Hudson River, where ice-cutting was under way, only however, after I had tried to obtain films showing this work from other sources. Mayor Hylan issued an appeal for the storage of large quantities of ice. To further press this appeal, the Strand, which is always willing and eager to assist in all patriotic or other worthy causes, had these pictures of ice-cutting taken and with a few straight-from-the-shoulder sub-titles showed a pictorial appeal that was up-to-the-minute and at the same time giving publicity to this important cause. A shortage of ice in mid-summer will probably be worse than the coal famine and the Strand management felt itself duty-bound to help.

When pictures of the Camp Upton soldiers were received, showing the drafted men as they appeared five months after they entered the army, we did not stop at displaying this fine body of men on the screen as they appeared after this training. From our library we found out who issued the best pictures of the men as they appeared on the day they left for camp. Pictures of these men marching past the same spot on Fifth avenue, as that disclosed in the new pictures of the men, were secured. With a few powerful titles we tide up this two sets of pictures, bringing out the difference in the men and the values of camp training probably more effectively than could be done in any other way.

Never in the history of the motion picture theater have news pictures meant so much to the public as to-day, when relatives and friends are all eager to see the kind of things to expect under present conditions for their beloved ones. Pictures of the soldiers "over there" give a more intimate knowledge to those who are so far away. Even scenics showing the kind of country evident in and about the places where our boys are bound for are of great interest, from this standpoint alone. In fact, any incident connected with the trouble of our country at this time is eagerly sought. It is only natural, therefore, that the news films are of greater import than ever before.

What I wish to bring out is that, with the receiving of the films from the News Weeklies, work on your news service only begins. In looking over these pictures the best should first be selected, then run off again, whereupon such ideas as above mentioned ought to be created and carried out. Assembling the pictures is an art in itself and should be given great attention. Variety in news and pictorial display should always be kept in mind. Sometimes, in order to bring out a certain idea, we even obtain a cut-

ting from an old feature. Our news and scenics run on the average twenty minutes. The chief punches in the pictures are spread out with a strong one at the finish. Music is then studied out, whereupon the entire result is tried out, and very often some changes and improvements are even then made.

Pathe Turns Over Factory to Uncle Sam

Head of House, Acting on Suggestion of J. A. Berst, Places Full Equipment at Service of United States.

IT is announced by J. A. Berst, vice-president and general manager of Pathe Exchange, that Pathe in France has extended to the United States Government the full use of one of its factories, with every up-to-date appliance for the developing, printing, etc., of motion pictures and "still" photographs. This offer should render it unnecessary for the Government to build any structures for the work of the cinematographic division of the Signal Corps.

In a letter to Mr. Berst announcing the offer Charles Pathe says in part: "The American cinematographic service will have at its disposition the entire factory and our most complete and devoted co-operation. We are happy thus to give to you so quickly a favorable answer to the request which you have made of us. And we derive additional pleasure from the fact that we thus can aid in a most efficient manner the photographic and cinematographic service of our friends and allies, the Americans."

The many Americans who have visited the vast Pathe plants in France will remember their marvelous completeness and modernity, excelled by none other in the world. The plant is considered a model of its kind. In the various units are not only motion pictures made, developed and printed, but the raw stock and every kind of motion picture appliance, cameras, projection machines, etc., manufactured.

To Mr. J. A. Berst, it is understood, goes the credit for the suggestion which resulted in this new proof of the cordial feeling between France and the United States.

Coast Newspaper Sees a Light

Chronicle of San Francisco First Great Daily in That City Seriously to Review Pictures.

A NEW era in moving picture publicity has dawned in San Francisco, Cal., and it has remained for the San Francisco Chronicle to give this form of dramatic expression its rightful place in the news columns of the local press. In the issue of Monday, February 4, the Chronicle gave reviews of the photoplays at the California, Imperial and Portola theaters, each appearing under the signature of a capable critic. These criticisms were given as much space, as satisfactory a position and as careful consideration as the attractions of the legitimate stage reviewed that day. This is distinctly a noteworthy innovation since local dailies in the past have not considered moving pictures of sufficient importance to send a trained critic to view them and give them a signed review. The press agents of the various theaters have had to write their own criticisms and were permitted to give their offerings just as much or as little praise as they wished, regardless of whether they were good, bad, or indifferent.

The building of the California theater, which has no equal here, even among houses devoted to legitimate stage attractions, and its marked success as a home of moving pictures have also served to attract the attention of the local press and to impress it with the importance of the industry and the popularity of this form of amusement.

BLACKTON TALKING LIKE NATIVE SON.

"I shall never take another foot of film in the East," emphatically asserts J. Stuart Blackton. Talking with a friend the other day on the subject of motion picture production, Mr. Blackton, who has just completed "Wild Youth" for Paramount, and in a few weeks will begin work on "Missing," by Mrs. Humphry Ward, reiterated the statement with added emphasis.

"I required just twenty-one years of worry and expense to drive me to this conclusion," he said, "but you know, it's never too late to learn. I probably would have moved out West long ago if I had had any idea of the many advantages California possesses for the maker of screen entertainment. But when I heard all the wonderful eulogium of the state while I was busy turning out hundreds of films in the East, I thought them simply the exaggerated ravings of super-enthusiastic 'boosters.' What a mistake!"

Battle Royal On in Cheyenne

Excitement Centers About New Atlas Theater, from Which Moore & Greaves' Watchman Is Ejected at Night.

EXCITING scenes occurred around the new Atlas theater in Cheyenne, Wyoming, on the night of February 5 when Walter J. Bradley and ex-Mayor Robert La Fountaine planned a coup and executed it in order to seize the theater, which they claimed was theirs by right of law, and ousted the night watchman of the Moore & Greaves Amusement Company, who had been placed in the theater to prevent just such an occurrence.

Since October 15, 1916, the Moore & Greaves Amusement Company of Denver has been running the New Atlas theater under a lease, the duration of which was for one year. At the expiration of the lease, according to the Moore & Greaves representatives, Walter Bradley, who was acting in behalf of his wife as administratrix for the Thomas Heaney estate, of which the New Atlas was a part, made a verbal agreement with the Moore & Greaves Amusement Company for the occupancy of the theater as long as they desired to hold the place.

The rent for the months of February and March up to April 15 this year was submitted to Messrs. Bradley and La Fountaine in December, 1917, who returned it, with a request that the occupants vacate at the end of the period for which the rent was paid. Bradley and La Fountaine claimed this date to be February 1, and the Moore & Greaves Amusement Company February 15. Upon this one point hinges much of the dispute.

During the early part of this year Walter J. Bradley and ex-Mayor La Fountaine and associates purchased from the Thomas Heaney estate the New Atlas and have made a statement that at that time they notified the Moore & Greaves Company they were owners and wished possession of the theater as soon as possible to secure it.

Moore & Greaves, who are building a theater in Cheyenne, which will have a seating capacity of 1,400, claim it is unjustly interfering with their business until their new theater is ready, and that they cannot vacate without losing thousands of dollars and giving up many signed contracts which they have in force.

Messrs. Bradley and La Fountaine claim they are entitled to their property and that the revenue which Moore & Greaves is paying is a small amount in comparison to what they can earn with the building themselves. Other smaller matters have increased the jealousies between the owners and the occupants, which has been brewing for some time.

The entrance to the New Atlas by the owners was carried out by the accidental or purposely leaving of the stage door unlocked, and possession was taken about 12:30 the night of February 5. At this point the night watchman was relieved of his gun and according to his story was forcibly ejected from the theater. Also the doors were securely barred and chained. Manager Todd, who was notified at once of the new occupants, was told upon his arrival at the theater that he was no longer manager of the house.

It was at this stage of the fight that Attorney John T. Bottom of Denver was brought into the case for Moore & Greaves, and after laying the case before United States District Judge J. A. Riner secured an injunction restraining Messrs. Bradley and La Fountaine from interfering with their business. The injunction was served by the United States marshal Thursday, February 11. The date for the argument of the case was set for February 15.

The injunction was secured from the United States District Court for the reason that the Moore & Greaves Company is a non-resident corporation. Judge Riner allowed the injunction on a complaint that the building had been leased from Mrs. Mabel Bradley, as administratrix of the Thomas Heaney estate, and that she had never in word or deed given notice of any change in the ownership, also that she had never given notice of anything which would entitle her to eject the occupants from the property. The complaint further states that Walter J. Bradley had notified the occupants that he had purchased the property, but that any further evidence of his ownership was never given.

It is rumored in Cheyenne, although neither side will confirm the rumor, that the fight between Messrs. Bradley and La Fountaine and the Moore & Greaves Company is fostered in Denver by an old fight, which it is said exists between Harry T. Nolan of the Swanson-Nolan Film Company, and George Greaves of the Moore & Greaves Company.

The rumor reports that Mr. Nolan will lease the building upon the owners' possession and has offered a much higher price than is being paid for it at present.

Walter Bradley has stated, though, that he will manage

the New Atlas himself when given possession by the courts. Mr. Bradley was for years manager of the Capitol Avenue theater in Cheyenne and has had large experience in theater management.

M. H. Todd, at present manager for the Moore & Greaves Company, will continue as manager of the New Atlas for his firm until an order from the courts ejecting him is served.

The policy under the Moore & Greaves Company has been vaudeville and feature picture plays. The last big picture booked before the possible intervention of the courts is "Intolerance," which was to be shown the 14th and 15th.

Court Refuses Mutual an Injunction

New York Supreme Court Decrees That Rights to Reprints Does Not Apply to Reissues.

JUSTICE WHITTAKER of the New York Supreme Court denied on Wednesday, February 6, the application of the Mutual Film Corporation through its attorneys, Turnbull & Bade, for an injunction in its action against the New York Motion Picture Corporation, the Keystone Film Company, Domino Motion Picture Corporation and Broncho Motion Picture Company, to restrain those corporations from reissuing through other companies than Mutual and from refusing to supply Mutual with reprints of Chaplin, Normand, Arbuckle, Conklin and Hart pictures, formerly released on the Mutual program.

Defendants through Arthur Butler Graham, their attorney, contended that the contract with Mutual did not give that company the right to reissues but to only the original releases and to reprints of those subjects, and the Court sustained that contention.

This case will affect many companies that have changed their releasing agencies or have engaged in recent years in state right distribution of pictures containing stars that have since become famous.

NAZIMOVA PICTURE AT PRIVATE SHOWING.

At the invitation of Madame Nazimova a considerable party gathered at the ball room of the Hotel des Artistes, 1 West 67th street, New York, on Saturday evening, February 16, to witness a private screening of "Revelation." Though the assemblage contained many enthusiastic friends of the charming star of the picture, the applause bestowed was of the most critical character, toned with genuine surprise, for the picture proved to be a real revelation of the wonderful versatility of Nazimova. Supper and dancing followed. Among those present were a number of Metro officials, Richard Rowland, Lieutenant Arthur James, Max Karger, George Baker, who directed, and Ray Smallwood, who photographed the picture; Captain Merrit Crawford, A. Capellani, Arthur Sawyer, Harry Lubin, Bert Ennis, Jack Medor, June Mathis, and, not to be overlooked, the Jacobs trio, Al, Harry and Sam. Madame Nazimova and her husband and leading man afterward entertained a number of the party in their apartments.

REGENT THEATER, INDIANAPOLIS, IND.

Jointly operating the Regent theater, Indianapolis, Ind., are the Indianapolis Amusement Company, Inc., and the Empress Amusement Company, Inc., both of Indianapolis. The responsibilities of president, vice-president and secretary-treasurer of both firms are shouldered by E. H. Bingham, H. E. Cohen and Ben D. Crose, respectively.

The Regent was opened on Thanksgiving Day, 1915, and is a 750-seat house. It is one of the most substantial and up-to-date theaters in the city, and charges an admission price of 10 cents. The lobby has been equipped with Newman display unit frames for posters, which aid considerably in the artistic arrangement of paper. These frames are produced by the Newman Manufacturing Company of Cincinnati.

BERT LYTELL SIGNS CONTRACT WITH METRO.

Bert Lytell, one of the more gifted of the younger generation of American dramatic players, has signed a long-term contract to star in Metro pictures. Mr. Lytell will confine himself entirely to motion picture work. He appeared three times on Broadway this season at the head of his own company. His most recent engagement was as co-star with Irene Fenwick in "Mary's Ankle."

Metro proposes to make Mr. Lytell's pictures a part of their All Star Series features.

With the exception of his appearance as the star in "The Lone Wolf," Mr. Lytell has never played before the camera.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

One Zoological Subject, Two Travel, One Mining and One Topical Subject.

Reviewed by Margaret I. MacDonald.

"Turtles of All Kinds" (Educational-Ditmars).

AN INSTRUCTIVE treatise on the turtle kind has been arranged for the Educational Films Corporation by Raymond L. Ditmars, and entitled "Turtles of All Kinds." The picture opens with specimens of the ordinary turtle which lives near the water and has webbed feet. Next comes the tortoise which lives altogether on land, and the Australian turtle which folds its neck sideways at moments of danger. Then there is the queer Matamoras from the Amazon; and more interesting still, the American box turtle. The scoop-shelled tortoise of the African veldt is another remarkable variety which nature has provided with a scoop which protrudes from beneath the head, acting as a head rest or a scoop with which to dig a bed in the sand. The last variety exhibited in the picture is the large Galapagos tortoise. This variety sometimes weighs as much as 300 pounds and is able to carry a man's weight on its back. The egg of the Galapagos turtle is shown in the picture to be of spherical shape and about the size of a baseball. The actual hatching of a young turtle is also shown.

"Yellowstone and the Geysers" (Pathe).

A tinted half-reel, picturing many of the famous hot springs and geysers of the Yellowstone National Park. Of the latter many are mentioned by name, including the Riverside, Grotto, The Giantess, Old Faithful, Lone Star and others. An excellent view of the steaming Morris Basin is also shown.

"Buxton—Devonshire, England" (Pathe).

A half-reel in tints which includes many beautiful views of Buxton, the well-known resort of Devonshire, England, which lies a thousand feet above sea level. Chatsworth, the residence of the Duke of Devonshire is shown, as well as other fine estates. The small cottages with their thatched roofs are not neglected, and some fine garden scenes are shown.

"Eight Hundred Years of Coal!" (Universal).

An interesting and timely subject found in the 60th release of the Screen Magazine acquaints us with facts concerning the supply of coal to be found in the coal mines of West Virginia. The particular coal seam referred to is the Pocahontas, which is unusually wide and free from impurities. Here we see the actual mining of the coal with modern machinery, the loaded cars coming to the surface, the loading of the railroad trains for shipment to the sea, and the placing of the coal by means of chutes in the vessel's hold. The story of the coal industry of the present day is well told.

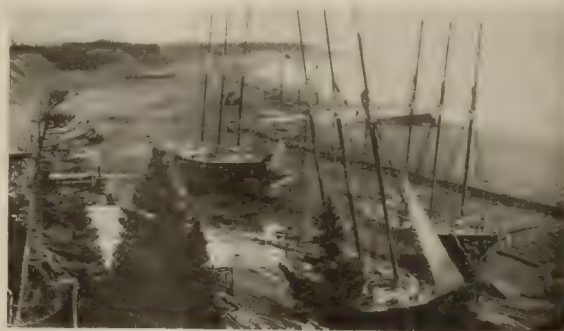
"Camouflage—What It Is and What It Does" (Paramount-Bray).

In the 108th issue of the Pictograph will be found an interesting explanation of the real meaning of the word "camouflage," its proper pronunciation, and illustrations of its practice. The fact that nature made use of camouflage before it was thought of by man is evidenced in the case of various animals, colored or marked in such manner as to make them appear at a distance a neutral part of the background against which they are seen. A lesson in concealment or "distortion camouflage" given in the picture and which relies on counter shading to defeat natural light conditions is interesting. Especially is this method employed to make an object lose its appearance of thickness. Methods of concealment and the reasons for using them, as demonstrated in the camouflaging of ships, are well illustrated in the picture. Diagrammatic drawings lucidly describe the camouflage adopted by the Germans to conceal the loop-holes in the sand-bag trench breastworks, and that used by the French in retaliation. An interesting number.

Essanay Scenic Series

General Film Company Expresses Satisfaction with Success of Splendid Group of Educationals.

THE SERIES of one-reel Essanay scenics, the last of which has just been released, has proved to be one of the most successful groups of short-length program features in many months, according to the General Film Company, the distributors. These de luxe scenics have been un-



"The Bay of Fundy" (Essanay Service).

usually popular with the larger theaters of the country, due to the fact that the camera has caught some of the heretofore unphotographed wonders of nature and science in unexplored districts of North America. Eleven one-reel subjects, comprising a wide variety of scenic beauty spots, have been offered in the series.

In a number of subjects a human interest value has been obtained. For instance, in "Salmon Fishing in New Brunswick" the cameraman caught the antics of a notable group of writers—Jack Lait, Grantland Rice, William McGeehan and Maximilian Foster—on a vacation trip in one of the most beautiful of Canadian wilds. Another subject, "The Grand Canyon of Arizona and Canyon De Chelly" follows the trail of tourists through these two natural wonders of the southwest, and added charm was given "A Romance of Rails and Power" by a series of poses made by Virginia Valli, the Essanay leading actress. These poses, which exemplify the spirit of modern power, were combined effectively with interesting views showing the progress made in electrifying the railroads of the country.

The subjects in the series released to date follow:

"Salmon Fishing in New Brunswick," "Lake Louise," "Banff National Park," "The Great Natural Industries of Canada," "Water Powers of Eastern Canada," "Water Powers of Western Canada," "Through Canada from Coast to Coast," "How Canada and the Farmer Co-operate in Grain Raising," "Agricultural Opportunities in Western Canada," "A Romance of Rails and Power," and "The Grand Canyon of Arizona and Canyon De Chelly."

E. W. Hammons Recovering

Vice-President of Educational Films Corporation of America Rapidly Convalescing After Successful Operation.

A COUPLE of weeks ago we learned with regret that E. W. Hammons, vice-president of the Educational Films Corporation of America, was forced to undergo an operation. For some time Mr. Hammons had been suffering from a refractory appendix and finally decided to have the pesky thing removed. This has been done and he is now on the road to rapid recovery. In fact we have not the slightest doubt that by the time this reaches our readers he will be again at his desk at 729 Seventh avenue.

Mr. Hammons is well known for his redoubtable energy and accomplishment of big things in the field of the educational picture. The Robert Bruce scenics, the Ditmars ani-

mal pictures as well as other educational of like calibre have endeared the Educational Films Corporation to the theater public; and for the placing of these particular brands on the market under their present conditions of regular release he is largely responsible.

The Moving Picture World and its readers are sincere in wishing Mr. Hammons a rapid return to the best of health.

What Some People Say

Views Worth While Expressed At a Recent Discussion by Well-Trained Minds.

FOLLOWING a recent private review held under the auspices of the National Board of Review of a motion picture notable for its quality, an invitation was extended to those present to express their views regarding the trend motion picture production should take in order to attain greater excellence in the field of dramatic art. The audience was representative of New York City in composition and crowded the auditorium where the review was held. Some very interesting expressions of opinion were received.

One suggested that "there be simplicity in acting, not straining for effect; higher ideals in the subject matter of scenarios, clear, healthful moral tone—no off color undertone."

"Have more plays with plenty of good heart appeal, to stir sympathy and leave food for thought," another said. "They could be truer to art by being truer to human nature and real life. Comedy appeals, less vulgar and emotional appeals, less primitive. Intelligent audiences are asking for **less punch and more sincerity** in the moving picture."

"The aim of the motion picture should be to present life truly and not falsely," was the opinion of a third. "The motion picture is, I believe, capable of giving a larger sense of life through the right sort of emotional suggestions. It can teach the consequences of acts, and the subtitle (through the medium of **better English**) can be as powerful as the spoken word. More attention should be given to simplicity of stage setting. A person of taste should choose the wall paper, which is the worst offender."

A former member of the faculty of Columbia University, Department of English, was specific in his suggestions. He said:

"1. Conceive the picture **as a whole** before any work on it is begun.

"2. Let the fundamental controlling factor be art—not expense or the featuring of a star.

"3. Remember that this art **combines the pictorial and the dramatic**. Use more pictures for their beauty of scenery and atmospheric effect. This was well done in 'Ramona.' What makes the audience sigh with content is a particularly beautiful setting or background. In the theater, good scenery gets a hand before the actors do.

"4. Avoid the tendency to exploit classic themes such as Cleopatra or Thais because of the implication to the public that there will be risque scenes. There is nothing indecent in the classics, and there will not be in the motion picture if the director bears in mind that his lens should have as an ideal the purpose of being a revealer of new beauty and not of being the keyhole to a boudoir.

"5. Put perfection of form or beauty of face (mere prettiness) in the second place, and get **people who can act before the camera**.

"6. Avoid the rapidly growing list of motion picture conventions and hackneyed devices. They are due to lack of imagination or to a low intelligence on the part of the director."

He concluded:

"You cannot make a photoplay out of a novel by omitting the words, nor out of a play by omitting the acting, nor out of an opera by omitting the music. In each case the beauty of language, the development of action, and the harmony of music **must be replaced by and compensated for by pictorial representation**, which, in its own way, is as excellent as good literary style, fine acting, or perfect music."

A journalist expressed this view: "Photoplays founded on historical events, or facts or fancy of forgotten ages, meet with less favor than does a picture story concerning a subject in which the general American public is vitally interested—not necessarily the present world war or national problems, but more particularly picture fiction of simple present-day life. The more simple the picture and the more humane its appeal to the average layman, the more popular it is. As the legitimate stage has divorced forever the old type of 'blood and thunder' melodrama, so is the photoplay world educating the public to better appreciation of pretty but plain and plausible themes to the elimination of the 'murder and revenge' variety formerly so popular."

"The motion picture of today is the magazine story of yesterday," said a successful scenario writer. "But as the magazine story has steadily declined in popular favor, would it not be well for the producers to watch carefully to the end that their public may not grow weary as did the magazine readers? For do we not see displayed on the screen today the same repeated and monotonous plot so long worn threadbare in the magazines, i. e., the young American hero rescuing the heroine from the clutches of the villain? The moving picture public is evidently not yet weary of it, but would it not be well to branch into something better before the inevitable happens?"

"While the motion picture is eminently suitable for the portrayal of physical action, it is equally suitable for the portrayal of **mental action**. So many producers rely almost wholly on physical action as to throw the picture into the dime novel class. Mental action is the real essential of a good play in the pictured drama as well as in the spoken drama. Too much action in motion pictures is just as bad as too much action in stage drama. It is the combination of different degrees of action **plus mental action** that makes the good picture play and has always made the good stage play. A consideration of this fact, I believe, would tend to greatly elevate picture plays."

Items of Interest.

The 61st release of the Universal Screen Magazine represents a straight drive for Uncle Sam. This issue is worthy of special mention for the reason that it deals entirely with subjects of industrial and agricultural interest such as are necessary for the people of our country to know something about at a moment when the conservation of food, the production of more and better quality of food with which to feed our men at the front, the rearing of a fine quality of horse flesh also for work in the big drive, and the preparation of steel which at the present unhappy period of history is "Democracy's Right Arm." The individual subjects contained in this number which is for release March 8 will be reviewed in another issue.

* * *

"The Unbeliever," a multiple-reel Edison picture based on the war novelette "The Three Things" by Mary Shipman Andrews, and produced in co-operation with the United States Marine Corps, at the U. S. M. C. Cantonment, Quantico, Va., will be found an excellent feature number for patriotic programs. The three things to which the title of the original story refers are, class pride, unbelief in God, and race prejudice.

* * *

The Strand Theater, New York City, exhibited educational numbers of unusual interest and value during the week of February 10. These were "The Rudiments of Flying" and "Our Southern Mountaineers" from the 107th issue of the Paramount-Bray Pictograph, and "The Horse in Action" from the Pathe series on "The Analysis of Motion."

* * *

The Rialto Theater, New York City, presented a couple of travel subjects of unusual interest from the Pathe Exchange, Inc., during the week of February 10. "The Forest of Fontainebleau," beautiful in scenic quality, was the first of a double number with "The Triangles" as the second. The latter recalls pages of French history through which walked the beautiful Marie Antoinette and other members of the monarchical decade of France.

JANE PUTS ONE OVER ON MOTHER.

Mrs. Irene Lee, mother of Jane and Katherine Lee, the William Fox "Baby Grand" film stars, was trying to impress upon Jane, aged five, the necessity of telling the truth at all times. Washington's Birthday was approaching.

"George Washington had difficulties enough for ten men" Mrs. Lee told Jane, "yet he never told a lie."

"Maybe that's why he had so much trouble," piped Jane.

WHY NOT TRY A NUMBER ON THE SCREEN?

The "Fatty" Arbuckle Jazz band is doing well, thank you. With the airy Paramount comedian strumming the ukelele, Buster Keaton picking at the banjo and Al St. John "moaning" the saxophone, the music is said to be like nothing ever heard before. All three are masters of their respective instruments, and Alice Lake supplies some of the dancing numbers, so that the program is really worth while.

Foreign Trade News

Trade Conditions Abroad

American Films Gaining in France Despite War, Says Cromelin.

AN ODD war fact," stated President Paul H. Cromelin of the Inter-Ocean Film Corporation, "is that American films are breaking into the French markets, and also the Italian, in surprising volume. The brands we are handling for those countries show a better sale than before the war. I have before me on my desk the current report of our Paris office, which sells both France and Italy, and it is one to make anyone with faith in American film feel good. The increase in sale is too substantial not to be commented upon.

"I think Inter-Ocean's very experience in French and Italian sales is an item for fuel administrators and others to think over. The cinema theater is held to be a necessity in these war-torn lands, as the sales figures show, and the people insist on motion picture entertainment despite the pinching war conditions. And officialdom, which was first disposed to curtail amusements, now encourages these people to seek the cinema theater, for it lightens war worries, and that is a public service. Well placed officials told me during my trip abroad last year that without the diversion given by the cinemas the people could not have borne their war griefs.

"I am disposed to feel that the German revolt failed of fruition because that government had seen to it that the people had plenty of amusement. There is even a report that the motion picture shows have been subsidized by the State, but we shall not have the truth in the matter until the great struggle is over. Lloyd George voiced universal official sentiment when he stated: 'The people's entertainment must not suffer interference.' The motion picture today is necessary to the happiness and well-being of whole nations. Our own President recognized this to a greater degree than any other head of a nation. Inter-Ocean's British, French and Italian sales reports bear out the farsighted policy of both statesmen."

Foreign Film Business Under Control

President's Proclamation Will Hamper Exports of Motion Pictures—Licenses From War Trade Board Required.

THE importation and exportation of motion picture films have been placed under Federal control by two proclamations issued on February 15 by the President. This action has been expected for some time, since the shipping board, several weeks ago, gave warning that the movement of ocean freight would have to be curtailed so as to provide ships in which to transport men and their supplies to France.

These proclamations are the most sweeping yet promulgated. They prohibit the importation or exportation of "articles of any kind whatsoever" from or to any country with which we are not at war without proper license from the War Trade Board. Under this prohibition, the movement of motion picture films will be controlled by the Government, and it will be necessary first to secure license. The countries with which we are at war are included in the list of those to which license is necessary, but of course no licenses for transportation of anything to or from those nations are being issued.

In announcing the promulgation of the proclamations, the War Trade Board, under whose jurisdiction such matters come, issued a statement of explanation. The purpose and effect of these proclamation, which become effective February 16, it is explained, are to subject to control by license the entire foreign commerce of the United States.

BIDWELL & LARRAIN IN NEW YORK.

Bidwell & Larrain, one of the most important film concerns in Chile, arrived in New York a week ago. Their Chilean offices are located in Santiago, Antofagasta and La Serena. Besides operating an exchange they control twenty-seven theaters, most of them in Northern Chile. Both partners will remain in New York for a few months.

"Export and Import" Closes Big Deals

Important Sales Made for Argentina, South Africa, Uruguay, Paraguay, Chile, Scandinavia, Australia and Japan.

THE Export and Import Film Company, Inc., 729 Seventh avenue, New York, announces that despite the handicaps caused by the war it has in the past few weeks shipped a large quantity of films to foreign countries. This concern recently sold to the International Variety & Theatrical Agency for South Africa "The City of Purple Dreams" and "Brown of Harvard," produced by the Selig Polyscope Company, the output of which it controls for the various foreign markets; the Selig-Hoyt comedies, "Runaway Colt" and "A Bear Fact," and the "Tweedledum" comedies.

It also reports the following sales for Argentina, Uruguay, Paraguay and Chile: "City of Purple Dreams," "Brown of Harvard," "Garden of Allah" (Selig Polyscope), a series of ten two-reel Selig-Hoyt comedies, thirty other Selig subjects, "Painted Doll," "Her Sister's Rival" (Russian Art Films), and a series of thirteen "Tweedledum" comedies.

To Australia it has sold "Garden of Allah," "Brown of Harvard" and "The Crisis" (Selig productions), and "Man's Law."

The rights for Great Britain on "An Ocean Waif," "Tweedledum" comedies, "Man's Law," "Loyalty" and "Humility" were recently disposed of by this firm, as well as the Scandinavian rights on eleven five and six reel Metro productions.

Two of these pictures—"An Ocean Waif" and "Black Sheep"—were also sold for Japan.

Benjamin Blumenthal, president of the company, states that he is negotiating several other sales, which will be shortly announced.

THE FRENCH MARKET.

The Paris branch of the Vitagraph Company is about to release a photodrama in four parts, entitled "Pour la France," dealing with war conditions.

The Ivan Film Company seems to be well represented in France. Its productions, which are in demand, are being shown in many of the Paris and provincial theaters.

"Cine Journal," a well-known trade paper published in Paris, will shortly issue a directory of the French film industry. This should be a valuable book of reference for exporters interested in the French market and the colonial possessions of France.

The numerous serials and other pictures produced by Pathé Freres in their American studios find as much favor in France as in this country. Pearl White is one of the most popular stars on the other side of the Atlantic.

"Christus," the biblical drama produced by the Cines Company of Italy, which practically fell flat in this country, is being re-exhibited in France at the present time. Its success in Europe may be judged by the fact that the number of performances in France alone reached 3,000. This is the same picture barred by the authorities of several Mexican states on the ground that its religious theme might "pervert the morals of the people."

The Agence General Cinematographique of Paris controls the French rights on a number of Chaplin ("Charlot," they call him over there) comedies. We also notice that it releases some Bluebird subjects.

"Coach No. 13," a serial in eight episodes, produced about a year ago, has been very successful in Europe and South America.

The Inter-Ocean Film Corporation of New York has launched an aggressive advertising campaign in the French trade press through its Paris branch office. It seems to be

devoting particular attention to Paralta plays, which will be shortly released on that market.

Mundus Film Company, with headquarters in Paris and branch offices in Rome and London, acts as distributor in France for Metro pictures, Chaplin and Billy West comedies, and a number of multiple-reel features of American make. It is also the exclusive agent for Simplex projectors in this territory.

"Davy Crockett" (Pallas) has just been released in France by the Gaumont Company, distributor for the Famous Players-Lasky Corporation in France and her colonies, Switzerland, Belgium and Egypt.

Triangle pictures are released regularly on the French market through the Eclipse Company of Paris.

The Paris headquarters of the Pathe Company are about to release "Les Travaillleurs de la Mer" ("Toilers of the Sea"), an adaptation of Victor Hugo's novel of the same name. M. A. Antoine furnished the script and directed the picture. After the rumpus caused by the octopus in "20,000 Leagues Under the Sea" it would be interesting to find out how Mr. Antoine tackled the same problem.

L. Aubert of Paris controls the rights on "Kip-Kin-Kop," a sensational serial produced by Armand Vay of the same city. The first and second episodes were released on January 25 and February 1, respectively. The actor who plays the lead in this serial resembles Maciste in build, and the scenario revolves around his abnormal strength.

It appears that exhibitors in France are also having trouble in obtaining musical scores at reasonable prices. A music publishing society has recently been formed in Paris for the purpose of furnishing exhibitors, at a low yearly rate, with specially arranged classic and modern music, on which no rights have to be paid.

Cinematographs Harry, with headquarters in Paris, is an old established concern recently reorganized. According to statements, it is doing business with a capital of 1,000,000 francs (about \$200,000 in United States currency). It distributes films and supplies in the French market.

In honor of the American colony a gala exhibition of "Uncle Sam's Fleet" was given in Paris, at the "Colisee," on the 26th of last January. We notice in the announcement published by the French press that the show was authorized by the Secretary of the Navy, "Sir Daniel."

AMONG THE EXPORTERS.

Velasco & Puig, 145 West 45th street, New York, advise that their photographic and developing laboratory has been recently enlarged, and is now located in Brooklyn—37 Third avenue. This concern has handled the translation and printing of the titles for many of the American pictures shipped to Latin America.

O. F. Spahr, of the Enterprise Optical Manufacturing Company of Chicago, reports the shipment of fifteen Motiograph machines to Johannesburg, South Africa. On the same day a smaller shipment was made by this firm to Australia.

The First National Exhibitors' Circuit, Inc., 18 East 41st street, New York, starts its propaganda throughout the Spanish and Portuguese speaking markets in the March issue of Cine-Mundial. It would not be surprising if the "First National" became an international exhibitors' circuit within a short time.

The Western Import Company, Brokaw Building, New York, is offering the exclusive rights on Mabel Normand's "Mickey" for the different Latin-American markets, with the exception of Brazil.

The David Stern Company, 1027 Madison street, Chicago, has adopted a consistent selling policy in connection with its foreign trade. This firm has already placed several models of motion picture cameras in the Latin-American markets.

The Graphic Film Corporation, 729 Seventh avenue, New York, has just started its foreign campaign through the columns of Cine-Mundial. "Moral Suicide," the latest Abramson production, is its initial offering.

The J. Frank Brockliss office, at 729 Seventh avenue, New

York, once again looks itself. Sidney Garrett, president and general manager of this corporation, returned to his desk last Saturday, February 16, somewhat thin, but nevertheless fully recovered from his severe spell of pneumonia, which confined him to the Knickerbocker Hospital almost three weeks and at one time required the constant services of three nurses. The recovery of Mr. Garrett and his return to the office are all the more pleasing to the trade, for at one time grave rumors were circulating on Broadway to the effect that his recovery was being despaired of. During Mr. Garrett's absence his first assistant, H. A. Gillespie, attended to the Brockliss business with the ease and effectiveness characteristic of one of his abilities.

INQUIRIES FROM ABROAD.

The addresses of these firms may be obtained from Cine-Mundial, 516 Fifth avenue, New York. We do not assume responsibility as to the standing of the inquirers, and the usual precautions should be taken in all cases. All inquiries are received direct by the Moving Picture World and Cine-Mundial, the Spanish monthly edition of the Moving Picture World. Please mention number when writing:

1. A firm in Colombia is in the market for portable projection outfits for family use.
2. A man in Yurimaguas, Peru, wishes to get in touch with New York film exchanges. Wants to know renting terms. Will deposit necessary funds in Peru and London bank before placing order.
3. A firm in Brazil is in the market for films and moving picture supplies of every description. This firm covers northern and southern Brazil.
4. A man in Chuibdo, Choco, Colombia, is in the market for a projection machine with motor, screen, wires, 16-candle-power lamps and accessories.
5. A firm in Santo Domingo is in the market for a second-hand electric lighting set, from 8 to 10 kilowatts, run by gasoline engine. It is also interested in used theater chairs.
6. A man in Banos, Cuba, is in the market for a motion picture camera.
7. A man in Rosario, Argentina, is in the market for new and second-hand film.
8. A man in Caracas, Venezuela, is in the market for new and used film.

CRANDALL BUILDING BIG PICTURE THEATER.

Crandall's Metropolitan theater, covering approximately 10,000 square feet, is the largest and most handsome theater in Washington, D. C. The entrance is on F street, the lobby extending back thirty feet to a rotunda promenade leading directly to the auditorium proper of the theater, which, running at right angles, covers the remainder of the property to Tenth street. This affords an immense area on the first floor, the plans calling for twelve hundred seats of the orchestra level alone. Extending over half of this space is hung the cantilever balcony and mezzanine. Private boxes and loge seats will occupy the entire mezzanine, and the arrangement of the balcony is novel in that it consists of a series of rises, reached by a system of ornamental fireproof tunnels or promenades. The mezzanine floor will have a seating capacity of over three hundred, while the balcony will seat approximately seven hundred, giving the theater a total capacity of over twenty-two hundred. This makes the Metropolitan the largest theater in Washington.

The house is of fireproof construction throughout, and the general lines and architectural plan is of the Adams period. The front of the theater on F street is of Pompeian art brick with Tennessee lime stone trimmings. The interior decorations will be in rich tones of old rose and mediaeval ivory heightened with gold. Three semi-elliptical stages will be placed at the southwestern end of the building on Tenth street, and the screen will be entirely visible from every section of the theater. A thirty-piece orchestra will occupy a sunken Italian Garden just in front of the stage and separated from the orchestra floor by a long, low marble balustrade. The Metropolitan theater will be strictly a motion picture house conducted along the most exclusive and refined lines.

USING FILMS FOR TRAINING SOLDIERS.

Motion picture films are coming into greater use as agents for visual instruction of newly-drafted men. The Commissions on Training Camp Activities of the War and Navy Departments have secured films showing the relationship between boxing and bayoneting, as well as the methods of using the bayonet. These films are to be sent for exhibition to the various army and navy camps.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Up to the Audience.

A. L. MIDDLETON, of the Queen theater, De Queen, Ark., is trying a novel experiment. He issued a "Red letter" to his patrons. It is too long to be given here, but this is the gist of the idea: He ran with prices up to 20 cents in November, and kept a straight record of the receipts. He ran straight ten and fifteen in December and in January at ten cents. In each case the war tax is added. His proposition is that if he takes in as much money in January as he did in December and November, he will keep the price at ten cents, otherwise back comes the ten and fifteen-cent scale. As he puts it, for the sake of clearness, he would just as soon show to three ten-cent persons as two fifteen-cent patrons. He wants thirty cents and he does not care whether he gets it from two or three persons so long as he gets the money he needs to run the house with. He puts it up to his patrons to come more often at the lower scale, and adds that if it rains or turns cold, that is the very night that his regulars should make extra efforts to turn out. It will be an interesting experiment, but the trouble will be to keep the ten-centers hustling month after month. In a recent newspaper advertisement Mr. Middleton speaks of the Queen as "The small town house with the City Program." If you like that line, put it on your own house name. He sends in two paneled advertisements. One holds too much type, but the other is very well done. In using panels, care should be taken not to fill them completely. Isolate the statements with rule, but make it possible to read the type.

Cico Booking Books.

Cico Toodles' daddys, the Cahill-Igou Co., offers to send free to any exhibitor one of their booking books, and to send him another when that is gone. Each book carries a week's spaces on a double page for eleven weeks, as shown in the cut, and the week can be started

Week Beginning	
DAY AND DATE	DAY AND DATE
Feature	Feature
Star	Star
Producer	Producer
Short Subjects	Short Subjects
DAY AND DATE	DAY AND DATE
Feature	Feature
Star	Star
Producer	Producer
Short Subjects	Short Subjects
DAY AND DATE	DAY AND DATE
Feature	Feature
Star	Star
Producer	Producer
Short Subjects	Short Subjects
DAY AND DATE	DAY AND DATE
Feature	Feature
Star	Star
Producer	Producer
Short Subjects	Short Subjects
SPECIAL NOTES OF THE WEEK	
Read SCREEN OPINIONS	

with any particular day on which the exhibitor does start his week instead of arbitrarily starting with Monday. The book is paper covered, 4x9 inches, and decidedly handy, while it should prove a good business getter for the various products of the Cahill-Igou company.

Third Street's Newest.

C. D. Buss, of the Third Street, Easton Pa., explains his newest idea to follow the features contest. He calls it the Whosit? The essential feature is working in with a newspaper, which supplied a half-page space once a week at reduced price. It will be made up as a miniature newspaper and the cartoon will be some well-known local character. One man, an electrician, is often seen about town with electric fixtures under his arm. The cartoon will show a back view of him, and five prizes will be awarded the successful guessers. The scheme is not unlike the lantern-slide stunt suggested on page 57 of Picture Theater Advertising, and has the advantage over the photoplay star scheme of interesting all the readers of the paper, since the stunt is one appealing to all local people instead of merely to the local fans. Mr. Buss sends in a couple of advertisements for "The Rise of Jennie Cush-

ing." One is copied from the trade-paper advertisements, and the other is the regular mat layout and supplied by the company. The all-type is three columns wide, but could have gone into the two-column

THIRD STREET THEATRE
A NATIONAL INSTITUTION
Monday Tuesday Wednesday
Adolph Zukor presents
ELSIE FERGUSON
in
"The Rise of Jennie Cushing"
by Mary S. Watts. Scenario by Charles Maguire
MAURICE TOOLEY
A heart-breaking story of a girl who rises from a poor girl to a rich girl in the space of a week. The story is told in a most dramatic and interesting manner. The story is told in a most dramatic and interesting manner. The story is told in a most dramatic and interesting manner.
ELLIOTT GATES MAIN OPPOSITE
MISS FERGUSON
Tickets will commence at 1.20 and extra two hours.
PRICES—afternoon and evening 10c.

THE RISE OF JENNIE CUSHING
FOLLOW HER STEP BY STEP FROM BOTTOM TO THE TOP
THE IDEAL WIFE WITH HER OWN HOME
THE ADORABLE CHILDREN
THE SUPRISINGLY HAPPY MEET
WITH HER IDEAL IN HAND
THE STUDIO MODEL
SHE MEETS THE IDEAL MAN
THE NEW HOME AND BETTER LIFE
SHE CRIES UP AND NEW SURROUNDINGS
THE ARRIVAL AT THE REFORMATION
THE STATUETTE
SENT TO THE REFORMATION
A GIRL OF THE SLIMS
A SHORT UNUSUAL PHOTO-PLAY WITH AMERICA'S MOST BEAUTIFUL ACTRESS
ELSIE FERGUSON AS JENNIE CUSHING
Third St. Theatre 3 DAYS STARTING TODAY
PRICES AFTERNOON AND EVENING, 15c
PICTURE COMMENCES AT 1.30 AND 7.30 TWO SHOWS

measure, and we think it gives much more selling talk than the layout style. Cuts are good for attractors, but the average cut does not make business because it tells so little of the story, and it must be backed up by type talk if it is to return the cost of the space. It is not enough that it is a cut. It must be a selling cut.

Labor Saving.

The monthly program of the Scenic theater, Keene, N. H., is a bit too labor saving. Two pages are given to reprinted poems, both of them good, but nothing is good enough to replace chatty house talk in a program designed to sell amusement. The program proper takes up four pages of black-type names and titles. Using smaller type, the same thing would have gone into two pages with an equal display. It could be shown up even better in a single page of eight-point. It is extravagant to pay money for printing two pages that are not needed; as wasteful to pay composition and impression and paper costs on two other pages for poems having nothing to do with the case. It would be better to cut from a twelve to an eight, with some type talk about the house and coming shows, or give the extra four pages to the outside advertisers, after first giving them a program they will want to buy space in. Display is not a matter of eighteen or twenty-four-point black-face type. It is a matter of relative sizes and distinctness. It would be better to run the calendar in a page and then take the other three pages for a running story of the offerings, setting two columns to the page and using not larger than an eight-point.

Value Criticism.

The Hardwicke Brothers, Clovis, N. M., write:

We thank you for your frank criticism of our advertising matter in a recent number of the "World." We do not take any exception to it, in fact, we greatly appreciate it. Our experience in the past has mostly been purchased at high prices. When we can get for nothing another's experience, which he has paid for, we consider that we are lucky.

Recalled to the writer's mind is a "scoop" put over on a circus. As a general rule they knock the bottom out of the show business in a small town. Some time ago when one was here a sign was painted. It was seven feet long on sign cloth. The reading: "OFFICIAL—There will be only one performance on the circus grounds this afternoon. There will be two full and complete shows at the Lyceum Theater—TONIGHT!"—was such that it lead people to believe that there would be no circus that night. We got full benefit of all the advertising that the circus had spent to bring people into the town. Don't mean to say full benefit, but at least we got enough to get an excellent patronage.

It is a pleasure to get a letter like that. It is even more pleasant to get samples showing that they mean what they say. We suggested that their program suffered from poor spacing. The new program (unfortunately the colors will not reproduce) has the days divided by

neat dashes. It is a small thing, but it improves the appearance of the issue a hundred per cent., and appearance assuredly does have an influence in moulding opinion. This is not supposed to be a department of puffery. It is designed to HELP Exhibitors by pointing out errors and praising that which is good. It sets standards by which others may judge the work of their own printers and by means of which they can improve their own advertising.

The new advertising sent in is particularly interesting because they sent two papers of the same date and the advertisements are in pairs. Evidently they had no layout cut for the Mark Twain story and sent precisely the same copy to the two sheets. This is what they got:

**MARK TWAIN'S
TOM SAWYER**
"HUCKELBERRY FINN" is there too.
Featuring
JACK PICKFORD

Presented at the
LYCEUM THEATRE
Monday, December 31st

Two shows 7:00 8:30 Prices 10c and 20c and tax

**Mark Twain's
TOM SAWYER**
Huckleberry Finn's Here To
—FEATURING—
JACK PICKFORD

Presented at the
Lyceum Theatre
Monday, Dec. 31st

Two shows 7:00 & 8:30 Prices 10 and 20c

This forms a nice study in type values. Both advertisements have their good and bad points. That on the left offers a slightly better top. Here the Tom Sawyer is in deeper line than the other, but it is condensed as compared with a normal letter on the right. But to offset this, each letter has been spaced, and this permits the suggestion of width as well as depth. It stands out better than extended letter of the same face, set solid, would have done. A better display is also gained for the following line. Evidently the printer took liberties with the copy to get a better looking line, but he did not impair its value. In both cases the "featuring" is given too large a face. A ten point would have been sufficient, for the word is non-essential and merely makes for smoothness. The solid matter is better displayed on the right. To get an ornamental panel the other compositor has sacrificed legibility for ornamentation, and it is legibility that counts. The lower bank is better valued on the right. "Presented at the" is far less important than the name of the house, and the date need not be so large, as long as it is plain. Certainly it should not be of equal height with the house name, because the house is more important than the date. Get them interested in the show and tell them the house. The date will be looked for, so it should be large enough to be found without trouble, but it should not be displayed in letters as large as those used for the house name. Taken in all the right hand display is better than that on the left. It is more legible throughout and we like the use of upper and lower case as against the abuse of capitals shown on the left.

The next example gives two displays for "Barbary Sheep." Here the layout mats were used for both advertisements. One is two eights and the other two nines. Neither cut does much to tell the story. They

the tiny lettering on the cut to get the selling point over. The type is given almost entirely to the local act. The "Come early Saturday night" is partly wasted because it does not connect well with the cut. The lower bank tells its story well, but the message for the film is almost wholly lost through the small hand lettering. The smaller example is better. The top gives a reason for coming Saturday night, because a local favorite will appear. The text below the cut tells something of the story of the film offering, even if the printer did get Hitchens' name wrong without being found out in time. Both advertisements are viciously bad in that the prices and showing times are played up at the expense of the house name. Standing orders should be given the compositors that the house name must be played up. The time table and prices could have gone in an eight point Roman just as well, and in a single line, at that, giving an additional twelve points to the house name.

The third pair shows a cut and type display for Douglas Fairbanks. There is a lot of waste matter in the cut layout. There is no particular reason why house managers should be required to boom Miss Loos or John Emerson. The type talk is much more snappy, and it would have paid to chisel out the cumbering names. The all-type ad-

HE HITS THE BULL'S EYE OF AMERICAN POPULARITY

DOUGLAS FAIRBANKS

in his latest sure-fire hit —
"WILD AND WOOLLY"
By Anita Loos Directed by John Emerson
From story by H. B. Carpenter

He Was A Tenderfoot—Went Out West. Those Cowboys "Framed Up" on Him.

The manner in which he defeats them causes one root right after another. We can honestly say that you will like this "Fairbanks" better than any you have seen.

Presented
NEW YEAR'S DAY
at the LYCEUM

Start the
New Year Right
SEE
Douglas Fairbanks in
"Wild and Woolly"

There are more laughs, more fun, more thrills and real enjoyment in this Fairbanks picture than any you've ever seen. We think it's his best picture.

New Year's Day
—AT THE—
LYCEUM

Shows 7:10 8:30 and 9:30 Prices 10 and 20c.

vertisement is not quite as snappy looking, but it is well set to display the proper lines and is the most intelligent piece of composition in the six examples. But the word "see" might be reduced to a ten point and the "in" following Fairbanks' name should have been similarly treated. It is never good practice to detract from the star's name with an "in" or "as" on the same line and in the same type. It could have gone in a six point between the title and the name of the star.

Here's a line from their program we like:

That set of bells we play that makes such loud music is called a UNA-FON. When you hear it in the day time it means that there is a matinee. In the evening it signifies that there is something exceptional being shown; something that will please you. It is also played at the starting of the second show on Saturday night. If you'll remember this, you'll know what's goin' on.

Clovis, we gather, is one of those average towns with a one-street shopping center. When the bells strike up Saturday night the public knows that the second show is about to start. The Hardwicks send in a photograph of their invitation Christmas matinee with most of the kinds in town waiting for the doors to open. Those free matinees at Christmas time should be made a regular feature with every house, town or country.

Features Himself.

Harry Buckley, of the Kossuth, Brooklyn, sends in his program for comment. It is not a pretentious issue, but he makes it work well. The sheet is 5x6, a four-pager, with a special play for the big attraction of the week on the front page. The novelty of the program is the top box of the centre pages. This is headed, "Mr. Buckley says: —" and is used for special messages or to commend some special attraction. In the program at hand, for example, he mentions the hit certain players made at a recent showing and announces that they will shortly appear again in a play along similar lines. Mr. Buckley has hit upon a capital scheme. A box like that can be made a real business-maker if care is taken not to abuse the confidence of the patron.

Steve Stunts.

Steve Farrar sends in what looks to be like a new one for picture theaters, though the idea itself is not new. He had mania cards 11x14 printed up:

We close all day
XMAS
Going to the
Casino Xmas night to see
"The Law Decides"
Vitagraph special in 7 reels.

They were distributed to all the stores, doing away with the home-made sign and advertising Steve at the same time. As he points out, this is good for small town any holiday. It might also be adapted to

**COME EARLY
SATURDAY NIGHT**

ELSIE FERGUSON

"BARBARY SHEEP"

Just another of those High Class Saturday Night Entertainments

MR. E. E. TAGADER
will sing an Arabian Love Song in connection with the picture
LYCEUM THEATRE
Saturday Night, Dec. 29
Prices 10 and 20c, and the tax
Shows at 6:40 8:30 10:15

Just Another of those High Class Saturday Night Entertainments.

Mr. E. E. Tagader
will sing an Arabian love song in connection with
"Barbary Sheep"

Elsie Ferguson
The screen's most beautiful acquisition from the legitimate stage, in
"BARBARY SHEEP"
From the Novel by Robert Hitchens.

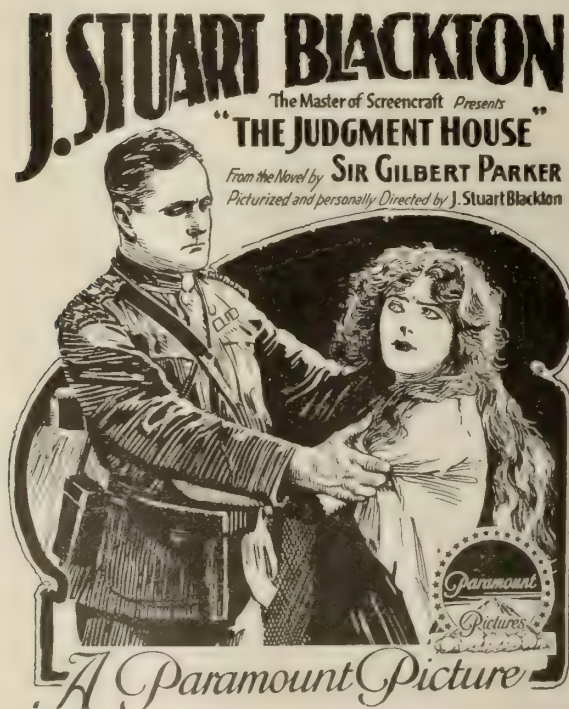
Presented at the
LYCEUM THEATRE
Saturday Night, December 29th
Three shows 6:40, 8:15, 9:45
Prices 10 and 20c and the tax

serve merely as attracters and do not perform this service very well. In the example on the left too much dependence has been placed upon

the "We close at — o'clock on Saturdays" for the summer season. It made both talk and business. Steve got the paper to give him first column, first page for a third of a column argument that the men who keep the nation in good humor and optimistic are doing their bit. There are various pieces of copy along these lines. Steve offered his as news and got the front page. That's the real secret of press work. Get the editor to run it as news and the people will take it with much greater respect than when it appears as a paid advertisement, but it must be stuff that can properly class as news if it is to get through. And another manila card (x11) gives a list of star features for a two month period with the announcement that he has contracted for the pick of the market. He makes a good strong brag about them, but he sticks to the truth, at that. The card is punched for a nail head and the top line reads "Hang me up." A bottom line adds: "Keep this list so that you will always know the date on which these pictures are to be shown." This is Steve's first look-in in several months, but evidently he is running true to form.

Free Advertising.

An Exhibitor who has been coming in to this department about as long and as often as anyone, wants to know why a company should send out a mat like that shown and expect the houses to use it. We



don't know. It is bad enough to be expected to use the brand name at line rates, but here is a case, and it is by no means an unusual one, where the name of the producer completely overshadows the title of the attraction and is repeated in smaller type in the same bank, while two perfectly good stars, in whom the public is more apt to be interested, are not even hinted at. There seems to be a growing disposition to load down the advertising layouts with the name of everyone around the place from the director to the scrub woman. It is all wrong. There is but one thing the Exhibitor is interested in advertising, and that is the name of the star with the attraction in which the star appears. Nothing else matters unless it happens that the play is taken from a well known book by an established author, but even here the author is seldom as important as the star, and the book title should be used as the play title instead of being presented under an alias, as is so often the case. Here are ten agate lines, double column, announcing the producer, for which the Exhibitor must pay space rates if he desires to use a cut in his advertising. The only alternative is to crop and rout the cut, generally spoiling the display. If this advertisement were the exception it would not be worth while talking about, but it is becoming more and more the rule to load a layout with all sorts of truck, and the offense is not confined to any one producing company.

And the same letter tells that the Exhibitor sent to a service bureau the slide of another company, making the suggestion that such a slide, with some selling talk, would be an improvement upon the material supplied, and the service bureau cheerfully replied that the slide "did not have enough color." Can you beat it?

Worked With Schools.

The Triangle Publicity Department is sending out a story of how Michael Warshower, of the Penn theater, Brooklyn, worked with a

neighborhood school in helping distress in that territory. The school children were given tickets good any time except after six o'clock on Friday, Saturday or Sunday. These they sold to their parents and friends, and half of the face value of the ticket was given to a relief fund for the needy of the neighborhood. More than \$500 was realized by this means, and Mr. Warshower is repeating the experiment with another school. School teachers come more intimately in contact with the needy of their neighborhood than any other class of persons, and they can better appreciate the need for relief. Evidently Mr. Warshower knew this and capitalized his knowledge to make patronage and do real good at the same time. It is such things as this that make the picture house something more than a theater. Make your house a local institution, too.

For a Patriotic Subject.

Metro supplies the stills of a lobby display used by Charles Englebrecht, of the Regent, Arlington, N. J., for Draft 258. The photograph shows the detail of the essential feature. The floor was sanded, and a pot swung over an electric light fire. The entire lobby was draped in



the national colors, but not overdressed. The display did not cost much to get up, for most of it was borrowed, and the chief expense was for putting it up, yet it served as well as a much more elaborate display, because it was gotten up with taste.

Beat the Rest.

W. J. Hayes, of the Strand, Erie, Pa., claims the distinction of being the first manager to pay the Amusement Tax. He arranged with the collector to audit his books November 30th, and paid the check then instead of waiting until December 1. Then he got a quarter column press notice on the fact and was able to explain why he did not get three cents out of each five raised. As a news item it was more convincing than a page advertisement would have been, and the prepayment of the tax gave the space a real news value. That is real press work. Less than a quarter of the space was given to the payment of the tax, but it was read for the news and the reader kept on down to the bottom where he would not have read the mere announcement of taxation. Giving a real news twist to the story is the most certain way to gain attention.

Telling It.

"Who gets the war tax?" asks the Garfield, Chicago, and it answers its own questions with "YOU do, for it is spent to insure peace, protect your interests and end the war." That makes the opening of a reader on any program.

HELP FOR THEATRE MANAGERS Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK and a HAND BOOK. It tells all about advertising, printing and paper, how to run a house program, how to frame your newspaper advertisements, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Practical plans that have helped others and will help you.

By mail, postpaid, \$2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schiller Building
Chicago, Ill.

Wright & Callender Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT.

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be treated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Working in Captions.

SOME companies trust more to their leaders than they should, particularly in making comedies. It is only the other day that a member of the production force of one of the large companies announced that they were starting in to make comedies and explained, "We don't care so much about the action if the titles are good." In other words, they merely illustrate their leaders with action of a sort. This is done a great deal, but the brands cannot hold their own against the type of comedy in which spirited action is made better by pointed leaders. At the same time, since they are in demand, and the synopsis only is wanted, it is best to give the leaders in the synopsis. If you take the old story of the man who concludes that he is not wanted at a party after he has been thrown out three times, you write the action and the leader in the synopsis in somewhat this fashion:

Jim makes a third try to enter the hall. At the door Bill meets him and remarks, "You're wearing out your shoes coming upstairs and the seat of your pants going down." He gives another heave and down Jim goes for the third time. As he comes through the swinging doors he lands flat on the sidewalk, gets up and starts for the door. He turns and shakes his head, remarking, "I'll be darned if I go in there again. They ain't cordial enough." He goes on up the street—&c.

Here you work in two leaders to a single run of action and the editor who handles the stuff is more apt to buy such a story than one with better action and newer idea but for which he or one of his staff must supply the titles. Of course if you can make the action funny, as well, you stand an even better chance, but with some markets the leader seems to be regarded as above the action.

That Synopsis Polisher.

(Concluded from last week.)

On the other hand nineteen needs no further elaboration. This is a single scene. The main incident is given. Any reconstructor can get a powerful scene from what is given. More is unnecessary.

Twenty-three calls for further elaboration. Legree is the second most important character. It should be told that he is the antithesis of Henry. It will pay to take the space for him.

She is bought by Simon Legree. Legree is one of the most brutal slave owners of the South. He is a new type to Cassy. Henry and Gerald were polished men of fashion. Even in their excesses they were not without refinement. Stuart was of a different type, a home-keeping planter, but kind hearted and decent. Legree is little above the beasts, a coarst, sensualist, a brutal, merciless master, ill-dressed, unversed in the niceties of society and contemptuous of its tenets. He takes her to his plantation up the dreaded Red River.

Now we have a better idea of Legree and can understand what he means to Cassy who through all her vicissitudes has retained her niceties of thought. Knowing the man and the woman we can understand without elaborate explanation, their attitude toward each other. We can sense the situation and mentally supply the action for the scenes.

In twenty-six more explanation is needed. Without a better understanding of Tom and Lucy they might be a pair of slave sweethearts. It is not shown that Tom refuses to flog Lucy because he will not flog another and not because she is his sweetheart. It might even suggest itself that Cassy's interest in Tom is due to other causes than compassion. In this story Tom is but a minor character, but he figures prominently in one or two leading scenes and therefore he must be made real.

An incident in the cotton fields serves her importantly at a later time. Lucy, one of the slaves, is exhausted. Tom, an aged negro, helps her by placing in her bag some of the cotton he himself has picked. Cassy warns him that he is likely to get into trouble through his kindly deed, but he persists. He is overseen by Sambo, Legree's negro slave-driver, who tells his master, and that night Legree declares Lucy's bag to be under weight and orders Tom to flog her. This Tom refuses

to do and angrily Legree himself mercilessly flogs the negro, who presumes to read him a lesson in morality. That night the compassionate Cassy, who still has the run of the house, slips in to minister to Tom, etc.

Now we know more about Tom. The rest follows easily. A study of the script will show that paragraphs 28 to 41 contain about three-fifths of the whole story. All that has gone before is in preparation for this. All coming after is more or less in the nature of anti-climax. The story should preferably end with the ending of forty-one. This is the object of the story. When it is attained, the story is done. But to end here would eliminate the final union of Henry and Cassy. This need not, however, be wholly eliminated; indeed, through a rearrangement of the factors, the desire to rejoin Henry may be used to motivate the entire story.

To accomplish this end will be simple. Following twenty-five, re-introduce Henry into the story by having visiting planters tell Legree that they have heard that Henry bought his child and is looking for Cassy. They do not know that Cassy is near nor that she is the property of Legree. It is just the table talk of a couple of planters who have dropped in on business, but Cassy has noted the address, and now her aim is not merely escape, but escape to Henry. She withdraws what little complaisance she has shown Legree and it is this which leads to his sending her to the fields. All that follows leads upon her escape to Henry, and when, at the end of forty-one, we see Cassy and Emmeline leave the plantation, we do not have to ask if she will rejoin Henry. We know that she will and we know that he wants her. As they pass down the road the scene fades and the story is ended. The climax is reached. The rest is not told—it is foretold.

It will be seen that Mr. Harrison, once he warms to his plot, makes it real. But he does not, at the start, interest the reader. He is too busy with his facts to be interesting. It would be better to tell the facts first and then, with the full story in mind, write the introductory paragraph and clean-copy. Then he might get:

Raised as a white girl, to be sold into slavery on account of her quadroon mother, Cassy is sold into still worse slavery when the man she has learned to love is led into dissipation and loses his estate. She is sold to one of the lowest, most brutal slave drivers of the Red River district, but he cannot break her will and in the end she brings about his death through playing upon his superstitious fears, and at last finds peace and honor with the man she loves and the child she has borne him.

In all previous polished contests some sales have been reported as the result of the studies. We hope that in time some readers will be able to report that they have gotten ideas from "Uncle Tom's Cabin" that have proved available, but no sales can be hoped for until synopses are better written. Mr. Harrison's synopsis is by no means a sample of the average. He is far above the average.

Helped Along.

Authors are born and not made, but experience is a good incubator.

Both Ways.

Stories that are "dashed off" are apt to dash right back again.

Consolation.

If your stuff comes back in spite of its merits, you can at least feel that you've given the editor a moment's pleasure.

The Day.

The proper time to write war stories will be about twenty years from now. The present generation is living the war.

Deliberate.

Don't be in a hurry to sell. You can't sell in a hurry.

Your Own Mote.

Before you declare a studio stole your story, stop and figure out where you got it from.

Technique of the Photoplay By

EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots.

"Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.
Schiller Bldg., Chicago Wright and Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its ditior.

Important Notice.

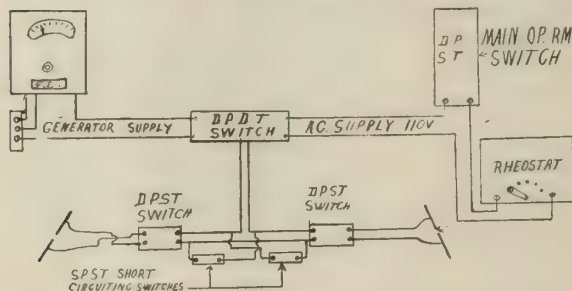
Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Would Have to See It Work.

George H. Sullivan, Fall River, Mass., presents the following:

Enclosed find diagram of wiring of a new projection machine installation in Marcus Lowe's Savoy Theater, this city. It may help some reader of the department. I have, as you will see, placed a short-circuit switch on each machine. The



handles of these switches are joined by means of a small cable running through pulleys on the floor (suppose you cut a groove in the floor for the cable. Yes? No?—Ed.) so that it is impossible to close both switches at the same time, thus preventing possible blowing of fuses. This is exactly opposite to the G. E. blueprint, and I would like to have your comment on it. It works fine—better than any plan I have seen in all my experience. Would recommend it to all brother operators. There is now a report system in use here. Reports must be made out every month in regular theaters and it places a man on his metal to get a good report. (The brother said a blank was enclosed, but nothing doing. What kind of report is it? Presumably as to condition of equipment. If so, it will serve an excellent purpose.—Ed.) As you know, this state has a pretty stiff examination but they go to a school and get by the State House (if you mean they get by without adequate knowledge of both theoretical and practical projection, then there is something lacking, and very much lacking in the Boston examination regardless of how "stiff" it may be. I'd like a tintype of the school man who could get past the Vancouver examination.—Ed.) and get a card, then we get them and if a wire burns off on a job and friend manager has to give rain checks (wire checks would be better.—Ed.) because friend school man issued the bulletin: "Of course I can't run without wires," he raises an awful howl. And as a rule if these men succeed in getting into a union they stop right there, on the theory that the union will always get them decent wages anyhow. But this report card isn't going to allow him to stop "if" the manager is on the level. It has many good points which you will recognize. It will, I think, in time, be a big asset to our local as well as to our employers. You can reproduce the blank, explaining same, also diagram of series connected lamps, explaining same in your own language, which positively is understood by even the worst of the craft.

Now, how in gahena can I explain something I haven't seen. Shame upon you, Brother Sullivan, for hoping me all up and then failing to

enclose friend blank. Get busy and send along the blankety blank blank. Glad to look it over and to publish if it is even half as valuable as you seem to think it is.

As to the connection, why I would have to handle it myself in order to make intelligent comment. That it will work is a cinch, and I cannot see why it won't work very well, except that two arcs in series are just a bit unstable. I think it would be best that you, yourself, explain to us the advantages you claim for the plan. My best to the Fall River men. May take a spin up through your neck of the woods next spring. I'm not promising but—maybe.

Reduction in Condenser Diameter.

Ralph W. Martin, Los Angeles, California, writes:

My Dear Richardson: I have just read in the department, issue of Oct. 6, optical dope by Chas. A. Young. Of course the whole matter as there presented is nothing new to the department, but the discussion is very thoroughly handled and clearly illustrated, the drawings in particular being very commendable. However, except in a few unimportant details there is not much to comment on theoretically, for the aperture lens idea in two other phases of possible application is already advanced to the stage of practical experiment. The gist of Brother Young's scheme can be summed up as suggested by your final remarks to the article, to wit: Can such a "sub condenser" be properly mounted without interfering too seriously with present gate construction? Referring also to Griffiths' article in issue of Sept. 29, the matter he treats of is admittedly a little off the path of present practical problems, but there are two items you mention in the final comments which, I believe, are worth further thought and study, viz.: First, the value and possibility of a corrected condenser. I have always believed in the value of a corrected condenser, as expressed in repeated convictions that spherical aberration wastes a considerable volume of the available light. As to its possibility, the corrugated lens being exploited by the incandescent projection lamp development is worthy of study and experiment.

Second, concerning the further reduction of condenser breakage, I believe a present possible step in that direction could be made by endeavoring to have the arc lens reduced to $3\frac{1}{2}$ inches diameter, thus greatly reducing the volume of glass; also allowing of a deeper meniscus form. There is only $3\frac{1}{2}$ inches of the present arc lens utilized anyhow. An adapter could be made for the $3\frac{1}{2}$ inch lens, so that no alterations in the regular mounts would be necessary.

I am not agreed with the tendency, lately observed (Sept. 1) to reduce the diameter of the condensers to anything as small as $2\frac{1}{2}$ or 3 inches, advance the illuminant closer than 3 inches to the lens and thus shorten the Y distance. I don't believe this scheme will lead to any good until the light source can be made of very small area, and that is not yet. I will be glad to hear at the earliest of Lester Bowen's findings from his tests of the aperture lens I sent in.

Brother Bowen has made no report, except verbally, and that too indefinite to be of much value. He merely said it "certainly did increase the screen illumination." I am wondering just how far there might be value in condenser diameter reduction. This has never been very much experimented with, so far as I know, with the arc optical system. As condenser diameter is reduced the arc can be advanced, within limits, of course, Y distance shortened, and that without loss between aperture and objective. Exactly what the possible screen effect of a 2.5 or 3 inch diameter arc lens might be, with a sixty ampere d. c. arc, I do not know. But the ordinary practice in England is to use a $3\frac{1}{2}$ inch diameter arc lens. As diameter is reduced the lens automatically becomes thinner and the danger of breakage from high temperature decreases; also it seems to me annealing possibilities increase. The Pathoscope illuminates a six to seven foot picture quite well with a small incandescent or Nerst—don't remember which—because the lamp is right up against the condenser, the same being but two or two and one-half inches in diameter. It seems to me there are possibilities here, within limits, of course. Under all conditions I am inclined to doubt the advantage of a greater working condenser opening than $3\frac{1}{2}$ inches. That idea has long been in the back of my mind, but up to now I have hesitated, fearing to yet further confuse what is an already pretty badly complicated problem.

Regular Plutocrats.

Richard A. Whitlock, Middletown, New York, sends four perfectly excellent dollars for a Handbook and says:

Own a Power's 5 and a few thousand feet of film. Learned to run a projector in a small town in Florida. Manager was a

friend of mine and allowed me access to the operating room. There were two operators (Umph!—Ed.). The Chief (Umph again!—Ed.) ran a ten-cent store in daytime and operated at night for nine dollars a week. His assistant was allowed to get away with two real dollars every Saturday night, whether he earned them or not. The assistant was about fourteen years young. They would allow me to run the machines after a time. I never learned much but intend to increase my scant stock of projection lore now.

Probably nine dollars a week was not really quite so small as it seemed in the village where it was paid. Maybe friend exhibitor really had more of a struggle to pay it than the average city theater has to pay three times that sum, but it looks funny allee same; also the two-dollar-a-week "assistant" is, I think, in a class all by his lonesome.

How Things Are Going.

M. M. Moon, Sherman, Texas, from whom we had not heard in quite some time, knocks at the front door with the following:

It is nearly four months since I let you know how things down here are progressing, therefore guess it is time I loosened up. All our regular men are working, and as luck had it we all missed the first draft call. But one or two relief men enlisted, which, of course, gave us some trouble for a time. We have just presented our new contracts to the managers. They call for \$25 for six days, which the men should have had long ago, for I feel sure in saying there is no better bunch of operators anywhere than we have right here. I believe our managers realize this fact and will sign up without any controversy or "rag chewing." I feel that our Sherman theater managers are just as live and progressive as are our own men. The proof of this is their success in business. The non-progressive exhibitor soon falls by the wayside and drops down and out, just as does the square-head, non-progressive, lazy operator. It is the law.

My own boss, Mr. Batsell, has just purchased a new \$6,500 photoplayer and had it installed in the theater. It helps some, of course, but it is two new projection machines we need more than anything else. He says the main reason why he has not purchased new projectors is that no one in Dallas handles the Simplex. (Huh; there is no law against buying in Fort Worth, or even direct from the manufacturer, is there? And Brother Moon certainly is entitled to new machines; also it is directly in your interest that they be installed without delay.—Ed.)

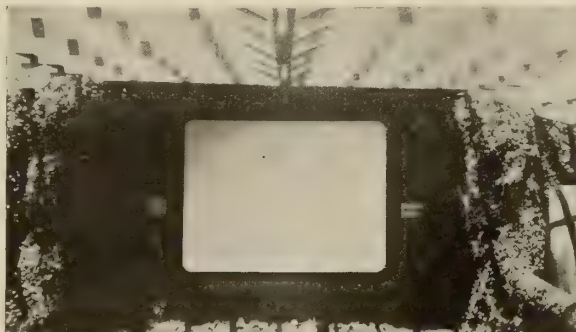
The main reason for my letter is to answer a question you asked. Question: Suppose we project a given subject at 60 feet per minute and then project the same subject, under precisely identical conditions, except that the speed be increased to 70, will or will not the screen brilliancy be the same in both cases? My opinion is that increased speed would have no effect upon screen brilliancy, but flicker would, of course, be reduced, and this might give an appearance of greater illumination. But this would merely be an optical illusion. Is your personal address still 22 East 17th street, New York City?

My personal address now is 1733 West Ninth street, Brooklyn, N. Y. You are approximately correct in your reply to the question. It has, however, just occurred to me that a minor equation enters into the matter. Insofar as the projection machine itself be concerned, it would pass exactly the same light percentage at any speed of projection. But the film itself cuts a certain amount of light, and since we are passing more film in a given time at 70 than at 60, would not the extra film act to reduce the light total? Strikes me it would, though maybe I'm wrong. My best to the Sherman men; also to friend cook and that perfectly w-o-n-d-e-r-f-u-l Moonlet.

An Exhibitor With Ideas.

J. O. Merchant, Alice, Texas, desires information, as follows

Am a constant reader of the department and get valuable ideas from other exhibitors, as well as from our worthy editor. Have third edition of the Handbook; also Advertising for Exhibitors and Technique of the Photoplay. Find them all to be invaluable. But as you, Brother Richardson, have said in the department, there is a later and better method for matching up the optical system than the one in the Handbook, I am

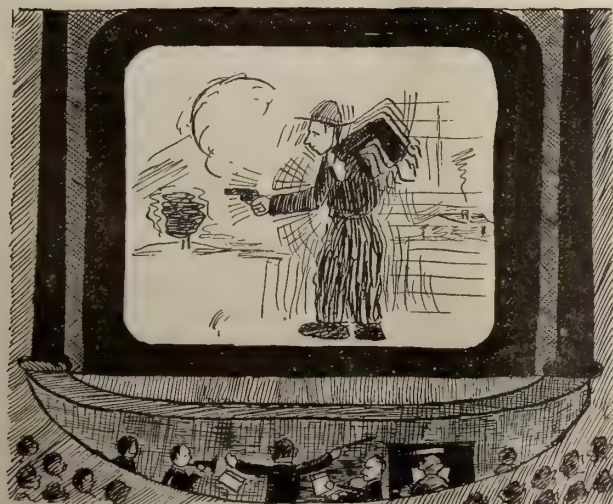


writing to find out what I need in my own individual case. Have a house 30 feet wide by 80 feet long (80 foot throw), equipped with Power's Six A, lens level with center of screen. Use 60 amperes 60 cycle a. c., through Ft. Wayne compensarc. Want new lenses throughout. Prefer meniscus bi-convex. Kindly supply necessary data so that I may make my purchase at once.

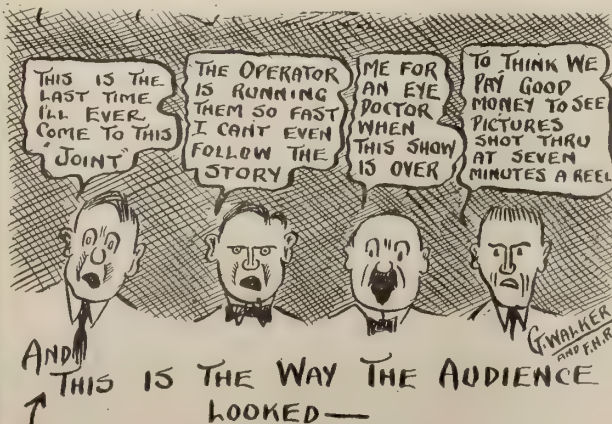
Referring to screens, will say that I have an airdome at Falfurrias. Last spring I built a plaster screen therein, according to Handbook instructions. Can truthfully say I get the prettiest picture I ever saw on an airdome screen. Enclose photo of screen, but was unable to get back far enough to show all the vines I have growing around as a frame. The vines run from the ground—there is no stage—to bottom of screen at an angle of 45 degrees. From edge of screen vines extend at same angle back six feet from screen, then turn square across to walls on each side, leaving an opening, also framed in vines, for fire-escape doors. You will note piano platform on right, with vines to top of balustrade at its front. Might add that I built the piano box myself, and after the hardest storm we can open the same and blow dust off the piano. If you want specifications for such a box will gladly supply them. The shadows you see in picture are from rafters. Was getting ready to roof the place in for winter use when photo was taken. Have lights of all colors, except red and yellow, strung on poultry netting under the vines. These lights are an imitation of fruits and flowers. It makes a very pretty effect. Can leave them on while picture runs, as they are low c. p., and they are partly hidden by vines, but usually cut 'em off. Lens system is wanted for picture about ten feet wide.

Makes me feel good to get a letter like this from an exhibitor who has brains and ideas; one who appreciates what we have been trying to do for him and is neither afraid or ashamed to say so.

The screen arrangement looks good to me. Must be very pretty indeed. Before publication I wrote, "asking" what kind of vines were



This is The Way The Picture Looked.



RESPECTFULLY DEDICATED TO
MR. SHOOT-EM-THROUGH, THE
ONE BIGGEST ENEMY THE
BUSINESS HAS.

used and for information concerning the exit signs. The vines are a mixture of at least a dozen varieties, mostly alamo, honeysuckle (very fragrant), cypress and moon vines. The exit signs, which I was inclined to criticise from the photograph, are unlighted. They are simply white letters on green background. Neighbor Merchant says: "I depend upon the same people for patronage all the time. All of them are thoroughly well acquainted with the building and exit signs are really unnecessary except for purpose of complying with law."

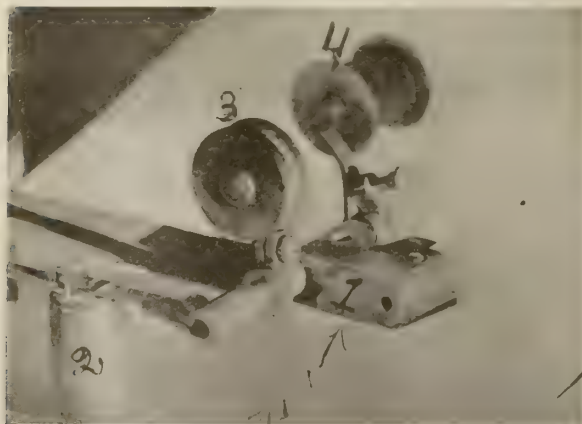
As to the lens system, using 60 amperes a. c., referring to chart in March 17 issue, with meniscus bi-convex condensers you need either a $6\frac{1}{2}$ meniscus and a $7\frac{1}{2}$ bi-convex, with a little less than 21 inches from apex or front condenser to film, or else a $7\frac{1}{2}$ meniscus and a $7\frac{1}{2}$ bi-convex, with a little more than 21 inches. Better choose the first named, as you might not be able to get the necessary distance from condenser to film with second. Really high class projection lenses cannot be had at this time. The Marlux, Crown Optical Company, Rochester, New York, are well spoken of by operators. You will need about a $7\frac{1}{2}$ E. F. lens, and that will mean a long back focus. Better get lenses not less than 2 inches in diameter. Tell dealer you want a projection lens not less than 2 inches in diameter, to give a ten foot picture at 80 feet. Be sure and get your condensing lenses as close together as you can without actual contact—say $1/32$ to $1/16$ of an inch apart. By all means send in full specifications of piano box, with sketches illustrating such parts as seem necessary.

Tension Control.

L. Z. Nighswonger, manager and owner Palm theater, St. Cloud, Florida, sends in subscription for a year and says:

As to the enclosed subscription, why it is just like a letter from home to read the World. I am enclosing photographs of a device I have evolved for the control of takeup tension on my Power's projector. Its operation is simple, but very effective. Roller 4, figure 1, rides on the film between the lower sprocket and magazine valve, as shown in figure 2, being held in with some pressure by weight 2, figure 1. The brackets which carry weight 2, pulley 4 and pulley 3 are all attached rigidly to a single spindle. Grooved pulley 3 rides on the takeup drive belt, as shown in figure 2.

It will readily be seen that by this arrangement any desired tension may be given to the takeup drive belt, merely by varying the position of weight 2, or by increasing or decreasing the amount of the weight. It will also be seen that when the takeup belt is given a tension to exert a given pull on the film, that pull must perforce remain the same throughout the run, since if it decreases then the weight will move down, since the film will no longer support roller 4, and this will lower pulley 3 and tighten the belt. I believe the operation will readily be understood from what I have said, when supplemented by examination of the photos. If you desire to examine the device I have an extra one which I will send on. Patent has been applied for and will cover the camera as well as the projector. Am preparing to place them on the market

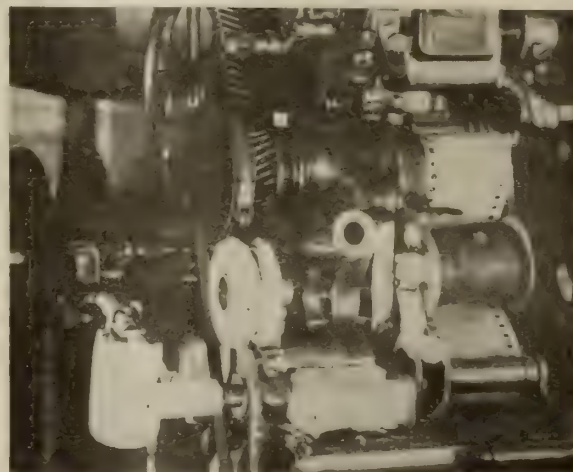


and will soon be able to supply those who wish to supplant their cumbersome friction takeup tension. Cost, ready for machine, will be ten dollars. The device is so made that it is attached merely by removing the two screws holding the lower fireward, set the device in place and replace the screws. If you believe my invention will be valuable to the industry will be glad to have the matter given publicity through the department. If not, then chuck it in esteemed waste basket, and no harm is done. In closing: may the Moving Picture World enjoy that prosperity which is its just due. It is the best paper ever.

The operation of the device is self evident. Its chief point of doubt lies in the sharp bend the film makes over the lower magazine fire trap roller. If this roller failed to roll (and they sometime do that little stunt) it would very soon wear flat and there might be damage to the film. Also roller four ought to be countersunk in its center so that it will only ride on the film track—not the photograph (maybe it is, but it does not show in the photo). I hardly think it worth while to send so simple a device clear up here for examination. Send it to the Secretary of Local Union 321, I. A. T. S. E., Box 1234, Tampa, Fla., or to Secretary Local Union 609, Box 200, Miami, Florida, with request

that the union have it tried out by all operators running Power's machines, making report direct to me, with copy of same to you.

Many thanks for your kinds words concerning the department and



the paper in general. We have an ingrowing idea that it is fairly good, but, nevertheless, it is nice to have our readers endorse our view.

A Coon's Age.

E. E. Bair, Manager, Celina, Ohio, says:

It has been a coon's age since I have written you. Since I last wrote I have been promoted, first from operator to manager of a theater, and now to manager of the combined theaters of the city; also I have excellent chances for still further advancement, and you know that is what we are all after. Needless to say I receive the Moving Picture World regularly, and never skip the department. Even though I no longer operate, I make it a point to keep always in advance of my projectionist in the matter of knowledge. This because projection is at least half the programme, and it has been mighty handy for my operators to be able to consult me in emergency. Have two new Simplex projectors and am putting on a 12-foot picture at 95 feet, which many are kind enough to say is the best they have seen. I consider it extremely important to maintain this high standard. There is a reason.

Am more than glad to hear of Friend Bair's advancement. Trust he will get still further. We wish for him all possible good things for the new year and hope he won't be so long writing next time. If all managers kept posted as Bair does they would be able to act intelligently in matters pertaining to the operating room.

New Catalogue.

The Victor Animatograph Company, Davenport, Iowa, hands us their new catalogue and revised price list of their equipment, including both the arc and incandescent light source. One device consists of a dissolving mazda lamp stereopticon, the first device of its kind on the market, so far as I know. From the catalogue illustrations it appears to be a serviceable and very compact piece of equipment. There is also a single, portable, mazda lamp stereopticon. Its retail price, including lens and lamp, is \$37.50, whereas the dissolver sells for \$85.00, both machines complete with current controlling apparatus. With the single machine may be had (extra charge) silveroid or muslin screen, electric arc lamp, acetylene burner and carrying case of either leather or leatherette. It looks to me like a very excellent portable stereopticon outfit at a medium price.

The Victor Animatograph projection machine was fully described in December 15 issue of the department. The above catalogue may be had by prospective customers for the asking, if they address the company, setting forth their needs—for what purpose the apparatus is to be used.

Projection Experience

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QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, \$1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

A New Compact Professional Camera.

George R. Stringham, of the Motion Picture Specialty Company, 607 West 43rd street, New York, has presented a new model of professional camera containing many features which are not usually found in the present professional models on the market.

In the first place the lens-hood does not project outside the camera, but by a new method of construction the mechanism and magazines form a perfect self contained lens-hood. As in most compact camera models the magazines are side by side, but separated by placing the lens and

leverage which the turning of the crank would cause the camera to sway on its support.

The intermittent is a combination of crank movement which gives the claws a D shaped path, the flat side of the D being the downward movement of the claws. This movement is of such a ratio that it permits a shutter opening of fifty per cent., and at the same time it moves the film with a less amount of strain at the starting and stopping points,

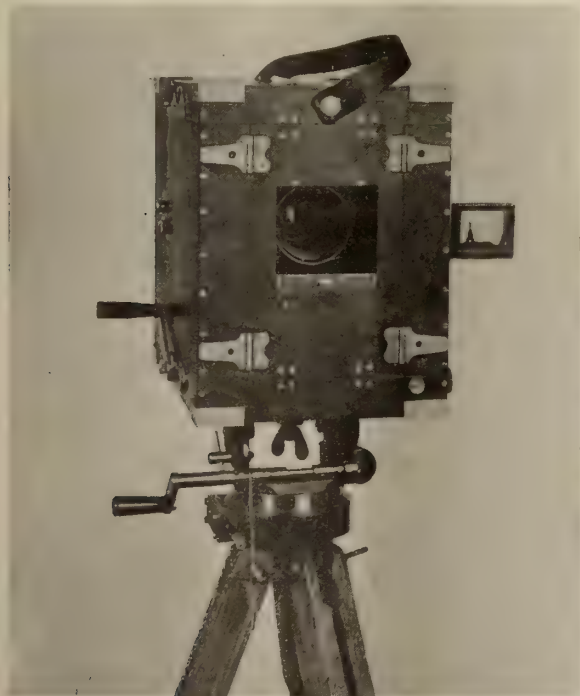


Illustration 1.

most of the mechanism, which is very compact, between the two magazines. This throws the aperture plate well to the rear of the camera, so that access to the gate is gained by opening the rear portion of the camera casing.

Figure Number One shows the camera set up ready for operation. It is practically rectangular in shape, with only such small protuberances as control buttons, etc., projecting beyond the plane surface of the camera. It is therefore easy to place in a case, and when once loaded is ready for operation as soon as it is secured to the camera-head.

The mechanism is integral and easily accessible without removing from the case by opening the side and rear doors.

Figure Number Two shows a rear view of the camera threaded with film, with the cover of the take-up retort removed to show its interior. The turning crank of the camera is situated in the center at the bottom of the right side, at the nearest possible point to the center of any possible movement of the tripod-head, thus minimizing any

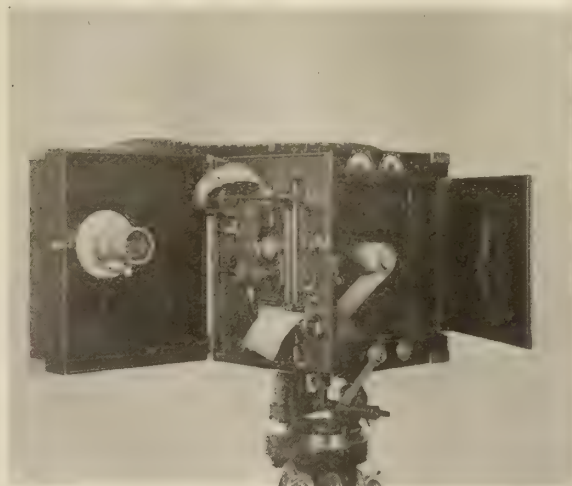


Illustration 2.

so that it is possible to take ultra speed pictures at as high a speed as one hundred pictures per second without tearing the film between perforations.

All of the bearings throughout are carefully made of bearing bronze, and the gears are of the worm-drive type with the hardened steel bearing against soft steel. Most of the bearings are made adjustable so that by the aid of a small screw driver any play or wear may be taken up by the cameraman at any time. In fact they resemble the jeweled bearing of a watch, with the added advantage that the bearings are adjustable. The entire mechanism runs so easily that the crank will

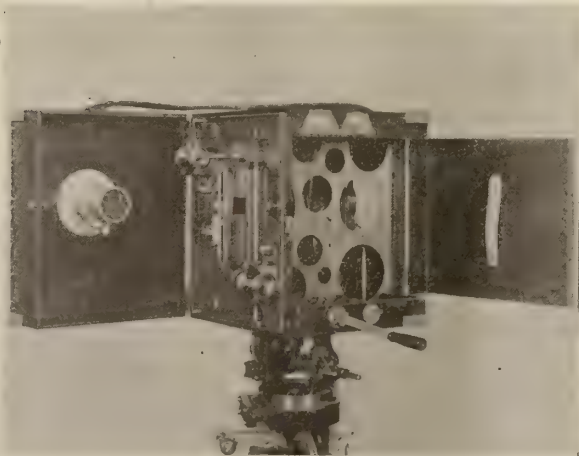


Illustration 3.

continue to revolve for several revolutions after removing the hand unless it is held in position.

The magazines are only a little thicker than the width of the film, being made from a thin sheet of fabric impregnated with Bakelite. This substance is remarkable for its durability and toughness. While inspecting this camera in the presence of Mr. Stringham, he took a piece of this substance, and, placing it upon an anvil, struck it a terrific blow with a ball-pein hammer, which left only an almost im-

perceptible dent in the substance, whereas a piece of unhardened tool steel was deeply indented by a blow of the same force.

The camera case itself is also constructed of thicker sections of this same remarkably tough material. The magazines have no projections on the outside, and may therefore be stacked upon one another on a dark-room shelf when reloading, or carried in the retort case without any loss of space. The spool arbor, or spindle, has a bearing at both ends, and bears two sharp fins so that a roll of Eastman film may be loaded directly into the retort on the wooden spool which is supplied by the manufacturer; the sharp fins preventing the spool from turning upon the spindle. The two bearings at each end of the spindle retain it in a horizontal position, so that the film winds up evenly and smoothly without any tendency to buckle, as often happens in magazines which have only one spindle bearing which may have worn loose, thereby allowing the tension of the film to incline the shaft at a slight angle.

The valve openings of the magazines are velvet lined and tightly closed by a spring until the rear door of the camera is closed. Two catches worked by the closing of this door automatically open these valves and allow the film to pass freely in and out of the retorts without touching the lips of the valve.

The film-race is of highly polished steel, and touches the film on the edge over the perforations only, so that the picture bearing area of the ribbon is untouched by anything which might cause abrasion or scratches at any portion of its travel from the feed roll to the take-up.

The light-hood is a rectangular metal casing, fitting without play in race-ways held in the mechanism frame of the camera. It is moved backward and forward for focusing the lenses by a micrometer screw arrangement, and has ample latitude for focus upon objects placed as close to the camera as it is possible to get them without cutting off the illumination. A small locket or a thumb nail may be focused to cover the entire aperture frame without recourse to supplementary or additional lenses. The use of lenses of different focal lengths is facilitated by special bayonet mounts which permit of the lens being securely fastened within the camera by thrusting it into place and giving it a quarter turn; each lens being so mounted that, when the lens-hood is racked back to the stopping point, the lens is in focus at infinity.

The image on the film may be examined by an erecting microscope which telescopes into a socket in the rear door, so that when the image is examined by pulling out the eye piece at the back it is seen right side up and magnified several times, the entire field of the frame being visible.

Mr. Stringham has completed a change in the design of his next model, so that in dim light or where extremely fine definition is required it will be possible to press a button which will slide the film in the gate to one side and substitute a piece of fine ground glass without opening the camera. By this method it will not be necessary to lose even an inch of film between scenes by opening the camera to insert a ground glass.

Interior masks next the aperture plate may be used, or exterior masks or iris diaphragm, or other effects may be easily attached to the lens-hood as may be desired.

The frame line is also easily adjustable, so that pictures taken with this camera may be matched with those of any other camera even though they do not conform to the standard frame line.

The film runs backward or forward with equal facility, an automatic clutch engaging or disengaging from the proper film boxes, thus allowing the feed roll to run freely, and the opposite magazine to instantly take up the exposed film.

A test made with the camera in which the crank was turned rapidly and then reversed as quickly as possible a dozen or more times failed to cause the slightest binding or any change in the size of the film loops.

The shutter-dissolve is automatic, and may be set for 2, 4, 6 or 8 feet, in addition to which hand-dissolves may be made of any desired length. Unlike most other automatic dissolves the shutter may be

made to open or close from any desired shutter opening, so that a partial dissolve may be made, then a complete dissolve, or back to the wider opening, as may be desired.

Dials set flush in the camera case indicate the length of dissolve and the shutter opening without any previous calculation. In addition to these dials there are also a speed indicator and a footage counter which may be easily reset to zero.

For trick work the change from eight pictures a turn to one picture per turn may be made without stopping simply by pressing a button.

In addition to all of these improvements which are self-contained within the camera the designer said that he could add almost any other device required by any cameraman at a small additional cost. Indeed, the camera might almost be called a tailor-made one, as the limited facilities of the shop have so far only permitted these cameras to be made to order.

Government Still Listing Photographers.

The War Department is desirous of making a census of photographers in this country, with reference to their individual ability in the different lines of photographic work, and to this end have gotten out a blank form that is to be given as wide a distribution as possible. This blank requires, in addition to the usual name, address, date of birth, etc., information as to one's experience and proficiency in some twenty-seven different lines of photographic work, as well as one's familiarity with foreign languages and one's military, aviation and aviation photography experience, if any. While filling out this particular blank does not constitute an application for enlistment or service in the Photographic Division, it is of the same form as that to accompany application for enlistment in the Photographic Division of the Signal Corps; and, those desiring to enlist can obtain information necessary at any recruiting station. Copies of this census blank can be obtained by applying to the Photographic Division, Office Chief Signal Officer, War Department, Washington, D. C., or they may be secured from this office, where we have a supply on hand for distribution.

Some of the questions as to experience that must be answered on the census blanks are: Motion-picture operating, feature films; motion picture operating, news films; motion-picture developing; motion-picture printing; motion-picture toning, tinting, finishing; motion-picture assembling and cutting; motion-picture titling; motion-picture protection; motion-picture storage; still work, outdoor; still work, press photography; still work, commercial; still work, studio; still work, studio, laboratory; still work, newspaper laboratory; still work, commercial amateur finishing laboratory; color photography; enlarging; developing; printing and finishing; retouching; camera repairing or construction; foreign languages known; military experience, if any; experience in aviation photography, if any.

Manufacture of Sodas for Photographic Purposes.

One of the most interesting books which has come to our desk in some time is a 56-page exposition of the Solvay Process, distributed by the Solvay Process Company, of Syracuse, N. Y. This firm was incorporated in 1881, for the manufacture of soda in its various forms, and for dealing with the raw materials and by-products of such manufacture. In view of the extensive use of sodium salts in photographic processes, and their great importance to the science of photography, the volume takes an added interest. The Solvay process was originated in 1861 by two Belgians, Messrs. Ernest and Alfred Solvay, and was the outcome of extensive research to discover a means of producing soda ash commercially and efficiently at a lesser cost than was possible with the earlier LeBlanc process. The fine quality of the volume—published under the title "Solvay Alkali"—and the valuable information it contains will make it eagerly sought from the Technical Service Department of the Solvay Process Company.

Those interested in the chemistry of photography will read this booklet with much interest and find it worth preserving in their library.

Goldwyn Journeys South of Equator

Company Closes Negotiations for Distribution of Product in South Africa and South America.

FOLLOWING quickly upon the entry of Goldwyn Pictures into Australia comes the further announcement of the distribution of this brand in South Africa, Argentine Republic and Porto Rico. Negotiations have been closed for distribution in these lands through Arthur Ziehm, of Goldwyn's export department, and signalize the further extension of the company's activities in foreign territories.

Goldwyn Pictures are to be shown in all of Africa south of the equator in association with the African Film Trust, Ltd. This organization controls the South African territory, owning up-to-date theaters and representing many of the leading cinema producing organizations of the world in that field.

Contracts for distribution in the Argentine Republic, Uruguay and Paraguay have been signed with Messrs. Saenz & Gonzalez, a comparatively new but powerful organization in Argentina. This company has tremendous financial resources at its disposal and after long consideration closed with Goldwyn for its productions because of their peculiar fitness for the South American market.

In India, Burmah and Ceylon Oriental audiences will see the Goldwyn productions as a result of a contract just signed for exclusive distribution in this territory by K. D. & Brothers, the largest film concern in India.

Agencia General Cinematografica of San Juan, Porto Rico, has closed negotiations with Goldwyn for the distribution of all Goldwyn productions in Porto Rico, Venezuela and Santo Domingo.

Goldwyn's entry into two of the great European nations and in still other parts of the world is to be announced shortly.

In less than six months from the date of its first release in the theaters of North America, Goldwyn has girdled the globe and finds its productions being shown in virtually all civilized lands, with the natural exception of Germany and lands allied with the Germans in the world war.

Last week announcement was made that all Goldwyn productions would be released in Australia in association with J. C. Williams on Films, Ltd., the cinema branch of the great Williamson theatrical enterprises.

KINGSLEY WILL HEAD GENERAL IN CLEVELAND.

C. G. Kingsley has just been appointed manager of its Cleveland exchange by General Film Company. Mr. Kingsley is rated as a most successful exchange man. He served under the Fox banner in Boston, Indianapolis, Cincinnati and Detroit, and is thoroughly familiar with the Cleveland district. He also was connected with Paramount for a time. Previous to entering the film business Mr. Kingsley was advance man for a number of important theatrical productions, obtaining experience which made him an all-around showman.

Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column \$1.00.

The Classification of Your Library.

MANY inquiries have been received requesting a hint or two as to the most feasible and practical method of classifying an orchestral library used for picture settings. We have made a careful study of this problem and submit the following plan, feeling that it may meet the urgent need of comprehensive cataloguing.

Mr. Herman Meyer, leader of the orchestra at the Adelphia theater, Broadway, New York, outlined his idea in a recent interview.

"I first lay out my music upon the shelves in piles, listed under the headings of Grand Opera (S), Comic Opera (A), Selections (N), Overtures (O), Ballets and Suites (B), Concert Waltzes (V), Marches (M), Popular (F), and Concert Numbers (C). Under the Popular are to be found One-Steps (P), Two-Steps (T), Fox Trots (G), Song Waltzes (L), while the Octavo size Concert numbers are separate and a letter (D) placed opposite them. The alphabetical letters in brackets are used for cataloguing purposes to save writing the complete wording. Each piece is numbered, and as I buy new music it is given the sequential number. For example, if I have 40 Grand Opera pieces, the new one will be marked (S-41); 254 Marches, the new one will be (M-255), and so on. These markings are placed upon the outer folders containing the music, and each pile is arranged according to its numerical rotation, starting from No. 1, which is at the bottom.

In conjunction with this I have catalogued alphabetically my entire library in three ways; first, according to composers; second, according to movements, and third, according to character. Under the name of each composer is listed his works, for example:

GREIG—At Home—C-168
A Dream—C-116
Anitra's Dance—N-14
Arabian Dance—N-15
Morning—C-99
Etc.

"Cataloguing according to movements gives me at a glance any number required under a given tempo; for example:

ANDANTE—Andante—Mendelssohn—C-133
Arioso—Frey—C-259
Awakening of Spring—Bach—C-118
Berceuse—Danby—C-12
Broken-hearted Sparrow—Bendix—C-67
Etc.

ANDANTINO—Astarte—Mildenberg—C-132
Au Matin—Godard—C-29
Beneath the Holly—Seredy—C-149
Consolation—Liszt—C-13
Enchanted Hour—Mouton—C-89
Etc.

"All the movements receive the same treatment, and by looking in this book I get any number that may seem suitable, at a glance.

"In classifying them according to character, by which I mean Dramatics, Pathetics, Semi-pathetics, Light Hurrys, Large Hurrys, Agitados, Intermezzos, etc., as well as Oriental, Japanese, Chinese, Russian, Spanish, etc., I compress into one book all the music required for 'atmosphere.' It is also listed according to the alphabet. Example:

DRAMATICS—Adagio Cantabile—Strauss—C-269
Aria—Schumann—C-154
Cavatina—Bohm—C-37
L'Arlesienne—Bizet—O-29
La Reine de Saba—Gounod—S-48
March TORYENNA—Berlioz—M-1161

RUSSIAN—Chanson Triste—Tchaikowsky—N-46
Cosatschoque—Dargamisky—C-192
Gondoliera—Moskowsky—C-184
Kamenoi Ostrow—Rubenstein—C-177
Kol Nedrei—Old Song—C-204
Moskouskiana—Moskowsky—N-79

"Of course those numbers which in themselves are classified as waltzes, waltz lentos, marches, two-steps, one-steps and fox-trots, do not enter into this catalogue, because they are perfectly listed on the shelves. Moreover, I have them in a little loose leaf memorandum book, kept for the purpose of checking up my settings to avoid repetition.

"When I first broke into the game my house manager used to come down and complain about the repetition of a number which he thought I had played the previous week. He could not hum the number for me, but insisted that I had played it. I had no proof to the contrary, but was sure that he was in the wrong. Frequently, upon investigation, after getting him to tell me the particular scene, in which the mooted

piece was played, I found that it was one very similar in character and melody.

"To preclude any argument on the subject I procured a loose leaf book and entered therein every selection I possessed, listing them according to the shelving plan. I then bought a rubber date stamp and, when my setting was made up, I stamped each piano part and the corresponding number in my book with the current date. In setting up my next picture, if I came upon a piano part marked a recent date, I discarded that piece and chose something else which had not been used. I have made a practice of never repeating a number in less than eight weeks. My house manager cannot further complain because I have the proof to produce, if necessary. Of course, it means a large library to carry out this plan, but the results are well worthwhile, and from the leader's standpoint, peace of mind is large compensation in itself."

Music at the Rivoli.

For some reason we were disappointed in the music rendered during the week of February 11-18 at the Rivoli theater. Rothapfel, the genial director-general, has always been fastidious regarding his music, but, no doubt, his double duties somewhat hamper him. "Man cannot live by bread alone." No, he must get some sleep at least once a week.

Instead of the usual overture to open the program, Mr. Rothapfel offered a pair of dancers in an Esquimaux dance of aboriginal character. The idea was fine, in that it prepared the atmosphere for the scenic which followed; the lighting effects were exquisite, and the back drop, representing Artic ice-floes, was most realistic, but the dance proved amateurish and too modern to carry out the idea behind it. The absence of the overture was felt by the audience.

Miss Gladys Rice, soprano, resurrected the old favorite, "I Hear You Calling Me," which she rendered too slowly for proper interpretation. Her voice is sweet and pure, with remarkable enunciation, but lacks the warmth of feeling that must enter so largely into a song of this order.

"The Unbeliever," a feature of more than ordinary merit, received a wonderful setting. Opening with a fan-fare of trumpets and snare drums a picture of the U. S. Marines is thrown on the screen doing military drill, which draws forth much applause. During this drill the orchestra plays a snappy march, then as the picture proper fades in, "Semper Fidelis," a song dealing with the motto of the Marine Corps, is introduced. At the title, "Vive La Belgique," the Belgian National Anthem is used, and gives a wonderful effect. When the German officer is shot by the Prussian conscript the first eight bars of the Prussian National Air gives a rousing climax. The use of "Semper Fidelis" as a THEME could not possibly be improved upon, because of its meaning, "Always Faithful." It not only signified the motto of the Marines in which the hero enlisted, but characterized his attitude to a nicety.

The Criterion Male Quartette, programmed as the Rialto Quartette, did not show to the best advantage. Although their number was beautifully accompanied there was a tendency to fall away from the pitch, and the ensemble work was careless.

Mr. Arthur Depew closed the show with the March from "Tannhauser." Mr. Depew's work is too well-known for its excellence to draw any comment, except that of the highest praise.

Leaders' Service Bureau.

Questions Answered—Suggestions Offered.

Q. "I have a fifteen-piece orchestra and conductor. Recently I visited New York and noticed the large orchestras all played overtures previous to the showing of the pictures, with all 'house lights on'—a very pretty effect. If I attempted this, do you think I have enough men in my orchestra to make a good showing? How would you dress them?"

A. You have sufficient in your orchestra to adequately handle any of the standard overtures and it would be well to fall in line with the up-to-date presentation of pictures. We would suggest that you have your orchestra dressed in Tuxedos at both afternoon and night performances.

Q. "I note cue sheets are available for 'The Two-Gun Man' in 'The Bargain.' Will the other Hart reissues have cue sheets too?"

A. We have been assured by the W. H. Productions, Inc., that they intend to have cue sheets on all their releases.

Q. "My orchestra is composed of saxophone, piano, violin and flute. At times they sound quite empty and thin. What change would you suggest to improve my music?"

A. The saxophone is out of place with the flute in such a small combination. Would advise using cello instead.

Q. "I have not paid the 'Music Tax' and don't intend to. I only use a pianist and she 'fakes' most of her stuff. Can the 'Society' make

any claim against me if she plays from memory any of the 'Society's' copyrighted numbers?"

A. Yes. If she plays from any of their selections over eight measures you are liable to prosecution. If you will refer to our lists in recent back issues you will find over five thousand selections from which to choose.

Q. "Where can I get a first-class leader capable of taking charge of about ten to fifteen men? I want one who knows something about fitting pictures."

A. If you will write further, telling us whether you desire "Union" or "Non-Union" leader, and what you are able to pay for same, we will be pleased to supply you without any agency charge.

Q. "I have piano, violin and drums in my house orchestra. When the violinist breaks a string, he buys a new one; when the drummer breaks a drum head, he gets a new one; but the pianist is always fussing about the piano being out of tune and his not willing to have it tuned. Who should pay—the pianist or the manager?"

A. It is the usual custom for the manufacturer of a piano to keep the instrument tuned for one year, after which, the duty devolves upon the house manager.

Q. "My drummer and his wife (my pianist) have quarreled. She refuses to play with him, and when I suggested letting her out, he said he'd quit too. What would you do, fire 'em both, or just use piano?"

A. It is neither good judgment nor good business to hire a family to play in your orchestra. Would suggest firing both and hiring strangers.

Q. "My clarinet player is always off key. Is it the instrument at fault, or the man back of it?"

A. It could be both, but, in any instance, it is the player who should be held responsible.

We want the leaders to use this column. It is at your service. A personal reply is made to all questions.

Music Suggestion Synopsis.

CAST-OFF, THE (Foursquare—6 Reels).—Theme for heroine—Andante and Dramatic.

Suggest "Souvenir," Geehl; "Three Songs from Elland," Fielitz, or "Visions," Tschakowsky.

During the first reel two steps and light music can be used. Later a little Light Opera music will be necessary, developing gradually into the heavier stuff. In the last reel pathetic music will fill the bill. Close with the THEME, played softly. We cannot give any information regarding a possible cue sheet.

HEART OF ROMANCE, THE (Fox—5 Reels).—Theme for heroine and hero—Andante.

Suggest "Arioso," Frey; "Intermezzo," Whelpley, or "Romance," Rubenstein.

A human story with little dramatic interest. Light numbers will predominate. Cue sheets can be obtained from Fox exchanges.

HIDDEN PEARLS, THE (Paramount—5 Reels).—Theme for the hero—Moderato and of Hawaiian Atmosphere.

Suggest "Aloha Oe," native song; "Admiration," Tapers, or "Luana Waltz," Rogers.

This is big stuff all through, and will be difficult to fit. The atmosphere must be held throughout, and as a consequence proper music must be used. The following list of selections may be helpful:

"Leo Idoles"—Valse Lento—Allier.
 "Chanson Indine"—Andantino—Bemberg.
 "An Indian Legend"—Andante—Baron.
 "Kahola Honolulu"—March—Lake.
 "Granada"—Two-Step—Jose Lou.
 "Hawaiiana"—One-Step—Kaulana.
 "Mele Hula"—Dance—Tyers.
 "Call of the Woods"—Moderato—Tyers.
 "Maori"—Andante—Tyers.
 "Lola's Dream"—Andantino—Tolani.

JACK SPURLOCK, PRODIGAL (Fox—5 Reels).—Theme for hero—Fox Trot.

Suggest "Bedouin Girl," Romberg; "Free and Easy," Berger, or "Hi Ho Hum," Isel.

This is a five-reel comedy requiring light music. Many One-Steps and Fox Trots are necessary. A Valse Lento can be used in reel three, and a light "Hurry" in reel five. Close with the THEME. Cue sheets can be obtained from the Fox exchanges.

JILTED JANET (American—5 Reels).—Theme for the heroine—Allegretto.

Suggest "Legend of a Rose," Reynard; "Musidora," Leigh, or "Serenade," Frommell.

The humorous phase of this picture stands out strongly, and should be treated with daintiness in keeping with Janet's personality. A couple of "Misteriosos," one light "Hurry," and a few Valse Lentos amid a number of Allegros and Intermezzos will play the picture. Cue sheets can be obtained from the Mutual exchanges.

KEYS OF THE RIGHTeous, THE (Paramount—5 Reels).—Theme for heroine—Allegretto.

Suggest "Coquette," Johnstone; "Serenade," Lange Miller, or "A Little Story," Lack.

Open with a Pastoral, followed by THEME. Light stuff and "Adagio Pathetique," by Godard, fill the first reel. The entire plot is semi-dramatic. Note the direct cue for "Evening Star," Wagner, in the second reel. One Agitato and one "Hurry" are needed to go with many Andantes, both dramatic and pathetic. Cue sheets can be obtained from the Paramount exchanges.

LES MISERABLES (Fox—9 Reels).—Theme for Jean Val Jean—Plaintive Andante.

Suggest "Serenade," Tiltl; "Souvenir," German, or "Visions," Tchaikowsky.

There are nine reels to this picture, and the leader will do well to see it, if possible, before attempting his musical setting. The first reel is intensely dramatic (note gunshots), closing with a Religioso. The second reel can be played throughout by the first movement of Schubert's "Unfinished Symphony." The third, fourth and fifth are also dramatic, with a couple of pathetic spots to fill in. The sixth and seventh lighten up a bit, while the last two reels abound in big stuff. Many overtures are necessary. Grand Operatic numbers can be used and many Dramatic Agitados and "Hurrys." Cue sheets can be obtained from the Fox exchanges.

MORGAN'S RAIDERS (Bluebird—5 Reels).—Theme for heroine—Allegretto.

Suggest "Chanson Sans Parole," Tschakowsky; "Love in Arcady," Wood, or "Moonlight Dance," Finck.

This is a civil war story abounding in patriotism. Choose Southern melodies such as "Dixie," "Battle Hymn of the Republic," "Tramp, Tramp, Tramp, the Boys Are Marching," etc.

MY WIFE (Mutual—5 Reels).—Theme for heroine—Allegretto.

Suggest "Capricious Annette," Borch; "Caressing Butterfly," Barthelmy, or "Idilio," Lack.

Light music will predominate in this picture—use melodious stuff. In the fourth reel there is a Pastoral, Dramatic Tension, and Agitato needed. Some pathetic stuff follows. Finish with the THEME. Cue sheets can be obtained from the Mutual exchanges.

OUR LITTLE WIFE (Goldwyn—5 Reels).—Theme for heroine—Moderato.

Suggest "Eleanor," Deppen; "La Coquette," Onivas; "Romance," Mericanto.

This picture is light, and must be treated with Intermezzos, Allegros and Allegrettos. Use dainty stuff. "La Boheme" selection will fit well for some scenes. Cue sheets can be obtained from the Goldwyn exchanges.

PETTICOAT PILOT, A (Paramount—5 Reels).—Theme—Adantino.

Suggest "Esperanza," Johnston; "Au Matin," Godard, or "Consolation," Liszt.

This is a story of Cape Cod life. It is a simple and human plot that requires like musical treatment. "Scotch Poem," MacDowell; "By the Sea," Faunt; "Barcarolle," Tchaikowsky; "A Norfolk Folk Tune," Wood, will fit. Note the need of a hymn at the end of the second reel. Cue sheets can be obtained from the Paramount exchanges.

GEORGE BALSDON'S GOOD SEND OFF.

Before starting on a six months' leave of absence, to serve in the Y. M. C. A.'s foreign department, George Balsdon, late manager of Vitagraph's exchange in the Mecca Building, was given substantial evidence of his popularity in the trade. Officers and executives of the Vitagraph presented him with a handsome gold watch and chain, and members of the F-I-L-M Club slipped upon his finger a solid gold Masonic ring to remember them by. Mr. Balsdon's knowledge of the picture game will serve well our boys in France, and he will come back to a job with the Vitagraph.

LEO F. LEVISON JOINS SELECT.

Leo F. Levison has been chosen by Select Pictures Corporation to become manager of the company's exchange in Pittsburgh, succeeding Harvey B. Day, who has resigned that post in order to go into business for himself. Mr. Levison entered upon his duties as branch manager February 19.

In the Pittsburgh territory there is not a more experienced man than Leo Levison, who has for some years been one of the most prominent exchange managers in Pittsburgh. In order to accept his present position Mr. Levison resigned as branch manager of Pathe in Pittsburgh. Prior to his connection with Pathe Mr. Levison was employed by other concerns, among them the World Film, over whose Pittsburgh branch he had charge during 1914 and 1915.

LEIGHTON OSMUN WRITING FOR METRO.

Leighton Graves Osmun, author of numerous motion picture successes, as well as novels and short stories, has joined the scenario department of Metro as a staff writer, and has made his first contribution, "Treasure," an original story brimful of action, in which Edith Storey, Metro star, will shortly be seen. Mr. Osmun is another of the well known authors won over to the screen and before being engaged by the Metro Pictures Corporation had established a reputation with the Famous Players-Lasky Company.

Besides writing "Treasure" as a vehicle for the talents of Edith Storey, Mr. Osmun assisted in the preparation of the continuity of "The Claim," in which Miss Storey has the stellar role. "The Claim," an elaborate Metro production, has been completed and is soon to be released.

Spokes from the Hub

By Marion Howard

MARY and Jack Pickford have scored heavily in their latest pictures—"Stella Maris" and "The Spirit of '17." Take the first named. Do you not call it distinctly high class? How on earth they made Mary up as Unity to look so unlike her real self is beyond us to fathom. So much has been written, all so favorably, that I can only say Amen. One thing was quite impressive, and it relates to a title—the name rather of the young director all by its lonesome, and why not! "Marshall A. Neilan" in big, bold type—splendid tribute, for he deserves this and more in giving us a flawless picture, and weren't the double exposures fine? Mary Pickford has proved herself not only versatile to a degree, but a little artist to her finger tips. What a corking villain-ess Miss Ankewich makes in her dope scenes. Conway Tearle held our sympathy all through and no other ending would have fit.

* * *

I'd put "The Spirit of '17" way up, because it has featured the old soldiers of '61 and the youth too young to enlist. Then the Boy Scouts show up well here. Dandy play for everyone to see about now. Jack Pickford and the grizzled vet, L. N. Wells, were some pair. Atmosphere fine, cast ditto, with Edythe Chapman as the lad's mother and Helen Jerome Eddy representing the uneasy miners' element. Those dear old G. A. R. men "marching forth to war" on spies caused gulps in the throats of the older ones present. One criticism I'd make, as it concerns Old Glory. Why was the flag (seen on its pole near the soldiers' home) allowed to be so faded and torn? We saw it lowered at sunset, but why its condition? Directors these days should look after this detail. Julia Ivers has made an excellent scenario from Judge Brown's story. Much could be eliminated, especially the wild auto ride of the slacker to the mine and his too sudden conversion. I have not seen a better impersonation of Grant than in the cut-back shown. Good, too, to get the Boy Scout pledge on the screen.

* * *

At last I can conscientiously enthuse a bit over Mme. Petrova, for whom Mrs. L. Case Russell has written a strong play in "A Daughter of Destiny," a pretentious picture, in which the star shines pre-eminent all through. There is a big plot, timely, too and shows up intrigue at its height. Thomas Holding caught the feminine fans, for he was certainly a good looker in princely fogs, and to the end he was consistent. The court etiquette seemed true to life, according to what we read, and it reflects credit on Director George Irving. There were wonderful close-ups.

* * *

One scene got the house applause—West Point dress parade done for the prince when he visited America; another when the American ambassador, father of the star, entered the council chamber and announced the entrance of the United States into the war. Petrova's gowns were stunning, also in perfect keeping, and if this, her first picture under her own management, is any criterion we will not want to miss those to follow. I am anticipating seeing her in No. 2, "The Light Within," before many days.

* * *

In "The Other Man" we had a treat in the finished work of Harry Morey, Grace Darmond and other Vitagraph players. Play excellent and compelling. Story not so new and in other hands might not get over so well. Here we have degeneracy and regeneracy admirably presented. Florence Deshon was a dandy vampire whom you felt like hissing. Jessie Stevens is by all odds the handsomest and most motherly of all in her line on the screen. Her smile is fascinating.

* * *

Olive Thomas gave a fine performance in "Betty Takes a Hand" and made the best of it—in fact, saved the play, which had many familiar earmarks and told nothing new. Charlie Gunn, he of the expansive smile, was acceptable as the lover. Rarely do I see title errors in a Triangle picture, but just what good excuse had they for putting "Gardner" on the title in referring to the gardener?

* * *

Another "Jewel" of a play is "The Co-Respondent," splendidly directed by Ralph Ince, played by Elaine Hammerstein, Wilfred Lucas, George Anderson, and others of repute

as screen players. What got many of us strong were the newspaper scenes—so accurate in all details. This is an excellent play running from small town to city life and goes way ahead of the stage version.

* * *

We are getting good repeats Sunday nights like "The Apple Tree Girl" with Shirley Mason, an Edison picture and rightly named "Perfection." If for no other reason the golf game will carry it and it was "some" game. As the little heroine said, "I don't know anything about golf," but some golf fiends across the aisle made many audible comments which led me to believe that it was O. K., and how they did applaud those drives! Miss Mason is evidently an expert on the links and showed great skill in winning the international contest for supremacy.

* * *

I saw another Edison picture yesterday—"The Customary Two Weeks," a little preachment for young men about to adopt a business career, as it discloses proper square-deal methods how not to knock your competitor and how to persevere along honest lines. "The Closed Road" on the same program was new to me, and we are always glad to see House Peters. This is a criminological drama of mystery. Every clue and all mental traits of the characters have a bearing on the plot. Safe to repeat often.

* * *

A difficult part indeed is that of Alice Joyce in "Woman Between Friends," ably presented by the Vitagraph company and well directed by Tom Terriss, who inherits much native ability from his father, the lamented William Terriss of London. They have made a good screen version of the absorbing story by Robert W. Chambers. What a striking contract between Marc MacDermott and Robert Walker, who does not quite fill the bill somehow. Alice Joyce is ever a delight to the eye, and it was good to see Mother Maurice again. This ought to be a box-office success, as the plot is new and so well worked out.

* * *

"Wolves of the Rail" is a typical Hart picture, full of red blood and thrills—minus horseplay. Everyone likes "Bill" Hart over here, especially when he does the regeneration act. Melbourne MacDowell films well and made a dignified president of the railroad involved. He was human and dead game at the close.

* * *

The Whartons were fortunate to secure Florence Short for "The Eagle's Eye." Press agents dwell on the fact that she played Passion in "Experience," but of still greater interest is it that she plays Nancy Hanks so beautifully in the Lincoln picture, "The Son of Democracy."

* * *

What an interesting picture "The Studio Girl" is with the reliable Constance Talmadge well supported. Johnnie Hines was some boob, and the old ladies were good types of the small town "prunes and prisms" dames. Quite a laugh was created by the title "she never smiles on Sunday." Earle Fox was well cast in this comedy and rarely have I seen such attention to detail as shown in the interiors of the prim old New England sitting rooms. Charles Giblyn knows his biz sure. Will you ever forget the escape of the prospective bride, who hid herself in the auto robes while the owner sped toward home? Then the planting of her on a train headed for Broadway instead of Cliff Haven, her home, and of how she made herself "comfy" in the hero's studio. Splendid treatment here of a risqué situation.

AUSTRALASIAN INCREASES TRIANGLE TERRITORY.

Millard Johnson, of Australasian Films, Limited, has closed a blanket contract with the Triangle Film Corporation whereby the productions of that company made up to and including December 31, 1917, will be distributed in the Orient, with the exception of Japan and Siberia. It means a marked increase in the Triangle activities of the Australasian, which heretofore has distributed the products of the former concern in Australia. The execution of the contract will be under the direction of E. R. Gourdeau, the Australasian agent, who has offices in Java, Singapore, Shanghai and Manila. It is understood the Australasian has an option on all productions of Triangle that may be issued subsequent to the beginning of this year.

GENERAL PROMOTES SIMRIL AT ATLANTA.

R. M. Simril, for a number of years a salesman with General Film Company, has just been appointed manager of the company's Atlanta office. He was at one time manager of the old General Jacksonville office, but more recently has been traveling out of the Atlanta office, of which he now assumes charge.

Rambles 'Round Filmtown

With WALTER K. HILL.

WITH the clear understanding that his occupancy of the post will not be his permanent location, Lee Kugel has taken charge of the publicity department of World-Pictures. While his theatrical interests would keep him sufficiently busy to absorb his voltage, Mr. Kugel is of the belief that his services to World-Pictures may best be expressed in the establishment of the department along Kugel lines and then leave the work in charge of his permanent successor. Therefore, in fullness of time, there will be a job ready for a publicist who looks upon film press-agenting in something of this general light:

1.—To write daily paper and trade paper material with the two different classes of readers in mind.

2.—To write always in the thought of helping exhibitors to sell tickets to the general public.

3.—To realize that a large film producing plant creates interesting NEWS every working day.

4.—To write and distribute this news in paragraphs and stories in such form as the press agent himself might print if he were holding down a newspaper desk.

5.—To remember that trade papers know news just as quickly as do the daily papers; but the two classes of papers use different kinds of news.

6.—To remember that motion picture makers are in the photograph business and to act accordingly; illustrating their printed story just as the film illustrates the scenario, with reasonable allowance for a broad comparison.

7.—To help fill the theaters with ticket-buyers and not fill the newspapers with words; roll-tickets and press clippings to synchronise.

The Rambler sat longer than the ethics might properly allow, listening to what Mr. Kugel had to say on the vitally important subject of publicity for films. He brought away more than this skeleton formula can indicate, in the appreciation of a hungry mind that absorbed manna from a fount of intelligent enlightenment.

Changes in Universal's Bluebird exchange give occupation elsewhere to Sam B. Kramer, the energetic young man who "put Bluebirds across" in the Greater New York district. His brother, Earl W., remains as office manager, with Sam Zierler assistant to General Manager E. M. Goldstein.

The traveling man who had his name tattooed on his arm to serve as identification when he wanted a check cashed has nothing on the Harlem youth who has been gaining admission to local theaters through a somewhat similar device. When the youth tried to pass the doorman at the Metropolitan Opera House he was trapped. The guardian of the Golden Horse Shoe, through long years of service, knows by sight everybody who is anybody in our town, including all the critics. When the young man moved the strap of his wrist-watch and disclosed the tattooed name "Eugene Kelcey Allen," he was turned over to the cops.

Affluence Item: E. K. Lincoln, who is in California making a feature picture with W. Christy Cabanne, is disclosed by T. E. Letendre as a very busy person. What, with megaphoning and compiling his income tax, Mr. Lincoln must acquaint himself with many state laws, for he has a farm in Pennsylvania, a studio in New Jersey, a residence in New York, kennels in Connecticut, an estate in Massachusetts, and a job in California.

George Loane Tucker has been styled, by Goldwyn's press staff, "the apostle of silence." Among other things, we are told that quiet self-possession is his chief reliance. No one has ever heard Mr. Tucker raise his voice. His suggestions and comments are made in low, even tones. The Goldwyn studios are more quiet than Fort Lee itself. It requires thought to direct pictures and noise kills thought. All conversation proceeds in whispers, "Props" wear rubber heels and the soft pedal is always on furniture moving.

Therefore, "The Silent Drama."

Jesse L. Lasky registers pleasure in announcing that Anita Loos and John Emerson will write and produce, in collaboration, a series of feature photoplays for Paramount Pictures, entitled "The John" Emerson and Anita Loos Productions.

Victor Johnson, a well-known and efficient publicist, variously identified with General Film, Warner's Features and just lately as press agent for "Parentage," has kicked the old mimeograph into the corner and engaged himself in the business of street car advertising card promotion.

Beulah Land Is Discovered.

Beulah Livingston, personal representative for Mme. Olga Petrova, has removed from the Times building to the little green frame house, which used to be the home of Jenny Lind at 125 West Fortieth street. Miss Livingston has converted the house into studio-offices. Agnes Smith and Mrs. Allison Smith, well-known newspaper and magazine writers, will also make their office headquarters there.

Tom North "covered" the opening of the Showman's League club rooms as representative of the Pathe Sun. Many of the carnival men present said, one to the other: "I knew him when"—and then proceeded to tell a few things about the Gentry Pony and Dog Show, from Bloomington, Ind. In those days the Hendrick Hudson was only a rooming house.

Two Sides to a Triangle.

Among the admirable traits Alma Rubens displays is her fondness for children, a little girl next door to where the Triangle star lives in Los Angeles being her especial favorite. When showing the little girl some pictures the other day Miss Rubens came across one of Elijah about to start upon his historic journey in the fiery chariot. The child seemed to be especially impressed by the halo around Elijah's head, for she eagerly interrupted Miss Rubens's discussion of the picture to ejaculate: "Oh, look! What a funny place he has to carry his spare tire."

Wallace MacDonald, of Triangle, claims that the best ushers in the world are the girls at Clune's Auditorium, in Los Angeles. Recently MacDonald attended one of Harry Lauder's performances, carrying with him a nice dollar umbrella. After the entertainment he found himself in the street, minus said umbrella. Upon returning, with his troubles, to the head usher the obliging girl disappeared into the check room to quickly reappear with MacDonald's umbrella all done up in a nice silk cover with a new gold handle on it.

Congratulations to World Film.

Lee Dougherty, pioneer of film pioneers, has signed with World Pictures as film editor. "Doc" helped Biograph over the rough places in the early days by faithful and intelligent work, and among his many other services to filmdom picked David W. Griffith as a winner, and prevailed upon Biograph to give the then rising young director full scope for the development of his ability. His title of "Doc" came not alone from a contraction of his moniker, but because, Biographically speaking, he was the one who cut, switched, vamped, glued, trimmed, edited, pasted, sheared, and "doctored" the pictures as no one else even to this very day can so expertly do.

Harry I. Garson has secured Detroit rights to "Tarzan of the Apes" and will exploit the sensational attraction in theatrical style. He has leased a legitimate theater and will offer the show at advanced prices, advertising it along lines adopted by Harry Reichenbach in "putting it over" at the Broadway, New York, where "Tarzan" is still running and establishing records the while.

"What's in a Name?" \$100.

Beverly Bruce is seeking a name under which to release her film productions. It must be short, easy to pronounce, and carry with it dignity and punch. She will pay one hundred dollars for the one she likes best. Uncle Sam delivers her mail at 159 West Sixty-fourth street, New York, U. S. A.

"The Wasp" will return Kitty Gordon to World Pictures, according to press announcement, and we quote: "Miss Gordon's preceding pictures were models of sartorial elegance, giving the star every opportunity for the display of her regal pulchritude."

New Name for Back.

Nazimova in "Revelation" at the Lyric is giving opportunity for W. C. Thompson to demonstrate his skill as a publicist. "Bill" has stood the Barnum & Bailey test since he left the Herald's city room years ago to initially exploit the Hippodrome for Thompson & Dundy, and qualifies for anything in the amusement game that printer's ink can serve—and that means everything.

Gus McCune, one time press agent for F. F. Proctor's enterprises, manager of the Fifth Avenue theater, and later a dabbler in the film game, is on the road to fortune via a new route. He is making bronze tablets for commemorative purposes and has twenty salesmen on the road, contracting with communities, large commercial firms, factory workers, fraternal societies, and other organizations to provide tablets for men who have joined the colors. And his factory cannot turn out the bronze slabs fast enough to fill the orders. Two of his tablets were lately placed on the lobby walls of the New York Strand and Rivoli.

Drawing Aside the Veil.

There he stood, in full bloom of splendid manhood, awaiting the tug of the string that should disclose to his surprised eyes the bronze that shall remain to do him honor so long as the Rivoli shall stand—and not change management. Rialto-Rivoli Rothapel must have enjoyed his proud hour as he listened to the things that were rightfully and justly said in praise of his showmanship in putting the "pick" in motion pictures.

Before Rothapel's day the public had no choice of spots and very little choice of pictures; but Rialto-Rivoli Rothapel changed all that and honor is due him. He is sure to have further praise and find many laurels decorating his commercial and artistic brow. It was noticed that,

as he spoke, in response to Adolph Zukor's praise, that he faced North-west by North toward another corner of Broadway, at about Fifty-next street, or so, where there have long been signs on old buildings stating that it would be a Capital spot for a theater.

Speeches there were at the unveiling. Mr. Johnston's—snappy and dapper; Mr. Zukor's—sedate and well chosen; Mr. Rothapfel's—modest and discerning, and Hamish MacLauren, with the lovely words: "The guests are now invited to Churchill's, where luncheon awaits."

Praising the last mentioned speech John F. Flinn declared: "Sincere and right from the stomach." Jim Beecroft beat all of his trade paper rivals by speechmaking a toast to Mr. Rothapfel at the lunch table. Beecroft's was the only oration during the meal.

Pete Schmid, however, committed a nifty aside when he read the title page of a souvenir map of the War grounds served with the lunch. "Map of the Western Bottle Front," read Peter. Shortly after that Mr. Rothapfel committed himself to making Fritz Tidden his official mascot for life, promising him a pass, engraved on silver, to all of his enterprises. With his palm crossed with silver, Mr. Tidden may now foretell the future of pictures he reviews with greater accuracy.

* * *

"Ohio Board Eliminates Surplus Linerage."—Trade Paper Headline.

Those Censor Boards will yet be the ruination of the moving picture business.

He Is Discovered.

Charles Fuir, the well-known publicist and magazine writer from the film colony in Los Angeles, paid a flying trip to New York last week and was given a hearty welcome from the eastern motion picture people. Mr. Fuir was formerly identified with daily newspapers published on the western coast, and before returning to Los Angeles expressed his regret that he had failed to meet Charles Ulrich, the veteran newspaperman now identified with the Famous Players-Lasky organization, who was at one time a dramatic critic for various California papers.

"Mr. Ulrich was not in when I called at his office," said Mr. Fuir, "and I am sorry that my limited time in New York prevented meeting him as I would have greatly enjoyed reviving 'the old days' in dramatic journalism."

Viola's Love Has Strings to It.

During the rendition of the overture to "The Huguenots" at the Rivoli next week, William Eastes, one of the members of the orchestra, will play a "Viola D'Amour," a rare old instrument with seven strings, which is never seen in the orchestras of today.

* * *

James Montgomery Flagg's latest satire comedy of the "Girls You All Know" series is entitled "The Man Eater." Large audiences are expected to witness its showing at the Strand this week.

* * *

Song Hits in Photoplays, Inc., is a firm lately incorporated for the purpose of exploiting a new form of illustrated songs. Screen stars will be used to interpret the story in motion pictures as the singer proceeds with the song. Harry Cohen is general manager of the new enterprise, with his brother, Jack Cohen, editor of Universal's Current Events, right at his elbow to show him all the curves to the game of general managing.

* * *

L-Ko bouquets, made of vegetables, would make no comedy in Vienna where the florists now display them in their windows as the rarest of gracious tributes.

* * *

It does not appear that Count von Bernstorff will be the star of Mack Sennett's "An International Sneak."

Rambles 'Round Filmtown

When Prince Charles, the Tarzan ape who shakes hands with patrons at the Broadway theater, was arrested for wandering out of his dressing room and trying to enter the Knickerbocker Hotel, the chimp was presented with twenty packages of spearmint gum by Harry Reichenback. The story broke on the front page all over town.

Silence Saves Precious Life.

Two men in a contest to the death struggled on the verge of a dizzy cliff while Edith Storey, Metro star, was saved from a plunge of some 600 feet over a precipice into a rocky abyss. Although Miss Storey was acting out of her turn she became absorbed in the situation and edged closer and closer to the point she had unwittingly selected for her plunge to destruction.

Director Frank Reicher saw Miss Storey's peril. She had arrived within a scant yard of the edge of the declivity, the press agent declares, when Mr. Reicher put into operation his presence of mind. To speak sharply to his star would, undoubtedly, make her jump one way or the other. Should she jump inland, all would be well. To jump backward would spoil the Storey.

Silently Director Reicher gave the imperiled screen queen the signal to "hold the pose." Then he advanced to her, took her hand and led her back to a place of safety. Two days afterward Mr. Reicher motored out from Hollywood and showed his star what she had missed. "The Claim" is scheduled for release March 18.

* * *

Jerome Storm's friends in Filmtown have all become "I-told-you-so's" since the showing of his maiden effort as a director. Good things have been said of his work in directing Enid Bennett in the Ince-Paramount "Keys of the Righteous."

* * *

Arnold Daly surprised his audience at the second performance of "The Master," Wednesday evening, at the Hudson theatre, by appearing before the curtain at the end of the second act and announcing that he would retire permanently from the stage unless his present venture finds support at the hands of the public. Mr. Daly added that he might continue to produce plays, and that he also would teach acting, but that his own performances would be confined to the motion pictures.

"I have as much indifference and contempt for people who pay \$40 a seat for feminine pulchritude and jazz band comedy," Mr. Daly added, "as they have for me."

Threat or Promise?

* * *

Darwin Karr, long and favorably known to the screen in Vitagraph and other presentations, has dropped make-up and is now employed as an executive on Vitagraph's business staff.

* * *

"Dough, pay, me" are the only notes in the only song Julius Singer sings, and to that dulcet music the King-Bears are kept humming in New York Territory.

* * *

Lieut. Arthur James, director of Metro publicity, is depending heavily on Jack Meador for the heavy mimeographing these days. In company with Capt. Merrit Crawford, the soldier-publicist is spending every hour he can at Camp Upton, gathering points of information that will increase the skill of his machine gun company of the new Seventh Regiment.

* * *

"I am afraid 'Tarzan' will be a big moneymaker for exhibitors," says one of the critics who particularly poses as the personal friend, counselor and chaperone of the motion picture showman.

His Fears Will Be Realized.

Paul Gulick, Universal's publicist, has opportunity, for the first time, to mention Kenneth Harlan as Mae Murray's leading man in announcing that the actor has been called to the colors and is now in active training. Mr. Gulick also points to the fact that activities at Universal City have been, in a measure, increased through Director Ida Mae Park and the Mary MacLaren company going to work. Incidentally, Miss MacLaren is not to be confused with the screen queen who has had so many men make love to her that it took five reels to detail all of the incidents. Miss MacLaren, according to Mr. Gulick, is still in her "teens."

Good for Only One Reel.

* * *

The electric lights, at the Rivoli, next week will display "The Sign Invisible."

Saturday Night Excepted.

* * *

Last week's change in the Universal press department: Hal Hodes ascended to the Seventh Floor to manage the Jewel exchange while Harry Burman, the regular manager, took a railroad journey. Arthur Story wrote all the statements for this week's trade papers.

* * *

Declared to be one of "Ziegfeld's pulchritudinous pets," Sylvia Dey will appear with Billy Parsons in Capitol comedies. When she got her first peek at the mountains, on her way to Los Angeles, Sylvia (according to Harry Reichenbach) exclaimed:

"Oh, my. Isn't it wonderful. They've got their farms all rolled up ready to move."

* * *

Lillian Walker motored, driving her own car, to Sunnybrooke, her vacation farm, near Saratoga Springs, last week, returning prepared to begin work on the first of the Lillian Walker Productions, Feb. 25. The product of Miss Walker's artistic achievements will be distributed through the newly organized Producers' and Exhibitors' Affiliated. Mabel Frank, publicist for the popular screen queen, after giving the dimensions of Miss Walker's farm declared that in the latest stock-taking it was found that 300 chickens, several cows, a number of farm horses and an attractive kennel had recently been added to the place. War gardening at Sunnybrooke will begin early and Miss Walker, being now a voter, is receiving all sorts of seeds from her Congressman. This much has Womans Suffrage done for the screen.

* * *

Charles Sarver, erstwhile city editor of the Globe, has been signed by World Pictures as chief of the scenario department. He will conduct the department on entirely new lines, returning rejected stories with the same neatness and dispatch that will attend the forwarding of checks for accepted scripts. That will be new lines, indeed.

When Metro Mimeographs.

"Viola, dear," cooed a friend of Miss Dana's, "what on earth is the matter with you."

"That's it," replied Viola, "the matter is on earth, but the cause is on the sea."

Miss Dana's friend, who, by the way, is the daughter of a prominent Hollywood society leader, confessed that she was non-plussed, so to say. When urged to explain, even at the risk of utterly ruining a brace of perfectly gorgeous chocolate sundaes, Miss Dana vouchsafed as follows:

"It's my 'sea legs,' you see."

Lounge lizards, fringing like flies over the soda counter, moved closer in hope of both an earfull and an eye-ditto. When all were in range of the camera the rest of the thrilling story was told.

"You know, my dear, I'm a Metro star, and we have just returned from taking scenes on a ship that foiled and rocked for three horrid days off the Golden Gate," said Miss Dana. "That was three weeks

ago, and the reason I rocked and reeled so, coming in here from my Six-Reel Saxon, was because I'm not yet accustomed to walking on land."

"And," as though in after-thought, "I'm not the only one. Everybody in the cast has 'em. But the bow-legged ones have 'em the worst," said Miss Dana, as she turned to her sundae.

P. S. Exhibitors are welcome to use this when Metro's "Breakers Ahead" comes on schedule. Surely, it will sell some tickets.

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Mae Murray, formerly of Broadway, New York, and now of Broadway, Los Angeles, has become a farmerette, on the word of Universal H. Hodes. She has planted her one-acre plot in Russian caviar, intending to throw the eggs she raises at Carl Lenine (which may not be his Christian name) and Bolshevik Trotsky when they make their debut in pictures—taking it for granted that they surely will. The Rambler will always make room for paragraphs that help the exhibitor to present his films, with potent appeal.

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Hyatt Daab Hits the Nail.

"Rarely in my experience," says Fred-eric Arnold Kummer, whose story, "The Belgian," Sidney Olcott lately pictured, "have I found authors who were satisfied with the way in which their works have been reproduced upon the screen. I have had pictures of mine produced from novels, plays or brief synopsis, in which I knew nothing whatever about what was being done, from the moment my original manuscript was delivered until I saw the final work on the screen, and I was quite positive that had I, as the author, been consulted as the work progressed, the final result would in many instances have been vastly better.

"This ought to be a self-evident proposition. The man or woman who creates a story must inevitably approach its screen use with a deeper and more intelligent interest than some one who may have been engaged for a few hundred dollars to put it, let us say, into continuity form."

Hit squarely upon its head, the nail sinks instantly to its full length. The Kummer complaint recalls objections other authors have made to the manner in which their works have been shed upon the screen. It is reported that William Shakespeare has never expressed an entirely satisfied opinion of any work from his pen that have been made into pictures.

When William Fox produced "Les Misérables" it was reported that Victor Hugo would raise an awful fuss about some details to which he might reasonably be expected to offer objections. Even so great an author as Maeterlinck may not have been consulted by Artcraft while "The Blue Bird" was being produced; Tolstoy, it is said, had no part in directing "The Resurrection" while Famous Players-Lasky were producing it, and Mark Twain's stories, such as have been pictured, have never been approached with that deeper and more intelligent interest the famous author might be expected to evince.

Hy Daab is right. Only stories written by authors who can have access to the studios and assist in the direction should ever, under any circumstances, be produced.

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The Personal Liberty League, which insists upon saving from the prohibition wreck its light wines and beers, might fancy, as a propaganda picture, Jewel Carmen in "The Girl With the Champagne Eyes."

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History Busy Repeating.

Claude McQuillan opened the Lawler with "Empty Pockets" and hopes to register "Brewster's Millions" before it closes.—Rochester (Minn.) Correspondence The World.

Rambles 'Round Filmtown

Richard Rowland, president of Metro, will enact an important role in "Pay Day," the five-reel drama Mr. and Mrs. Drew will present in due course. It has been Mrs. Drew's desire to offer her ideas of dramatic construction, as a contrast to her abilities as a comedy scenarist and "Pay Day" will be an expression of this commendable desire. The scenes in which President Rowland appears have already been photographed, his private office being used as the setting.

"Y" Certainly.

Fruitful was the paragraph in this department, last issue, referring to a shift in the Goldwyn Educational department. Here is the result:

"When Kenneth Macgowan went to the studio I succeeded him as director of publicity, and very recent inquiry convinces me that I am still on the pay roll—as such.

"Also let me call to your attention the fact that Goldwyn likes to have its name spelled with a 'y' and permit me to sign myself, Cordially, D. S. Perrin, Director of Publicity."

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Screenings from the Screen Club.

That great noise in the vicinity of the Screen Club last Wednesday evening resulted from the good time that was had by all who responded to the following announcement mailed by Jack Harvey, chairman of the Entertainment committee, the outcome being 100 on the job:

On the evening of Wednesday, February 20, there will be a little party at the club house. Singularly enough, it will be Knocker's Night.

Later on there will be a Booster's Night, but, as some one remarked before Mr. Kipling did, "that is another story." It is assumed that in the membership there must be a goodly number in whose throats great knocks are generating, on whose chests weighty matters press.

On Wednesday all the bars will be taken down. Did we say all? Aye, all but one. Come on over and have some fun, because we are going to have it anyway, and you may as well be in on it.

There will be a novelty entertainment, there will be corn-cob pipes and tobacco at which you may rail—strange how the rail stuff does creep in—and the admission is nix.

The hour is any time before eight-thirty. All ropes and chains with which formerly it was customary to restrain screeners from departing homeward have been destroyed. So just explain this to your wife, will you? Thanks.

One of the World boys who was present assures The Rambler that the occasion proved to be a real party. According to the way it was laid out for me your most pessimistic reviewer of pictures cannot hold a hammer to the professional player or director when it comes to saying unkind things about a picture. Half a dozen subjects were screened for the entertainment of the boys, but not one of them contained anything much to praise, if one could judge by the remarks of the five-score seated on the parlor floor. A projector had been set up here through the courtesy of Treasurer Will C. Smith and of the Nicholas Power Company, of which concern Mr. Smith is general manager.

One of the first pictures shown was a four-year-old Universal, one in which Lee Moran officiated as Janitor. When the janitor in the cellar took hold of a big valve and started turning it to shut off the water some one yelled: "Hey, you're turning the wrong way!" The remark was greeted with a shout. That was the beginning of the knocks.

At 8.30 the party was in full swing in the grill room. A fourteen-cylinder piano-player with a caliope attachment aided

and abetted by an acrobatic drummer, staged a rollicking accompaniment for a bunch of old and new songs. Roland Blaisdell as the result of a drawing was declared the "distinguished guest of honor" and was duly installed as king, after being garbed in a royal robe, topped with a crown and provided with a scepter. He was escorted to the great chair of state and armed with a big stick—of a size corresponding to that which the cartoonists put in the hands of T. R.—and which when placed in contact with the suspended steel yielded a mighty noise.

The first act of the king was resented by the Bolsheviks. In investing him President Joe Farnham had informed the king that he was the boss of the job, or in more elegant words to the same effect, and that he was to be disobeyed only at the price or dire punishment. With monarchical disregard of his subjects' feelings, the king ordered every one to have a drink. The smiles on the faces of the Bolsheviks faded into consternation as the order was qualified by the rough riding king, "at your own expense." The indignation was mitigated in a measure by the work of the entertainers, whose services were forthwith commanded. Messrs. Stover and De Lacy, the latter at the piano, gave "Gone Are the Days" with a rousing encore; Jim Lackaye and Dan Mason told stories.

The boys then filed upstairs behind the king. The first picture ostensibly did not meet the wishes of the gathering. There was a revolution and a successful one. There was a crowning following each picture attempted. Later downstairs there were more songs, a bite to eat and a bit of impromptu entertainment provided by Messrs. Lackaye and Mason, who again were called on for some of their noted stories.

The occasion was so thoroughly enjoyable that President Farnham has announced a "royal" dinner, with Screener Mario Majeroni as chef, for Saturday, March 1.

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Posterity's Double Exposure.

World Pictures have on the payroll the sons of two famous actors of past decades whose names were household words at a time when there were not so many theaters to fill with attractions. Frank Mayo and Clay Clement are sons of illustrious fathers who must shoulder the responsibility of making good in perpetuating their honored names.

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Trouble between the United States and Japan is sure to result if some curb is not devised for the restraint of publicists who create "letters" their stars have received from the land of flowers and (supposedly) mixed English. Three of such came in the World's share of last week's favors from local publicists. All have been forwarded to Secretary Lansing, at Washington, to put him on his guard. Violet Mersereau's publicist gets credit for attempting to further befog the issue between the United States and Sweden, using the same method of space stealing. Perversely the P. A.'s avoid sending letters from Spain that might be handed to Cine Mundial without making a translation necessary.

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Publicist Ed. Rosenbaum, Jr., declares, "There is no break between pictures at the King-Bee studios, Hollywood. A picture that shows the funny Billy West in a sanitarium was finished one day at 12 noon, and at one o'clock he was in a pugilistic comedy that promises to be a knockout."

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The work has proceeded with increased expediency this week, thanks to the interest several new contributors have evidenced. Again the invitation is extended: Slip the dope to

THE RAMBLER.

State Rights Department

Conducted by C. S. SEWELL

First National Gets Two Big Productions

Will Distribute "Tarzan of the Apes," Made by National Film Corporation, and "Fall of the Romanoffs," a Herbert Brenon Picture.

TWO important deals have just been completed, under the terms of which the First National Exhibitors' Circuit secured the distributing rights for United States and Canada to "Tarzan of the Apes," produced by the National Film Corporation, and the United States right to "The Fall of the Romanoffs," a Herbert Brenon production.

The arrangement covering "Tarzan of the Apes" does not constitute an outright sale of the picture, but is primarily a distribution agreement by which the First National exchanges control the bookings, the National Film Corporation aiding in the booking and exploitation. Under this arrangement any theater owner in the country can secure the picture in competition to even the franchise owner of the First National. That is, the booking of the picture is open, and can be secured for first, second or third run by any theater manager who sees the value of the picture to his house, and in order to get the picture himself the territorial representative of the First National Circuit will have to outbid the other.

"Tarzan of the Apes" has for the past four weeks been enjoying a successful run at the Broadway theater, New York City, at prices ranging up to \$1.50 at night and one dollar for matinees, and the run in this house has been extended up to April 2, when the picture will be released throughout the country. It is said that in making this arrangement with the First National offers which combined would have amounted to more than three hundred thousand dollars were refused, as the present owners desire to continue their interest in the production.

It is proposed that on April 2 sixty prints will be shown in sixty of the principal cities for a run of one week or longer, and extensive exploitation with newspapers and booksellers will be arranged for this period, and immediately following the opening other prints will be furnished the smaller cities.

Exhibitors can secure this picture either on percentage or a flat rental for the opening periods, and exploitation and advertising will begin in each city as soon as the contract is closed. Harry Reichenbach at the National offices in New York will co-operate with the First National in designating the first run accounts.

"The Fall of the Romanoffs" was also shown for a successful Broadway run, and since that time more recent developments in the kaleidoscopic and stormy Russian situation have been added by the Ilador Pictures Corporation, bringing the story up to date. This production has already been shown over Loew's New York circuit, and the Canadian rights had been sold before the present deal was negotiated. The release date awaits the completion of a large number of prints on which the Rothacker plant is at present engaged, and will probably be set early in March.

"Moral Suicide" to Be Shown Soon.

"Moral Suicide," the forthcoming production of the Graphic Film Corporation, of which Ivan Abramson is president and director general, is described as a seven-reel drama in which the elements of love, devotion and faith meet and conquer

passion, hate and greed after a daughter has been driven to the danger of despair by her father whom she greatly loves, a son brought to the bar of justice and compelled to battle for his life, and an honored name dragged in the mire of shame; and it is said to be full of effective characterization and human touches.

It is interpreted by an excellent cast headed by John Mason, who plays the part of Richard Covington, an old California millionaire, and includes Anne Luther as his daughter, Leah Baird as an adventuress who entangles Covington in her net. Jack McLean appears as Covington's son, Alan Hale as a New York gambler in league with the adventuress, and Claire Whitney, Sidney Mason and William Lampe are also cast in important parts.

"Moral Suicide" is now being assembled, and will be shown at an invitation performance in the near future; after which Mr. Abramson will begin work on a new picture which he has already written, and in which Marion Davies will appear in the principal role.

"Mickey" Now the Subject of a Song.

Arrangements have been made by Western Import Company with Daniels & Wilson, music publishers, to release a song called "Mickey," dedicated to Mabel Normand. The words, based upon the Mack Sennett feature, "Mickey," were written by Harry Williams, and the music by Neil Moret. The refrain will be used as the theme in the music score for the production, a trade showing of which will be given within the next few days in New York.

Few Sub-Titles in "The Master Crook."

It has been the endeavor of the producers of the "Master Crook" to eliminate as far as possible the use of subtitles, consequently not more than thirty are employed, all of which are spoken by the characters in the picture, in contrast to the average feature production which usually employs a much larger number. As a result it is claimed that inasmuch as this is a mystery story the mysterious element is deepened, and this innovation has the effect of allowing those who see the picture to invent their own explanation of the scenes, or in effect to construct their own subtitles.

Another novelty in this production is a scene in which Edmund Breese, the star, plays the part of himself as he appeared in the stage production, "The Master Mind." Still another scene shows the narrow escape of the detective as a taxicab is hurled over a cliff. This is said to be one of the most thrilling incidents of the production.

A full line of mystery posters has been prepared for use of exhibitors in connection with this picture.

Cast of "Bandit and the Preacher."

Besides William S. Hart the cast of "The Bandit and the Preacher" also includes the following well known players: Robert Edeson, who attained prominence on the stage, appears as the preacher. Rhea Mitchell, who has been featured in several productions, including "Whither Thou Goest," is the dance hall sweetheart of the bandit. Gladys Brockwell, who has been starred in several of the Fox Film Company's productions, is the vampire, while Herhall Mayall, who is well known for his work in several pictures, including "Civilization," appears in the "heavy" role.



President Burstein of King Bee and Entire Cast of "The Orderly" Enjoying a Sun Bath Between Scenes.

McElroy-Day Buys H. P. Wolfberg Pictures

New Concern Takes Over Office and Complete Stock, Including Five Feature Productions—Wolfberg to Continue Operating Under Old Name.

A NEW film concern known as the McElroy-Day Attractions has taken over the former business and film stock of the Harris P. Wolfberg Attractions, Lyceum building, Pittsburgh. Harvey B. Day, one of the best known managers in that section of the country, has resigned as head of the Pittsburgh branch of the Select Pictures to undertake the new project. He has formed a partnership with Mr. McElroy, a prominent film man of St. Louis, Mo. Mr. Day has assumed the active management of the exchange, which has established its main office in the former Wolfberg quarters in the Lyceum building.

Messrs. Day and McElroy are now offering the following feature productions heretofore handled by the Wolfberg Attractions: "The Mad Lover," "Today," "The Deemster," "The Crisis," and "Hate." Additional big subjects are to be acquired from time to time, it is announced, and systems will be introduced to make them most effective for the exhibitors. The success of the McElroy-Day Attractions seems to be assured under the management of Mr. Day, who is a pioneer in the exchange end of the film business, and a veteran showman.

Through his long connection with the trade, Mr. Day has a large following throughout Pennsylvania, West Virginia, Ohio, and Kentucky, the field of operations of the new exchange. He was one of the first to exploit big features in Pittsburgh, having booked "Quo Vadis" and other feature productions handled by George Kleine. He later became manager of the local Fox exchange, thence was transferred to the home office, and still later appointed district manager for the Eastern branches. Two years ago he resigned from the Fox organization to become personal representative of Stanley V. Mastbaum, of Philadelphia, where he remained more than a year.

Mr. Wolfberg has announced he will continue in the film business, and will open an exchange in Pittsburgh in the near future under the old name of the Harris P. Wolfberg Attractions. He has already acquired the rights for "The Eyes of the World" and "A Soul Redeemed," and negotiations are now under way for several other subjects to be exploited in the middle west, with Pittsburgh as headquarters. A plan to penetrate new fields in motion picture distributing is already well under way, and additions to sales force have been made.

Mr. Wolfberg recently lost the services of J. L. Ellman, publicity director, who has been called to the army. Edgar Wolfberg, brother of Harris, enlisted several months ago, and is now a member of the aviation corps now in training at a southwestern camp.

Mr. Wolfberg is optimistic concerning attendance, during the spring and summer. He has been in close touch with the exhibitors, who state they look for rapidly increasing attendance, following the severe winter. Pittsburgh, he says, reports heavy business, while cities in western Pennsylvania and Ohio last week indicated large gains.

Service Bureau for Petrova Pictures.

Petrova Picture Company has established a special Service and Accessory Department for the benefit of exhibitors. In order that theater managers may obtain the greatest benefit from advertising each production, it has been decided to furnish an exploitation service covering individually each of the eight Petrova special features.

The new department will become effective in sufficient time to give the exhibitor aid for "The Life Mask," slated for release in March. Single and double matrices, together with electros, suitable

for reproduction in newspapers or programs, and photographs, press sheets, etc., will be supplied. As a special aid a limited number of exclusive and beautiful photographic poses will be loaned to exhibitors as a lobby display during the Petrova presentation. Inasmuch as the supporting cast changes according to the requirements of each production, the Service Department will cover more particularly Madame Petrova herself, and Thomas Holding, who has been engaged to portray the leading male role in all of her pictures. This service is in addition to the accessories and advertising aids furnished by First National Exhibitors' Circuit.

Quick Sales on "Crucible of Life."

Following the private premiere given "The Crucible of Life," recently, several bids for the various territories were received by Arthur H. Sawyer and Herbert Lubin, who are sponsoring the film. The quick response by state right buyers is attributed to the result of an innovation accomplished by inviting all of the leading state right purchasers to attend the showing of "The Crucible of Life," given primarily for the benefit of the reviewing press. That the idea met with enthusiastic response is evidenced by the fact that several buyers made the trip to New York to witness the showing.

Messrs. Sawyer and Lubin announce that "The Crucible of Life" has been disposed of for Australia and New Zealand to Mr. George Meyer, prominent English dealer in feature films, who was present at the showing and dinner. In addition, arrangements have been made for the foreign distribution with J. Frank Brockliss, Inc., of New York. This contract was consummated by H. A. Gillespie, president of the Brockliss organization, who also witnessed the private premiere of "The Crucible of Life."

Messrs. Sawyer and Lubin are more than satisfied with the results achieved and have decided to pursue this method in the showing of all of their future productions.

No Interior Scenes in Hesser Picture.

An unusual feature of "The Triumph of Venus" is the fact that it has been filmed without the use of a single interior setting of any kind. The entire action takes place in the open air, as consistent with the action of the story, which is laid in the Greece of many thousand years ago, when gods and goddesses were supposed to often visit the earth and mingle with mortals. Many of the ancient deities are characters in the production—Jove, Juno, Mercury, Minerva, Hebe, Apollo, Mars, Diana, Cupid, Vulcan—while Venus, the goddess of love and beauty, is the keynote of the dramatic action.

Scenes on Mount Olympus, the abode of the gods, are varied by woodland settings on the Island of Milo—with nymphs sporting in the waves, the fiery abode of Vulcan beneath the earth, rushing torrents, in which swimming nymphs play—these are some of the scenes in this spectacular seven-reel production, which was written and directed by Edwin Bower Hesser and is controlled by the Victory Film Mfg. Co.

Regan Joins Jester as Assistant Director

"Tommy" Regan, who has been for several years in the motion picture business, acting as assistant director with Pathe, Mittenhal, Pokes & Jabs, and the World Film Company, has been engaged by the Jester Comedy Company as assistant director for their productions featuring Twede-Dan.

Lillian Walker in Government Film.

Lillian Walker is "doing her bit" for Uncle Sam by appearing in the Government motion pictures taken at Camp Upton by one of New York's own regiments, the 308th.

This film, intended for war propaganda, is made by the Government, and is to be shown at every cantonment, both here and abroad. It was exhibited for the first time at the Camp Upton Circus, February 12 and 13.

Miss Walker plays the part of a soldier's wife, and, with one other exception, is the only woman in the picture. A large number of soldiers of the 308th regiment, together with many of the officers, appears



Lillian Walker.

in this film, which shows in detail life at camp, and gives an idea of what it means to be a soldier in Uncle Sam's army. A little love story featuring Miss Walker is woven into the plot.

The latter gave her time and talent, considering it an honor to render service for her country.

Miss Walker's new company has a temporary office in the Longacre building, and work will shortly be begun on her first starring vehicle since the formation of the Lillian Walker Productions, which are to be released through the Producers and Exhibitors' Affiliated. At the present time she is "vacationing" at her farm, "Sunnybrook," Saratoga Springs, N. Y.

Society Girl in "Moral Suicide."

During his stay at Palm Beach, Fla., where he went to take the exterior scenes of "Moral Suicide," Ivan Abramson, president of the Graphic Film Corporation, met with one of the many accidents that frequently befall the photoplay director. One of the cast became seriously ill. In his dilemma Mr. Abramson turned his attention to the many young ladies wintering at Palm Beach in the hope of finding one with sufficient dramatic ability to relieve the situation.

After many trials he chanced upon Miss Helen Price, of Glasgow, Mo. That his selection of Miss Price was a fortunate one was proven by the ease, grace, poise, and seeming experience, with which she played the role.

After Mr. Abramson had offered the young lady a contract, which she now has under consideration, he learned she is the great granddaughter of Sterling Price, a Major-General of the Confederate army and one time Governor of the State of Missouri. Mr. Abramson declares that in all his experience he has never before met anyone, without previous experience, who indicated the histrionic talent possessed by this young society girl.



Scene from "The Bride of Hate," a Keenan Reissue Handled by Hiller & Wilk for S. A. Lynch Enterprises.

Mystery in Petrova Play

Suspicion of Murder Cast on Three Principal Characters.

AN innovation in the type of film story in which Madame Olga Petrova has appeared during the past few months will mark the release of her third picture, "The Life Mask." Adapted for the screen by Mrs. L. Case Russell from a widely read novel by the anonymous author, it is a mystery drama of much originality. Through a peculiar chain of circumstances the guilt for the murder of a wealthy financier is thrown on all of the leading characters. The unraveling of the tangled skein only occurs at the very end of the picture.

The plot deals with an unwilling marriage forced upon Anita Courtland. Clay Woodruffe, her husband, is injured through a fall, and during his illness drives the young wife to the point of desperation through his brutal and inhuman treatment. One evening while sitting up with the patient Anita has a dreadful nightmare. When she awakens her husband is dead. Then follows a rapid chain of circumstances in which suspicion is cast upon herself, the nurse and three other inmates of the house.

W. H. Secures Barriscale Feature.

W. H. Productions Company announces it is about to release a series of feature productions with Bessie Barriscale, which will be handled on a state rights basis, and that complete advertising matter will be furnished covering each production, viz.: two styles of ones, threes and six-sheets, and a twenty-four-sheet stand, a lobby display composed of 8x10 photos and 11x14s, and a sixteen page campaign book.

"Accidental Honeymoon" on P. & E. A. Program.

Another addition has been made to the list of pictures published in our last issue, which will be released by the newly formed Producers' and Exhibitors' Affiliated on its direct sales plan. This is "The Accidental Honeymoon," a Harry Rapf production, written and directed by Leonce Perret.

Robert Warwick, who is now a captain in the United States Army, appears in the leading role, which is a continuation of the character in which he appeared in "The Mad Lover." The story also embodies several other characters which were seen in this production.

Arrow Announces Foreign Expansion

"Raffles" Sold for United Kingdom—"Weavers of Life" and "Souls Redeemed" for South America—Special Bureau Established for Latin Countries.

Arrow Film Corporation announces its foreign department had sold the United Kingdom rights of "Raffles, the Amateur Cracksman," in which John Barrymore is featured, for L. Lawrence Weber, and, according to W. E. Shallenberger, president of the Arrow organization, the film brought a record price.

The Arrow corporation also announces the sale of the South American rights of the two Edward Warren productions, "Souls Redeemed" and "Weavers of Life." The Indiana rights of these two films were also sold this week.

According to Mr. Shallenberger the disposal of "Raffles" is the first of a series of big foreign rights sales now being negotiated by Arrow. "We have been greatly widening our foreign service," said he, "but we have been doing it quietly and thoroughly. For months past we have had representatives traveling in all parts of the world studying film conditions and getting a first-hand knowledge of the exact requirements of the various markets. We have collected a vast amount of valuable data that has proven of immense value not only to us, but to the producers with whom we are associated as well.

"In line with our expansion in the foreign field we have established a special South American bureau, which will devote its energies exclusively to business in this field. We have been paying special attention to South American film conditions, and have just completed a fifteen months' research campaign there. Mr. Luis O. Tornero, who is widely known in film circles in the Southern Hemisphere, has been appointed special representative for the Arrow organization, and is now on his way back to Buenos Aires. He is to make another tour of the big film centers of South America, taking with him, among others, prints of the two big W. H. Clune productions, 'Ramona' and 'Eyes of the World'; the two Warren productions, 'Souls Redeemed,' and 'Weavers of Life'; three Arrow productions, 'The Woman's Law,' 'The Deemster,' and 'Right Off the Bat'; the Mayfair production, 'Persuasive Peggy,' and the two-reel comedies made by the Jester Comedy Corporation."

lishing Company of New York, whereby they will provide all exhibitors showing "The Crucible of Life" with a full orchestration of "My Broken Rosary," which melody forms the dominant theme of the special music. It is claimed this is the first time that such an arrangement has been made for the benefit of the exhibitor.

Mr. McKenna is the author "Has Anybody Here Seen Kelly?" "Mandy Lee," and other song hits of the present generation. He also collaborated in writing the Metro serial, "The Great Secret," and has to his credit many successful vaudeville acts.

Whartons Use Novelty in Advertising.

The Whartons, who are producing Chief William J. Flynn's twenty episode story of the Imperial German Government's plotting and intrigue in this country under the title of "The Eagle's Eye," have issued a clever novelty as a method of advertising the picture. It is a device which apparently makes the flesh of a body disappear, leaving only the bones exposed.

Burstein Gathers Plates for Five Reeler.

Louis Burstein, president of the King-Bee Films Corp., in addition to bringing the latest King-Bee, "The Orderly," announces his purpose in coming to New York from his Hollywood studio was to attend a meeting of the Board of Directors of the King-Bee Films Corp., and to secure plates for the costumes that are to be made for the first King-Bee five-reeler, a de luxe comedy entitled "Old King Sol," featuring Billy West.

King Bee Changes Two Titles.

Two of the King-Bee comedies, "The Barber" and "The Prospector," have been changed to "His Day Out" and "The Stranger." The comedies are the same only the titles have been changed.

These comedies, starring Billy West, are the two latest two-reelers to be released by the King-Bee Films Corp.

Modern Features Buys "Mother" for New York.

Under the terms of a deal just consummated, the Modern Feature Film Company, on which Charles H. Streimer is general manager, secures from the General Enterprises the New York City and state rights to "Mother," the six-part George Loane Tucker production featuring Elizabeth Risdon, who, at the present time, is appearing in the stellar role of "Seven Days' Leave" at the Park theater, New York.

General Enterprises announces that with this sale eighty-three per cent. of the territory for this picture has been disposed of, and that the following territory remains open: New Mexico, Colorado, Utah and Wyoming, eastern Pennsylvania, Washington, Maryland, Delaware and West Virginia, Georgia, Florida, Alabama, Tennessee, North and South Carolina.

Musical Setting for "Crucible of Life."

General Enterprises, Inc., has made arrangements, with William J. McKenna, noted song writer, who will furnish an original and appropriate musical setting for the "Crucible of Life," featuring Grace Darmond, Jack Sherrill and Frank O'Connor. McKenna has so devised the music cues that they may be used with equal ease by a small or large orchestra. Patriotic melodies, both old and new, have been cleverly introduced throughout.

In addition, arrangements have been entered into with the F. B. Haviland Pub-



Scene from "The Matrimaniac," one of the Forty-four Reissues Handled by Hiller & Wilk for S. A. Lynch Enterprises.

Only Newspaper Advertising for Serial

No Publicity to Be Carried in Magazines for "The Eagle's Eye"—First Episode Released February Twenty-seventh.

It is claimed that a definite determination of the value of a National advertising campaign in daily newspapers for a motion picture production will be possible when the final results are available on the nation-wide drive in behalf of "The Eagle's Eye."

In point of numbers the newspapers employed in this campaign is said to be the greatest that has ever been used to exploit a motion picture. Newspapers are being used exclusively. Other campaigns have usually been carried in both magazines and newspapers. As a consequence attempts to arrive at a fair conclusion of the worth of the space employed in the newspapers have been hampered by the claims of the magazines.

About half the space contracted for will be used before the first episode of "The Eagle's Eye" is released, and the remainder will be used in behalf of the following episodes.

The smallest contract which has been placed with any newspaper calls for 1,000 lines. In larger cities, and especially in those where the Foursquare exchange, which will do the distributing of the serial, has branch offices, the space used is greater. The text of the ads is based upon Chief Flynn's revelations of the activities of the German Government's spies. The copy is designed to take advantage of the publicity which has been given the German menace in this country, and the widespread knowledge of Chief Flynn's work as the head of the Secret Service.

Ample space has been given for a good display of individual advertisements, and the schedule of insertions has been arranged so that they will be co-incident with the showing of the episode to which they apply in the territory covered by the newspaper.

It is further contended that in previous campaigns the space has been used for the advertising of a certain brand of pictures, and that never has a National campaign of the magnitude been made for a single picture. In this instance there are none of these conflicting elements. Every line will be devoted exclusively to "The Eagle's Eye."

The first episode will be released during week of February 27, and the remaining nineteen will be released at weekly intervals.

Intervoven in the expose of the truth of the plot in which Count Von Bernstorff and his aides, Captain Franz Von Papen, Captain Karl Boy-Ed and Dr. Heinrich Albert, are shown is the beginning of the romance of Harrison Grant, the president of the Criminology Club, and Dixie Mason, the Secret Service operative.

King Baggot plays the part of Harrison Grant, and opposite him as Dixie Mason is Marguerite Snow. Count Von Bernstorff is impersonated by Bertram Marburg; Captain Von Papen by Paul Everton; Captain Boy-Ed by John Wade; Dr. Albert by Frederick Jones, and Franz Von Rinteln by Wellington Playter. Florence Short as Madame Augusta Stephen and William Bailey as Heinrich Von Lertz complete the cast.

Work on Keeney Picture Progressing.

Considerable progress which has been made within the last fortnight on "A Romance of the Underworld," produced by the Frank A. Keeney Picture Corporation under the direction of James Kirkwood, includes the filming of four of the big episodes. One of the most dramatic is the courtroom scene, as the result of a murder trial is awaited. Another is the interior of a "dope den," with its Oriental luxury and languor, and its suggestion of morbid unreality.

Mr. Kirkwood also ushers his company into a cabaret palace, where there are scenes of wild revel, with a battle between

two stars of the fist arena. Then, too, there is a visit to the tombs and the Criminal Courts building. The interior scenes are now being filmed in the Biograph studios.

Pettijohn Brings Encouraging Reports.

C. C. Pettijohn, who has just returned from a tour of the Middle West in the interest of the Producers' and Exhibitors' Affiliated, reports that the direct sales plan of this organization met with the hearty approval of the exhibitors, and that the last territory to be rounded up on this trip was western Pennsylvania, where the specified eighty-eight days was guaranteed.

Harry Rapf, who accompanied Pettijohn on the early part of the trip, returned several days ago, also with enthusiastic reports.

It is announced that during the six weeks since operations commenced, 1,885 days of the necessary 2,700 have been guaranteed by exhibitors in various states, and that within a short time the number of producers associated with this plan will be raised to ten, which has been fixed as the maximum.

Raver Has New Sales Scheme.

Harry Raver believes the present time of stress warrants a sharp reduction in profits all along the line, and states that in determining the price for which his newest production, "The Master Crook," with Edmund Breese, is to be sold, it will be based on the actual studio cost of production to which will be added a twenty per cent. profit.

In this connection, Mr. Raver further advises: "I shall be glad to show these figures to any buyer who wishes to examine them. Each territory will pay a percentage of the whole without any frills added. Positive prints will be supplied in any quantity at laboratory cost, as will the advertising accessories. I am satisfied with the twenty per cent. margin, and believe the man who buys territory for 'The Master Crook' should feel the same way about it, and not seek to hold the picture for high rentals, demanding an excessive profit just because I charged him a low price. I do not fear the loss of prestige or a depreciation of the quality because of the war-time price, for I know its stars will draw, and the picture itself will please to the point of playing return dates."

Jester Comedies to Enlarge Studio.

Jester Comedy Company has made arrangements for extensive alterations in their studio at Cliffside, N. J., and also for the building of an additional wing in order to increase the floor space of the interior studio.

At the present time the combined outdoor and indoor studio measures seven thousand five hundred square feet, and with the new addition it will raise these figures to twelve thousand five hundred square feet. The laboratory also will be enlarged, which will give it a capacity of two hundred thousand feet per week—just double of what it is now.

Buys King Bees for Japan.

David P. Howells, of 220 West 42d street, has just closed a deal with the King-Bee Corporation for the Billy West-King-Bee Comedies for the East Indies, Philippines, Dutch East Indies, and Japan.

Mr. Howells returned from a trip recently, and sold these comedies on a yearly contract to "K.-D. Brothers," who control fifty houses in Bombay, India, and Nikkatsu, of Tokio, Japan, who book several hundred theaters in the Orient.

Clara Williams in "Carmen of Klondike."

Clara Williams, who appears in the leading role in "Carmen of the Klondike," the Selexart picture, which is to be the first release of the State Right Distributors, is a Westerner, having been born in Seattle, Wash., where she remained until she was seven years old, when her family moved to Los Angeles. While she was attending school the manager of the Santa Barbara stock company admired her work in amateur theatricals, and offered her, her first professional engagement as "Lady Isabelle" in "East Lynne." After a season with this stock company, Miss Williams joined Richard Jose, with whom she



Clara Williams.

toured the country in "Don't Tell My Wife," after which she appeared in vaudeville, and, after one season, joined the Colonial stock company playing in Chicago and St. Paul. While with the stock company in St. Paul she appeared in "The Awakening" with such great success that she became the star in the road company of the same production.

Her screen debut was made as leading lady with William S. Hart in "The Bargain," after which she appeared with him in "Hell's Hinges." Miss Williams' first star vehicle on the screen was "The Criminal," a story written for her by C. Gardner Sullivan, and directed by Reginald Barker. In "The Paws of the Bear," another picture directed by Mr. Barker, Miss Williams co-starred with William Desmond, after which came a long list of starring vehicles as one of the Ince-Tri-ange players.

Sterling to Distribute "Natural Law."

As briefly announced in our last issue, the Sterling Pictures Corporation, with offices at 729 Seventh avenue, New York, has acquired the Canadian and United States right, with exception of Greater New York, to the France Films production, "The Natural Law."

This picture is founded on a play of the same title, produced by John Cort, which was successfully presented at the Republic theater, New York, and later shown throughout this country and Canada. Marguerite Courtot, Howard Hall, and George Larkin are the featured members of the cast, and the story deals with a girl artist who is loved by two men; one, a famous athlete typifies youth, the other a physician, a man of high ideals, typifies maturity. She heeds the call of youth, and encounters misfortune. The youth also suffers, but his suffering makes him a man.

In addition to this production the Sterling Pictures Corporation are also handling George Loane Tucker's pictures, "I Believe" and "The Hypocrites," based on Henry Arthur Jones' play of the same title.

Sales of the Week.

Activities in State Right Market During the Past Seven Days.

OR PICTURES CORPORATION announce the sale of the following territory for "Loyalty" and "Humility": Modern Feature Film Company, New York, for New York State and northern New Jersey; Boston Photoplay Company, for New England; Celebrated Players Film Company, Chicago, for Illinois, Indiana and Wisconsin; Abe Kaufman, Memphis, for the southern states; Philadelphia Ideal Film Exchange, for Pennsylvania and southern New Jersey; Superfilm Attractions, Washington, for Delaware, Maryland, and District of Columbia.

General Enterprises, Inc., have disposed of the rights to "Mother" to John F. Paine, Palace Hotel, San Francisco, for the states of Washington, Oregon, Idaho, Montana, California, Arizona and Nevada; also the rights to "The Warrior" for eastern Pennsylvania, Maryland, Delaware, Virginia and District of Columbia to the American Photoplay Co., 257 N. Twelfth street, Philadelphia; for California, Nevada and Arizona, to John F. Paine, San Francisco, and for Canada, to Regal Films, Ltd., 21 Adelaide street, Toronto.

The rights to the Jester comedies for northern New Jersey have been secured by the Photo Drama Co., 220 West Forty-second street, New York, which is in addition to the territory they already hold.

King-Bee Films Corporation advise that starting with "The Stranger," the Fontenelle Feature Film Company will handle their future Billy West comedies for Iowa and Nebraska, and The Gardner Syndicate, 383 Chamber of Commerce Bldg., Buffalo, will control all the cities and towns in upper New York State with the exception of Albany and Troy, and all the cities and towns south of Albany and Troy touching the Hudson River. The first release handled by the Gardner Syndicate will be "The Slave."

The Superior Film Company, Philadelphia, have secured the rights to "The Crisis" and "A Modern Lorelei" for their territory.

Celebrated Players have secured the rights to the "Thirteenth Labor of Hercules" for Illinois, Indiana and Wisconsin.

Gerard Picture Will Be State Righted.

Arrangements are being made for the presentation of "My Four Years in Germany" in a theater on Broadway for an extended run, and special music of an elaborate nature is being composed for it.

Following this showing, it is announced that this production, which is based on Ambassador Gerard's book of the same title, will be distributed on a state rights basis. The final assembling, cutting and titling is in progress, and the picture will probably be ten reels in length when completed.

Ambassador Gerard has written a second volume of his experiences in Germany, entitled "Face to Face with Kaiserism," which is being published in New York, and will probably be run in installments in one of the leading newspapers.

Novel Test With "Zeppelin" Film.

America, called the "melting pot of the world," with its conglomeration of nationalities, affords an excellent field, according to Frank G. Hall, president of the U. S. Exhibitors' Booking Corporation, in which to gauge the value of a motion picture production for the foreign market.

If a distributor is desirous of finding whether a picture will interest people of the Latin-American countries he has only to screen his production in the southern section of California, or in Texas or Oklahoma. If he should want to know whether

Oriental will like his subject he can show it to Chinese or Japanese in the settlements of San Francisco or, for that matter, in New York City.

"The Zeppelin's Last Raid," declared Mr. Hall, "has been sold in many foreign territories. We desired, however, to know how it would appeal to the peoples of the Orient, whether the Chinese and Japanese liked spectacular subjects or whether they preferred straight drama, like our 'Those Who Pay.'"

"In order to obtain this information we booked 'The Zeppelin's Last Raid' in the Verdi theater in San Francisco, a theater conducted solely for Orientals. It gave us just the information we sought for. The production was a gratifying success and proved to us that spectacles embrace strong appeal for peoples of the Oriental nations."

Gardner's "Cleopatra" Sold for Canada.

Upon receipt of a wire from the Cleopatra Film Co., that the film was ready, Chas. H. Haystead, general manager of the Arrow Features Syndicate, Toronto, Canada, came to New York, looked at the film, and within a short time closed for the sole Canada rights. Four companies will be sent through the Dominion of Canada on tours over the Small and Walker circuits.

The delay in releasing this picture has been occasioned by adverse weather conditions, which prevented the making of many new outdoor scenes. Miss Gardner and her company completed their work last week, and the Cleopatra Film Company now announce the subject ready for shipment. Hundreds of enquiries are now being handled by an enlarged office force, and exploitation of the picture is now in full swing. An attractive line of pictorial matter has been designed for this film. The scenes, of course, offer exceptional opportunities, of which the artist has taken advantage.

The lithograph campaign was taxed to its utmost to secure the proper ink, owing to war conditions. Purple, being one of the most difficult colors to secure, was most in demand, for many of the scenes require a tinting that closely resembles the work of a celebrated artist. After weeks of careful experiment the chemical laboratories of Columbia University were able to produce a satisfactory purple ink.

Two Film Companies Move.

Increase of business and the necessity for securing additional office space caused two companies located in that haven of the motion picture business, the Godfrey Building, 729 Seventh avenue, to move to larger quarters in the same building, during the past week. Foursquare Pictures, of which M. H. Hoffman is president, moved from the seventh to the fifth floor; while the Graphic Film Corporation, of which Ivan Abramson is president, moved from the seventeenth to the seventh floor.

Detectives Used in Filming "Life Mask."

A novel procedure was pursued by Frank Crane, director of "The Life Mask." In order to assure the suspense throughout and maintain the mysterious element as to the proper character upon which to affix the guilt for the murder of Woodruffe Clay, ten of New York City's best detectives were called into consultation. The story of the "Life Mask" was gone over, and the expert advice and assistance of the operatives given on various technical points. The results achieved are said to have exceeded the expectations of all concerned.

Pioneer to Handle S. R. D. Features.

The Pioneer Film Corp., with offices at 130 West 46th street, New York City, will be the distributors through the New York territory for the productions of the State Right Distributors, Inc., who recently announced the Selexart picture, "Carmen of the Klondike" as their initial offering. The New York premiere of this production

will take place at the Strand theater during the week of March 3.

The locale of the story is in Alaska during the period of the great gold rush, and sets forth the life of the gold seekers who penetrated the frozen North in search of fortune.

Another Moon Comedy Finished.

The latest Moon comedy, "An Eventful Night," contains many novel and highly amusing situations. It is a clean and wholesome picture, and can be billed as an antidote for melancholy. The theme is diverting in that its chief ingredients embrace a caricature of the Kaiser, a cake of limburger, a pot of sauerkraut, some German-made frankfurters, and a policeman by the name of Wiggins around whose activities the story revolves. In executing an order which he has received from police headquarters to get the German spies operating in Dopeville, Wiggins falls a captive to the charms of a stunning girl, who shortly after meeting the officer hands him a doped cigarette. A few puffs put the policeman in the land of the unconscious. In dreamland he sees nobody but spies, and it is around this part of the comedy that the spectator is introduced to some original and humorous bits.

This comedy is two reels in length, and is released by the Sunshine Film, Inc., of 122 East Twenty-Third street, New York.

Quality Is Chaplin Aim

THE New York offices are in receipt of a lengthy telegram from T. L. Tally, the Los Angeles member of the First National Exhibitors' Circuit, who has been keeping in close touch with Charlie Chaplin's work on the first of his eight million-dollar-comedies to be released through First National exchanges. Mr. Tally has nothing but praise for the famous comedian's new plant and company. He states that the release date for the first production will be delayed about two weeks, the intention having been to complete the first negative about the end of February.

Syd Chaplin, who is his brother's first aid in all business matters, says that the great daily expense under which they now operate would have spurred them to the completion of the first picture before this time were it not for Charlie's determination to give the circuit a picture of real quality regardless of expense. "Since the world has placed such high value on his services, my brother is convinced that a new and higher type of comedy is expected and he has determined that it shall not be disappointed," Syd says.

Immediately on its completion the first "Signature Protected" release will be rushed to New York by messenger, who will drop the negative at the Rothacker plant in Chicago. After the circuit officers have seen the production the laboratory work will be rushed with all possible dispatch, as it is intended to release simultaneously throughout the United States and Canada.

Both Chaplin and the First National appreciate and sympathize with the exhibitors' eagerness to get going with the new comedies, but all concerned agree that the quality of the first is too important to justify jeopardizing it by too much haste.

Metro to Make "Pals First."

Metro announces the acquisition of "Pals First," which was seen on Broadway during the present year with Thomas Wise and William Courtenay in the leading roles, as a vehicle for Harold Lockwood, as a Metro All-Star Series picture. This is the second story by Francis Perry Elliott to be used as a play for Lockwood, the first being "Love Me for Myself Alone," which was released under the title "The Square Deceiver." Lee Wilson Dodd wrote the stage version of "Pals First" as a melodramatic comedy in a prologue and three acts.

Manufacturers' Advance Notes

Marie Walcamp Stars in "The Lion's Claws"

Large Supporting Cast Will Be Used By Jacques Jaccard, Who Is the Author As Well as the Director of this Universal Serial.

THE next Universal serial, "The Lion's Claw," has been started by Jacques Jaccard, one of the most widely known of serial directors, whose last continued production, "The Red Ace," has

built for the play, and the task of designing and constructing these is under the supervision of Ed. M. Langley, who for two years was technical director of the American Film Company's studios at



Members of New Universal Serial Company, "The Lion's Claws"; Marie Walcamp, Star; Jacques Jaccard, Director.

gained popularity. Marie Walcamp, star of "The Red Ace" and "Liberty," will be the featured player. Miss Walcamp's supporting cast will include such capable players as Edwin August, Ray Hanford, Thomas Lingham, Nigel De Bruilliere, Harry Von Meter, and Rex De Roselli in principal roles, and parts of lesser prominence will be played by Gertrude Astor, Alfred Allen, Frank Lanning, Charles Brindley, Sam Polo, Leonard Clapham, Sam Appel, and others who have been identified with other Universal serials. The large collection of animals at the Universal Zoo will also have a prominent place in the production.

Jaccard, himself, is the author of the story. The locale of the play is the interior of Africa, much of the action taking place at the British military post on the Upper Nile. Nearly every setting, both interior and exterior, must be especially Santa Barbara. Langley has traveled ex-

tensively, and is an authority in matters of detail such as architecture, costumes, and customs of the lesser traveled places.

It will be necessary to build several African towns, and models of these have already been made in miniature to a proportionate scale, with not the least detail lacking.

So thoroughly has Jaccard planned the production that the stage settings which are to appear in the last episode were designed before the introductory scene of the first episode was filmed, and every costume, fixture, and "prop" required for the entire serial was arranged for.

Mack Wright is assistant director of the Jaccard serial company, and Milton Moore, who photographed the "Liberty" serial, is in charge of the camera work on this production.

The first of the eighteen episodes of "The Lion's Claws" is scheduled for release April 1.

Navy Pictures Please President Wilson

Prizma Pictures Entitled "Our Navy" Summoned for Exhibition at White House.

NAVY Night at the Press Club of Washington, D. C., which happened on Feb. 8, was made the occasion for the exhibition of the twelve-reel collection of views made by Prizma, Inc., presenting practically everything there is to know or see in connection with the American navy. The title of this series of views which recently had a run of several weeks at the 44th Street theater, New York City, is "Our Navy." Secretary Daniels was present at the showing and in an address delivered at the conclusion of the exhibition expressed his pleasure and gratification at having witnessed the most remarkable, realistic and life-like pictures of life in the navy that he had ever seen. A private showing was arranged for the White House on account of President Wilson's inability to be present at the Press Club exhibition. Several members of the Cabinet and their families viewed the pictures with the President, who was much pleased with the splendid and dignified manner in which the navy was presented on the screen.

New Title for Alice Brady Story.

It has been decided to call the production which Alice Brady is making for Select Pictures at the West Fifty-sixth street studios "The Bride's Revenge," this title replacing "Ruthless Russia," the working title by which the production has hitherto been known.

While "The Bride's Revenge," as a title may have a somewhat melodramatic flavor, the producers feel that it is peculiarly suited to the new Brady picture inasmuch as this story is a strong and gripping tale of love and adventure in modern Russia, just before that unhappy land was plunged into chaos by revolution and internal strife. The scenes are laid in Petrograd, and the spirit of unrest and mood of the moment is reflected in the byplay of incident and happening with which the picture abounds. "The Bride's Revenge" is in no sense of the word a war picture, a political picture, or a picture of the revolution. It is a love story, told against a background of high and colorful adventure, with many tense and gripping moments during the course of its five reels.

Minister's Son in Judge Brown Story.

Another intimate and amusing study of boy life is furnished in the latest Judge Brown Story, "The Preacher's Son," a General Film release. This is the sixth of the series of stories of youth, and it picturizes in a delightful fashion the amusing mix-up in which a minister's son finds himself. As in the case of the other Judge Brown stories, all of the members of the cast, with one or two exceptions, are boys drawn from real life. They fit the parts for which they were selected, and carry out the humor of the story in an admirable manner.

"Thief or Angel," another boy story, will be the following release in this series.

Second "Huck" Finn Coming, March 4.

The very spirit of youth and fun and American boyhood is found throughout the entire five reels of Jack Pickford's latest Paramount picture, "Huck and Tom," to be released March 4. This is the second of the Tom Sawyer pictures from Mark Twain's books, although each in itself is a complete release. Director William D. Taylor, a fervent admirer of the great American humorist, found that there was too much material to be contained in a mere five-reel photoplay, and has divided the subject matter into two productions.

Altogether the picture is fascinatingly interesting, and brings out some of Mr. Pickford's best work. The supporting cast, including Edythe Chapman, Robert Gor-

don, Clara Horton, Alice Marvin, George Hackathorne, and others, is especially well chosen.

Essanay Making Poker Comedy.

Such a novel idea for a short farce comedy was conceived by one of Essanay's scenario writers that George K. Spoor ordered production of it under the direction of Arthur Berthelet, director of "Men Who Have Made Love to Me," the Mary MacLane feature.

The picture is to be called "The Lie That Failed," and deals with the attempts of two hubbies to have an evening of poker against the opposition of their wives. Playing the leading roles in this picture are Robert Connes, the well known stage and screen star, and Virginia Valli.

Pathe Announces First Bessie Love Picture

THE first picture in which Bessie Love figures as a Pathe star will be "The Great Adventure," a Pathe Play to be released on March 10 in five parts. It is adapted from Henry Kitchell Webster's



Bessie Love in "The Great Adventure" (Pathe).

well known book, "The Painted Scene." In it Miss Love gives a charming characterization in the kind of part in which she excels, that of a lovable young girl who, by her innocence and sweetness, dispenses sunshine upon those about her, and is an influence for good.

In the cast are such players as Chester Barnett, Donald Hall, Flora Finch, Florence Short, Walter Craven, and Jack Dunn. Several of these have appeared in Pathe pictures before. Chester Barnett only recently was leading man to Gladys Hulette in "Over the Hill"; Miss Finch was in the Gladys Hulette picture, "Prudence, the Pirate," and Mr. Dunn had a prominent part in the Pearl White serial, "The Iron Claw."

Miss Love appears to excellent advantage in "The Great Adventure." All who have ever seen her on the screen have been impressed with the rare charm and artless manner, which, united with her talent, have brought her within a few short months from a schoolgirl to the ranks of the real box office stars. Miss Love is a dispeller of gloom. She has arrived as a star of sunshine and sweetness. Her present subject shows her in such a role.

Gaumont No. 9 Full of News.

Fourteen different news subjects, all interestingly pictured, are shown in Gaumont-Mutual Weekly No. 9, which was released on Sunday, February 24. In keeping with the spirit of the times the great number of these subjects deal with matters pertaining to the great conflict.

The training of the American army has been rapid, but scientific, and has progressed so rapidly that no apology for our soldiers is necessary, even when comparing them with soldiers of other countries

who have had a life-long training. Many of the pictures show that the boys are having an enjoyable time in camp. Other pictures show what is being done outside of the training camps in connection with the war. Women are taking the places of male laborers; the famous Bellevue unit of Red Cross nurses, ready to start for France; the pleasant lives led by the Germans who are so fortunate as to be interned in this country, and, of course, many news events not pertaining to the war.

Foreign subjects show the graves where rest the first American soldiers who fell on French soil; French soldiers in the trenches and on the fighting line, and a remarkable engineering feat which has made possible a drawbridge so nicely balanced that it can be operated by one man.

Triangle Films Stirring Rodeo.

One of the most thrilling rodeos ever seen in a Triangle "Western" was held for Roy Stewart's newest subject, "Faith Endurin," which Cliff Smith directed. Scores of spectators were present to see the troupe of Triangle cowboys ride outlaw horses and mules at the ranch studio, Hartville. Buff Jones, of trick rope fame, especially engaged for the occasion, performed some unique rope spinning "stunts." Steve Rounds, Triangle cameraman, had a hairbreadth escape when a bucking broncho mounted by Billy Patton, one time Texas ranger and trick circus rider, headed straight for the camera. Rounds gamely held his post until the animal was within a single jump of him, then leaped to safety, carrying the camera. He had been "grinding" all the time, and is said to have secured some exceptional shots. Roy Stewart rides an outlaw mule, and does some fancy roping.

Sensational Story for Charles Ray.

Teeming with romance and replete with sensationalism, "The Family Skeleton" provides Charles Ray with a diversified role. The production was directed by Victor L. Schertzinger, and will be released under the Paramount trade mark on March 11. In the cast are Sylvia Bremer, Andrew Arbuckle, Billy Elmer, Otto Hoffman, and Jack Dyer.

Billie Burke Takes Florida Scenes.

Billie Burke has returned to New York after having spent two weeks in Florida taking exterior scenes in "Let's Get a Divorce," her latest picture for Paramount release. Locations were photographed in and about Miami and St. Augustine, and some exceptionally beautiful backgrounds were obtained. In the story Miss Burke is reared in a convent, and these scenes were filmed in the big convent at St. Augustine. The company was favored by splendid weather.

Famous Organist at Fotoplayer.

Gentlemen: It gives me pleasure to congratulate you upon the remarkable success and finished products of your organization.

I have had several opportunities re-



Clarence Eddy.

cently of examining not only your wonderfully clever, compact, and expressive Fotoplayer, which, by means of their double rolls, are so easily manipulated and quickly adapted to the exigencies of the moving pictures on the screen, but also of becoming acquainted with the colossal organ with its wonderful console and amazing array of stop-keys, etc., in the Tivoli theater, of this city, as well as the Robert-Morton type of "A Real Organ" in your San Francisco warerooms.

In all these instruments, I was impressed with the thoroughness and uniform excellence of workmanship, the unusual finish of every mechanical detail, the admirable promptness of manual and pedal actions, and the great individuality of voicing exhibited in every stop.

To say that you have kept pace with the wonderful artistic development of the photoplay is only to express one phase of your accomplishments.

Yours sincerely,
(Signed.) CLARENCE EDDY.

Barclay Finishing "All Stuck Up."

Don Barclay is nearing the completion of his second Essanay comedy, "All Stuck Up," in which the famous "Ziegfeld Follies" comedian plays the role of a paper hanger's assistant. His first comedy released on February 16 is called "Check Your Hat, Sir?" and the scenes are for the most part laid in a cafe.



Ivan Abramson, Anne Luther, Claire Whitney and Leah Baird, Members of the "Moral Suicide" Company at Palm Beach, Florida.

Mary Miles Minter Mutual Leader March 4

Will Be Seen in "Powers That Prey," a Will Ritchey Story Produced by Henry King—Screen Telegram Makes Its Bow.

MARY MILES MINTER, the optimist of the screen, will be seen in a comedy-drama vibrating with action and excitement in "Powers That Prey," released by Mutual March 4. The

Mutual Weekly, which has been for long the news reel of the Mutual.

Elaborate and comprehensive plans have been perfected for the gathering of real, live, up-to-the-minute and interesting



Scene from "Powers That Prey" (Mutual).

play, based on a story by Will M. Ritchey, was produced by the American under the direction of Henry King, and is a story of newspaper life involving the conflict of a scrupulous editor and an unscrupulous politician.

Miss Minter is cast in the role of Sylvia Grant, the pampered daughter of Burton Grant, editor of the Daily News, who is fighting the attempted stealing of a franchise by crooked politicians working in the interests of a railroad.

The inside workings of a newspaper plant are realistically shown, and the actual process of getting out a newspaper is tintured with delightful comedy that relieves the tension. Included in the cast are Alan Forrest, who plays lead; Clarence Burton, Lucille Ward, Emma Kluge, and Harvey Clark.

The first issues of the Screen Telegram, the Mutual's twice-a-week news release, is scheduled for March 3 and March 6. The Screen Telegram supplants the

news features. An extensive system of foreign camera correspondence has been arranged, which will serve war news from some new angles.

The last picture taken of Capt. Vernon Castle, who was killed at Fort Worth, Texas, February 14, in a heroic attempt to avert disaster to an approaching machine while teaching a cadet to fly, will be shown in the first issue of the Screen Telegram.

Billie Rhodes appears in a Strand comedy, "Waltzing Around," released March 5. Billie gets her chum's husband in bad when she volunteers to teach him how to step through the latest dances so that he can surprise his wife with his accomplishment at the next club dance. Believing he is philandering with another woman she trails him on several suspicious clues, and finally runs him to earth in her own parlor, where Billie is showing him the intricacies of the "Honolulu Wiggle."

Artcraft and Paramount Booked at Rothapfel Houses

With One Exception No Other Brand Will Be Shown at the Rialto and Rivoli Theaters Until April 3.

At the Famous Players-Lasky Corporation headquarters in New York last week it was announced that, with one exception, the Rialto and Rivoli theaters have been booked solid with Paramount and Artcraft pictures up to April 8. Undoubtedly one of the most pretentious booking arrangements of its kind, it is readily felt that this deal involves the greatest array of stars for successive presentation ever consummated.

It a letter received by Adolph Zukor, president of the Famous Players-Lasky Corporation, from Managing Director S. L. Rothapfel, the latter expresses his feeling of entire security in making this arrangement and states that from past experience he knows it will mean excellent business at both houses.

Involving a period of fourteen consecutive weeks' bookings, both parties to the agreement have expressed satisfaction in the arrangement which will insure a high-class presentation on Broadway for these films as far as the producers

are concerned, as well as big box-office attractions from the two theaters' standpoint.

"Woman and the Law" (Fox).

An actress who, before entering on her stage career, was known as one of the prettiest and best dressed women in Washington, will be seen when Peggy Hopkins shimmers on the screen in the R. A. Walsh Fox drama, "Woman and the Law." For several seasons she has been ranked among the star dancers of the musical stage. Her dancing in the *Polities* has brought her into prominence.

Norma Talmadge in Red Cross Drive.

Norma Talmadge, Select star, who is taking a rest at Palm Beach, enacted a new role the other day when she mounted a block and auctioned off a number of valuables to a crowd of several thousand persons.

The benefit, which was a single event

in a carefully planned Red Cross drive, was held in the form of a garden party at the Joseph Riter place on the Lake trail, and was attended by many of the most prominent men and women in the country. Hundreds of trinkets had been sent in for the sale and Miss Talmadge shared honors as auctioneer with William Randolph Hearst, Mayor John F. Hylan of New York, and the Dolly sisters.

"By Right of Purchase," the star's latest picture, was completed two days before she left for the South, and now is being cut and titled.

"Up the Road with Sallie."

Constance Talmadge has completed the second Select Picture which she has been making in California, "Up the Road With Sallie," and is now ready to begin work on a new production.

"Up the Road With Sallie" is by Frances Sterrett, with the scenario by Julia Crawford Ivers, and directed by William D. Taylor. It is one of those delightful stories with just enough adventure, romance and comedy mixed with bits of pathos to make an ideal evening's entertainment. As a story it was signally successful, and there is every reason to suppose that on the screen it will prove a highly attractive offering.

Norman Kerry supports Miss Talmadge. He is of the type that fits admirably into a part that necessitates dressiness, and on the screen he carries an air of distinction. Kate Toncray and Thomas Fersse are the other members of the cast of principals.

Lockwood's "Landloper" Nearly Ready.

Metro's screen presentation of Holman Day's romantic story, "The Landloper," which is Harold Lockwood's next starring vehicle, is reaching the final stages in production under the direction of George Irving. All the interior scenes, as well as a large number of exteriors, have been filmed. With the completion of the Palm Beach episode, which is now in the making at the famous winter resort, the picture is finished in so far as work before the camera is concerned.

Universal "Shoots" 3,800 Marines.

The 3,800 United States Marines who were shot by one Universal camera in a living reproduction of the anchor and eagle emblem of our "Soldiers of the Sea" are shown as one of the interesting features of Universal Current Events No. 41.

Jack Conn, editor of the Universal Current Events, is particularly proud of this "shot" not alone for the patriotic appeal or interest, but in the fact that a special tower, 200 feet in height, had to be erected before the picture could be taken.

"House of Hate" Release Postponed to March 10.

An important announcement coming this week from Pathe carries the news that "The House of Hate," the new big Pearl White serial, with Antonio Moreno, will be released March 10 in accordance with requests received from exhibitors throughout the country, who find this date better suited to their booking requirements than March 8, for which the serial was originally set.

New Series of Jaxon Coming.

The sixth series of Jaxon comedies now drawing to a close has established a new attraction record for these General Film subjects. In view of the constantly increasing demand for comedy subjects of this character arrangements have been made for the release of a new series beginning early in March. "What Will Happen Next?" is the current Jaxon release, and the last of the present series will be "Which Was Lucky?"

Starke and Swanson Triangles Finished

The Former Will Be Seen in "Innocent's Progress" and the Latter in "Smoke," Both Soon to Be Released.

NOT a moment is being lost between pictures at the Triangle Culver City studios. Eight companies are at work on five and seven-reel features, while a ninth is producing a one-reel comedy which is said to offer something novel in the way of a laugh producer.

Pictures now in the editing department are "Innocent's Progress," with Pauline Starke and Jack Livingston, made under the direction of Frank Borzage, and "Smoke," a society drama directed by Jack Conway, in which Gloria Swanson and Edward Peil are seen in the leading roles, supported by a cast including Jack Richardson, Darrell Foss, George Hernandez and a bevy of Triangle-Keystone beauties.

With the completion of "Smoke," Conway immediately started work on "The Servant in the House," probably the most ambitious thing attempted under the new regime. Working with Conway is a carefully selected cast, including Jean Hersholt, Jack Curtis, Harvey Clarke, Claire Anderson, Zenaida Williams, Edward Peil and Anna Dodge.

William Desmond is featured in Director Frank Borzage's latest subject, "The Honorable Billy," which has just been started. Gloria Swanson will make her second appearance in Triangle drama as Desmond's leading woman. This story has an English setting and deals with life in exclusive London circles.

Olive Thomas has again donned the make-up after a vacation of several weeks in the East and is at work at the Triangle studios on "The Siren in the House," a five-reel comedy which Jack Dillon is di-

recting. Again Miss Thomas has a new leading man in Wallace MacDonald. Others in the cast are William V. Mong, Claire McDowell, Ray Griffith and Lee Phelps.

The other picture which has just been started is a one-reel comedy, "Many Happy Returns," in which a young man's unhappy faculty of always selecting the wrong present for his wife is the basis of the plot. Jack Livingston, Jack Richardson, Lillian West and May Walters are in the cast.

Director Cliff Smith has finished the exteriors of his latest Roy Stewart-Triangle western thriller and is now doing the interiors at the Culver City studios. "Boss of the Lazy Y" is a screen adaptation of Charles Allen Seltzer's novel of the same name.

E. Mason Hopper has been working at one of the biggest ranches in southern California on "Another Foolish Virgin," from W. Carey Wonderley's story. Working with Hopper are Alma Rubens, Texas Guinan, Joseph Bennett, Lee Hill and Betty Pearce.

Mary Warren is again playing an important role under Director Gilbert P. Hamilton in "The Vortex." The cast numbers also Joe King, George Hernandez, Myrtle Rishell and R. P. Thomson.

Director Raymond Wells is putting the finishing touches to a drama of life in the Canadian Northwest wilderness, the working title of which is "The Law of the Great Northwest." Margery Wilson, who has the leading role, has the featured part and is supported by William V. Mong, William Dyer, Will Jeffries, Eugene Corey, Louis Durham and Pete Morrison and others.

parents, samples Bohemian life for herself. Several restaurant scenes were staged for this production under the direction of Jack Dillon. Jack Gilbert, well-known juvenile, who recently returned to the Triangle lot, is seen as leading man. Myrtle Rishell, a newcomer at Culver City, appears as Mrs. Mortimer Worthing. Eugene Corey is cast as a gunman in this feature, and on his actions hinge the plot for an exceptionally embarrassing situation for a pretty maid and a chauffeur, which lands the first in trouble and the latter in jail. George Pearce, Anna Dodge and Percy Challenger also have important roles.

Notes from the Fotoplayer.

M. J. Samuels, vice-president of the American Photo-Player Company, and directing head of that organization's headquarters in New York, is visiting the home office of San Francisco. Incidental to the record of war conditions and weather reports, Mr. Samuels has captured several orders for the Robert-Morton in New York State, and made two large Fotoplayer deals in Pennsylvania.

J. H. Merrill, American Photo-Player Company representative in the Rocky Mountain territory, has made sales for the Style No. 40 Fotoplayer during the past ten days in Wyoming and Montana.

The Kershlein interests, which control the Kinema theater, Los Angeles, were so gratified with results of the Robert-Morton installed in their theater that they have duplicated their organ order for another Robert-Morton to be installed in their Kinema theater at Fresno, California.

Ann Little Back on Coast.

Ann Little, leading woman for Wallace Reid, who appeared with him in "Nan of Music Mountain" and "Rimrock Jones," and who is to be seen again in "Marcel Levisnet," which is to be completed in the west, has arrived at the Lasky Hollywood studios. Donald Crisp, the director, is also back at the coast workshop, and filming of the Paramount production will be immediately resumed.

Changes Announced in Bluebird Releases

BLUEBIRD release date changes are announced by Universal for March and April as follows: March 18, "Brace Up," with Herbert Rawlinson, will be the release. The story is by Elmer Clifton, scenario by Waldemar Young, and the picture was produced by Elmer Clifton.

March 25, the release will be "The Wine Girl," featuring Carmel Myers with Kenneth Harlan. This is a Stuart Payton production, written by Harvey Gates.

"The Mollycoddle," featuring Franklyn Farnum with Juanita Hansen, is the title of the April release, a story by John McDermott, scenario by Eugene Lewis and Waldemar Young, and produced by Linn F. Reynolds.

"The Heart of the Desert," from the book by Honore Willie, and featuring Monroe Salisbury and Ruth Clifford, produced by Wilfred Lucas, is scheduled for release on April 8.

This list of Bluebird productions with their release dates supersedes previous announcements.

Lloyd Singles Proving Popular.

The change in policy by which Pathe is giving a one-reel Harold Lloyd comedy each week has proved to be popular. Exhibitors, who formerly complained that they found it difficult to arrange their programs to include them when they were being issued only every other week, have expressed themselves being pleased with the increased output. In consequence there has arisen an increased demand.

Myrtle Lind in First Lead.

In "Nancy Comes Home," Triangle March release, Myrtle Lind, formerly of the Triangle-Keystone beauty brigade, will appear for the first time in a five-reel feature. This society drama, which Rob-

ert F. Hill scenarioized from the story by B. D. Garber, shows Miss Lind as the vivacious Nancy, who, neglected by her

Motherhood Theme of Next Madge Evans Production

THE forthcoming World Picture release (March 18), "Wanted, a Mother," in which Madge Evans is starred with George MacQuarrie, is expected to record for this juvenile favorite of the screen a success as big as "The Volunteer," which lifted Madge Evans to a position of popularity. Those who see "Wanted, a Mother" will instantly recognize the experiences of a child surrounded by all the things that money can buy, who needs and should have a mother's love, a mother's care and a mother's training. In the cast are George MacQuarrie, Gerda Holmes, Alec Francis, Lionel Belmore, Tom

Evans, Rosina Henley and Harry Bartlett. Harley Knoles directs.

Pretty Soft for Actors.

What Jack Curtis claims was the most perilous event of his career transpired during the filming of the Triangle picture, "The Hard Rock Breed," when he risked his good right hand for the sake of art. It is the scene where J. Barney Sherry is shown as a hard rock man and is swinging a ten-pound sledge hammer with Jack Curtis holding the drill for him.



Scene from "Wanted a Mother" (World).

Ned Finley Back in Old Stamping Ground

Is Busy on Twelve Three-Reel O'Garry Dramas to Be Issued Once a Month by General Film Company.

THE first of the Ned Finley Films, "The Return of O'Garry," a three-reel subject dealing with the new adventures of the popular Royal Mounted Canadian hero made famous by Ned Finley, will

Henry. They are supported by a strong cast.

Probably twelve of these three-reel stories in which the famous Canadian Mounted police hero will be featured are



Scene from "The Return of O'Garry" (Finley).

shortly be ready, according to General Film Company. This is a romantic adventure story of the great Northwest, which presents new thrills with the popular O'Garry atmosphere. The leading roles are played by Mr. Finley and Marion

to be produced in the studios located at Bat Cave, near Esmeralda, N. C., which abounds in scenery typical of the Northwest country. These O'Garry stories will be released once a month by General Film Company.

Sills Supporting Miss Young.

It has been found necessary to make a change in the cast of "The Reason Why," which Clara Kimball Young and her company are preparing to film for Select Pictures. Milton B. Sills, not Conway Tearle, as previously announced, will be Miss Young's leading man.

Mr. Sills is an actor of established reputation both on the legitimate stage and on the screen. He appeared in "The Seven Sins" in support of Shirley Mason, also with Mrs. Vernon Castle in "Patria," and was featured in "The Honor System," the big Fox presentation of prison evils. At the New Rochelle studio the first scenes are well under way. Robert G.

Vignola is directing the piece, and the photography is being handled by Lewis J. Physioc.

Pirate Story Coming March 10.

Lovers of romance and colorful adventure should welcome the Triangle pirate play, "The Sea Panther," a dramatization of Kenneth B. Clarke's story. In this tale William Desmond as a swashbuckling buccaneer captures a pretty English girl

(Mary Warren) bound for the American colonies, and dices and duels for her love and life. Much of the action of the play takes place about 1680, and the Triangle research department spent weeks poring over pirate lore in the quest for the "atmosphere" needed for this production. The historic old barkentine Fremont, veteran of more than a hundred motion pictures, will be seen sailing the waters of the Pacific with its piratical crew. Jack Richardson, Arthur Millett, Lillian Langdon, and Lee Hill are included in the cast of this seventeenth century costume play.

Jewel Carmen in Story of North.

The William Fox special feature release for March 3 will be Jewel Carmen in "The Girl with the Champagne Eyes." Most of the scenes are centered about trading posts of the Far North. In the supporting cast are Francis Carpenter, who played Jack in "Jack and the Beanstalk"; Gertie Messinger, the little maid in "Aladdin," also lands her charm to this picture, as do Carmen de Rue and Lloyd Perl.

L. C. Shumway plays opposite to Jewel Carmen. G. Raymond Nye is a capable villain. Others in the cast are Charles Elder, A. Padget, Charles Goreman and Eleanor Washington. The story and scenario are by Bernard McConville, and the play was staged by C. M. Franklin.

Duncan McRae in O. Henry.

O. Henry was at his best when he was able to depict the innermost every day emotions of real human beings. This is well demonstrated in "A Madison Square Arabian Night," a gripping, dramatic story of New York life just released by General Film Company. As is the case in so many of his stories there is a powerful last minute climax which carries a big heart interest message. Duncan McRae, the well-known actor of the stage and the films; Patsy DeForrest, a favorite O. Henry girl; Miriam Miles and Joe Burke complete the capable cast which has interpreted this story.

The succeeding release in the O. Henry series will be "The Rathskeller and the Rose," featuring Adele DeGarde and Evart Overton.

Ann Pennington in Tomboy Role.

Theatergoers who have been accustomed to seeing Ann Pennington attired in gorgeous raiment and bedecked with jewels will find much to amuse them in the role she plays in "Sunshine Nan," in which the star is introduced as a "tomboy" of the slums. The story was adapted for the screen by Eve Unsell from the novel, "Calvary Alley," by Alice Heggnitice, and produced for Paramount release on March 11 by Charles Giblyn. In the cast are Richard Barthelmess, John Hines, Helen Tracey, and Charles Eldridge.



Stage Floor.



Corner of Star's Dressing Room.



Reception Room.

Bacon-Backer Studios, 230 West Thirty-eighth Street, New York.

World Makes Changes in Scenario Room

Producing Company Will Give Consideration to New Writers as Well as Those Well Known.

IN the cause of increased efficiency, which will enable the World Film Corporation to give exhibitors better and better World Pictures at the minimum of cost, the World has recently made several radical changes in its scenario department and in the production end of the business.

The World scenario department, under the management of Charles Sarver, whose engagement was recently announced, will operate on the principle that the subject matter is 60 per cent. of screen success. In other words, the story is of vital importance in boosting the box office for the exhibitors, and it is for the

very best stories obtainable that Mr. Sarver and his assistants are now diligently searching. While the name of the author means nothing to the World scenario department it is realized that established authors have achieved their position through successful work, and the leading authors will be got in touch with and their work purchased if found suitable for World filming. An instance of this occurred last week when two stories by Maravene Thompson, the famous novelist, were purchased in record-breaking time the morning after they were submitted. Likewise, the work of all new authors will be given consideration.

Essanay Opens Australian Office.

George K. Spoor is establishing new branch exchanges in many foreign countries. The new exchange furthest from the United States is the Essanay



Home of Essanay Distributing Organization, Sydney, Australia.

agency in Sydney, Australia, conducted by Clement Mason. This exchange handles not only all Essanay pictures, including scenics and comedies, but is booking the George K. Spoor Ultra features—"Uneasy Money," "Men Who Have Made Love to Me," and "Ruggles of Red Gap."

Mr. Mason sends a report to Mr. Spoor that his one-reel scenics are particularly popular in Australia, as the natives of that country show a keen interest in the scenery of North America. "Uneasy Money" is proving a profitable booking in Australia, the report also says, and Taylor Holmes has a host of admirers throughout the country. Essanay has also established a booking and distributing agency in Porto Rico.

Three Keystoners in Drama.

Ward Caulfield, of the Triangle-Keystone forces, has deserted comedy long enough to play a dramatic role in "Another Foolish Virgin," in which Alma

Rubens and Texas Guinan are being featured. Another Triangle Keystone who has recently left the funmakers for a serious part is Frank Bonn, well-known "heavy," who has been cast for an important role in "The Veil," the first dramatic production in which he has appeared since he left the speaking stage. Ray Griffith appears for the first time in a Triangle feature picture as one of Miss Thomas' supporting cast in "The Siren in the House."

Mix Features Please Exhibitors.

The announcement is made by the William Fox organization that the elevation to stardom of Tom Mix has pleased exhibitors and that there is a demand for the clean, wholesome plays that Mix is

making. The first play that Mix made for Fox after his elevation was "Cupid's Round Up." This was followed by "Six-Shooter Andy."

Another Mix offering is now in the process of making in the west coast studios and will be one of the early April releases. Mix is working under the direction of Lynn Reynolds. In this play Mix takes the part of Tex Wilson, who has a ranch in New Mexico on the border and is supplying horses to the United States Government.

"There is action every minute in this new Mix play," says the Fox announcement. "The picture has not yet been titled. The story gives Mix unusual opportunities to display his daring horsemanship and other spectacular feats."

"The Risky Road" (Universal).

"The Risky Road" is the title decided upon by Universal for the Dorothy Phillips' production previously known as "Her Fling." It is from a story by Katharine Leiser Robbins, and was adapted and produced by Ida May Parks.

The work of producer, star and supporting company has proved exceptionally good, and the picture is to be released as a special production. Dorothy Phillips is supported in "The Risky Road" by William Stowell, George Chesebro, Edwin Cecil, Joseph Girard, Juanita Hansen, Claire De Brey, and Sally Starr.

Regular Fighter Plays Office Boy.

Ted Frenchie, "fighting boy of the movies," who appears frequently at the Vernon boxing shows, is a regular actor now. He played the part of J. Barney Sherry's office boy in the Triangle production, "The Veil," under the direction of Thomas N. Heffron.

"It Pays to Exercise" (Sennett).

The release date of the Paramount-Mack Sennett comedy, "It Pays to Exercise," has been changed from February 24 to March 10. This subject presents an all-star cast of comedians, including Chester Conklin, Alice Maison, Harry Booker, Eva Thatcher, and "Slim" Summerville.

The story is that of a salesman of sporting goods who is so thorough that he insists on demonstrating the apparatus he sells, with disastrous results. Chester Conklin plays the leading role of the sales-

man, and Summerville is the prospective victim who turns the tables by giving the exponent of athletics a good beating.

Their activities are later transferred to a dentist's office, where unique methods of torture are devised for each other by the feudists, and end in a court room, where the solemn-visaged judge becomes embroiled in the melee. The luckless prisoners are saved from judicial wrath by an amusing incident, which convincingly persuades the judge to temper justice with mercy.



Scene from "It Pays to Exercise" (Paramount).

Mary Pickford Is Honored by Regiment

SIGNAL honors were paid to Mary Pickford recently when the star had the honorary title of colonel conferred upon her at a big military gathering held in San Diego, Cal., and reviewed the troops, this being the first time that a woman has reviewed United States soldiers. The day began with an announcement that Miss Pickford had adopted the entire 143rd Regiment Field Artillery of the Fortieth, or Sunshine Division, which is also known as the He-Men, and had given her regiment 1,200 Smileage Books in company with Major General F. S. Strong, as well as a handsome standard, with an appropriately engraved silver plate.

Colonel R. J. Faneuf, in an impressive speech, presented "Our Mary" with a silver loving cup from the regiment, and conferred upon her the title of honorary colonel.

With Colonel Faneuf, Lieutenant Colonel Fred Peterson, Captain Harold D. Ferguson, Major Loizeaux, and Lieutenant C. Fulweiler, her personal aid, Miss Pickford reviewed the troops mounted on Dolly Dimples, a magnificent thoroughbred mare, which, she was told, had been brought to San Diego for her personal use. After the review the player received the surprise of her life when she was formally made a present of the animal.

In the afternoon Miss Pickford blew the silver whistle, which started the football game between her regiment and the Grizzlies, as the 144th Field Artillery is known. It is needless to say that the artillerists put up a lively game with the new colonel watching.

In the evening the actress was the guest of honor at the regimental banquet and ball held at the Hotel Coronado, and led the grand march with Colonel Faneuf.

Hurd. Then there is an exposition of "Camouflage."

Arbuckle Taboos Pies—Except as Props.

No more pies, says Fatty Arbuckle, wherein he has a bone to pick with writers of New Year resolutions who all credit him with resolving to throw more of these articles of food than ever in 1918. Not only will he never again toss the pie, but he will not even dodge such missiles. He is off pies—for every purpose save that of food, and, perhaps, if he consumes the equivalent of what formerly went into "props," he'll get along.

Triangle Players Work in Quarry.

Realism in every detail was demanded by Director Raymond Wells in the production of "The Hard Rock Breed," new Triangle play soon to be released. This drama, adapted by George Elwood Jenks from Frederic Bechdolt's story, deals with the life of men who tunnel through huge mountains, and has as its theme the experiences of a city-bred boss with two factions of laborers. Triangle was fortunate in securing big quarries for the location work, and huge steam shovels are shown in action, as well as hydraulic drills boring into the sides of the mountain to make way for the charge of dynamite which later tears a vast portion of the mountain loose and gives the giant shovel its chance to load the rock on the cars. Several huge blasts were caught by the camera; one tearing away the whole side of a mountain. Jack Livingston, Jack Curtis, Margery Wilson, and J. Barney Sherry are seen in the leading roles.

Five Stars Featured by Metro for March

METRO'S Eastern and Western studios will release four All-Star Series productions through the Metro exchanges during the month of March. Emmy Wehlen, Francis X. Bushman and Beverly Bayne, Edith Storey and Viola Dana in the order named, supported by all-star casts, are the quintet of players who will be seen in these pictures. The first two releases were produced at Metro's New York City studios, and the last two were staged at Hollywood. The list of pictures is diverse, including a society crook play, a comedy-drama, a Western drama, and a sea coast tale.

"The Shell Game," a fascinating society crook play starring Emmy Wehlen, is the first March release ready for showing on the 4th. George D. Baker, who directed this production, adapted the story from "Good Will and Almond Shells," written by Kenneth L. Roberts.

"The Brass Check," in which Francis X. Bushman and Beverly Bayne appear, is scheduled for release on March 11. This vehicle is a society crook play adapted by June Mathis from George Allan England's story. Will S. Davis directed it.

"The Claim," a picturization of Charles Kenyon and Frank Dare's Broadway success starring versatile Edith Storey, the third March release—underlined for the 18th—was directed by Frank Reicher. June Mathis and Leighton Osmun wrote the screen version.

"Breakers Ahead," with Viola Dana as the star, is the March 25 release. Charles J. Brabin and H. P. Keeler wrote this original story, and Barbin directed the production. In this colorful story of the Cape Cod sea coast, Miss Dana portrays Ruth Bowman from childhood to womanhood.

Nazimova's initial Metro photodrama, "Revelation," will be released under the Metro banner after its run at the Lyric theater in New York. This great picture presents the noted star as Jolimo, an artists' model, whose reformation is brought about in an unusual manner. It is a screen version of Mabel Wagnalls' story, "A Rose Bush of a Thousand Years."

Universal Shows Lifesaving Under Fire.

The American Red Cross and the Universal have co-operated in the production of a special film of military first aid and lifesaving. Commodore W. E. Longfellow, head of the lifesaving corps of the Red Cross, personally directed and acted in the film, which was produced by the industrial department of the Universal. Commodore Longfellow is recognized as the leading authority on the subjects pictured in this film, which is being shown serially in the Universal Screen Magazine.

Among the many instructive scenes shown in this film are the recently developed methods of carrying the wounded without the aid of stretchers. Rescuers are seen going out in No Man's Land under fire, and bringing in the helpless men single-handed, without exposing either their injured comrades or themselves.

Pictograph Snaps the Polar Bears.

In the 108th release of the Paramount-Bray Pictograph, "the magazine on the screen," an organization known as "The Human Polar Bears" is shown taking their daily plunge in the Atlantic ocean. Clad in no more than the regulation bathing suit these men and women were caught by the Pictograph cameraman enjoying a swim off Brighton Beach among the grinding cakes of ice on one of the coldest days that has ever visited the Eastern shore. Tired by the buffeting of the waves they found rest stretched out on a convenient bit of ice that lay on the sand, and then, undisturbed by a forty-mile gale, romped about on the beach.

Also there are tricks shown in "Magic for Home Use," "Bobby Bumps at the Dentist" is an animated cartoon by Earl

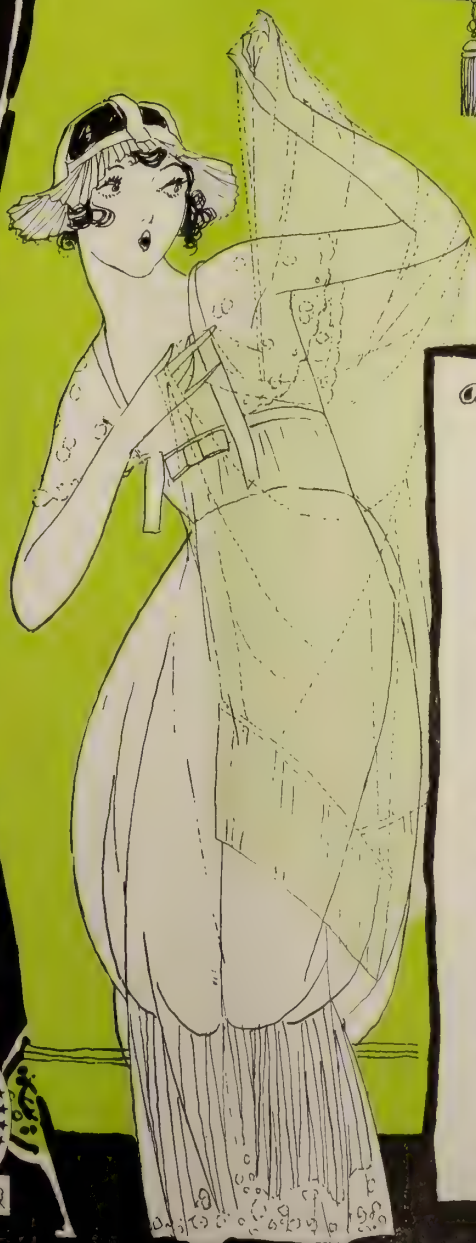
Billie's Burke's Next Is "Eve's Daughter"

Billie Burke's next screen vehicle to be released under the Paramount trademark is "Eve's Daughter," based on Alicia Ramsey's play. The scenario, by Margaret Turnbull, was enacted before the camera under the direction of James Kirkwood, and treats with Irene Simpson-Bates, a girl surcharged with youth and spirit, who chafes at the galling restraint placed upon her by her wealthy father, from whom she inherits a stubborn will. He believes himself a chosen disciple of the Lord, and dictates the smallest details of the lives of his family. A strong vein of humor runs through the production, and Miss Burke dominates many laughable scenes as the headstrong Irene.



Scene from "The Beloved Traitor" (Goldwyn).

Paramount-Mack Sennett Comedies



"That Night!"

—you will pack your house—
break your seats, injure your drag
with the authorities for over crowd-
ing, and fill the old exchequer to
the bursting point—

—because the PARAMOUNT-MACK
SENNETT COMEDIES have been get-
ting funnier and funnier, with each
release until now, *no one who
ever saw one would willingly
miss one.*

If you have been thinking — they
are just "*two reel comedies*" —
do yourself justice by looking them
over — *don't overlook them.*



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY V. Pres. CECIL B. DE MILLE, General Mgrs.
NEW YORK



Paramount-Mack Sennett Comedies

"THAT NIGHT"

with

"CHARLIE MURRAY"

Wayland Trask

and

Mary Thurman

produced under the personal direction of

MACK SENNETT

the man who has proven that laughs are most profitable.



Exploitation Campaign for "The Blue Bird"

Famous Players-Lasky Corporation to Reach Out for the Business of Small as Well as Large Communities—Much Advance Publicity.

WHAT may prove to be the most pre-tentious as well as distinctive exploitation campaign ever accorded a production of its kind has been arranged for Maeterlinck's "The Blue Bird," produced for the screen by the Famous Players-Lasky Corporation under the direction of Maurice Tourneur, and to be released as an Arcraft Easter Special, it was announced last week by Walter E. Greene, managing director in charge of the distribution department. The campaign will be of wide scope, intended to reach the motion picture public of every city and hamlet in the country. This decision was arrived at recently among the executives of Famous Players-Lasky following a private screening of the picture, at which it was unanimously declared a most striking example of the latest development of the motion picture art.

In outlining the plan of action effecting the exploitation of this production, Mr. Greene said: "The fame of Maeterlinck's masterpiece is international. Our campaign, therefore, will directly tie up with the popularity of this subject and treat in a dignified manner, with the wonderful thought so effectively portrayed in the famous Belgian poet's dramatic success, which in its transference to the screen offers, perhaps, the first genuine visualization of Maeterlinck's story. The stage never could do full justice to this subject, and with the almost boundless possibilities of the film art only such a real interpretation could be disclosed.

"One of the distinctive features of our campaign will be, what is conceded by experts, a most effective arrangement for reaching the public in a direct appeal,

giving the exhibitor exceptional advance publicity. This drive will be conducted with the co-operation of the Hearst newspapers throughout the country. Through this channel a unique exploitation campaign has been perfected in behalf of the exhibitors showing 'The Blue Bird,' and which insures direct returns for these managers.

"Another feature of the campaign is evidenced in the distribution among exchanges, theaters, and public of a beautiful booklet of twelve pages plus an art cover of unusual attractiveness. This booklet will offer a standard entirely in keeping with that of the subject with which it deals, and will be part of a direct-by-mail advertising drive.

"Arrangements for advance publicity in newspapers all over the country presenting large feature displays are now under way, and figures now compiled indicate that in this particular field alone the results will afford an exploitation service to exhibitors that has never before been duplicated.

"An agreement with Dodd, Meade & Co. also has been planned whereby this company will publish a special motion picture edition of the book, 'The Blue Bird.' Stills from the Arcraft picture will be used as illustrations, and a general promotion plan of the novel throughout the entire country in conjunction with the showing of the film is now under way.

"A firm of big music publishers is co-operating with us on a plan of tying up its song, 'The Blue Bird,' with our photoplay. There will be a special supply of exceptional paper advertising and publicity material and accessories."

be remembered. Their importance may be judged from the fact that some 225 feet of the issue is devoted to them.

The previous number of the Hearst-Pathe News showed American soldiers of France wearing for the first time gas masks and undergoing training from French officers as to their use. These scenes are all the more interesting since recent newspaper dispatches refer to German gas attacks upon the sector held by the Americans.

No. 15 also showed the review of an entire division of the National army at Camp Gordon in the South. This is perhaps the first time that such a large number of soldiers of the new army have been caught by the camera in review. The "shots" are excellent and most impressive.

Jaxon Players Get a Scare.

"A Daughter of Uncle Sam" is living up to its name as the thrill serial in production as well as pictorially, as the result of adventures encountered by Jane Vance and her company during the filming of the twelve episodes. The latest accident marking the work of completing the spy expose occurred a few days ago.

The scene was hundreds of feet below earth in a mine located not far from the Providence studios of the Jaxon Film Company. Just as the cameraman and the company of actors had begun the day's work in one of the lower levels of the mine a flood alarm signal warned the actors of approaching danger. Without waiting to learn the nature of the trouble the entire company rushed to the shaft landing and frantically signaled for the car to be rushed to the top of the earth. All escaped without injury.

Investigation revealed that one of the dams guarding the lower levels had given way under terrific pressure, allowing a steady stream of water to pour into the mine.

Many Close-Up in Kennedy Picture.

Though Madge Kennedy is given an opportunity in her forthcoming Goldwyn picture, "The Danger Game," to reveal herself to her new and rapidly growing public as a player of dramatic roles, this Roy Somerville subject is by no means a gloomy one or one in which the star's eyes and smile are obscured. Indeed, it is proposed to emphasize these attributes as never before, not only in the play proper, but in the introduction of the star.

The manner of introduction in Goldwyn plays is always effective and original, as, for instance, in "Our Little Wife," where a close-up revealed Miss Kennedy's hands patting the back of the husband she had just married. Now it is planned to exploit her eyes and smile in an equally telling way.

"The Danger Game" will open with a close-up of Miss Kennedy's eyes alone, closed. They will open gradually, and slowly reflect the thoughts of Clytie, the heroine of "The Danger Game," as they are shown in various moments during the play. Boredom, obedience, inspiration, concentration will be expressed in the Kennedy eyes as Clytie thinks of the boredom of her idle life in the society of her mother's elderly friends.

Toto Appears as Small Town Showman.

In "A One Night Stand," Pathe releases on Feb. 24 a Toto comedy which is considered to be even stronger than "The Movie Dummy." It shows the little comedian in an exceedingly busy role, that of manager, scene shifter, ticket taker, electrician, etc., of the "opry house" in a small town.

"Bud" Jamison, who formerly was the "heavy" in the "Luke" comedies; Clarine Seymour, Toto's new leading woman, and a number of other Rollin favorites figure in the cast. Hal Roach, general director of the Rollin, directed the comedy, which is in two parts.

Hearst-Pathe 16 Worth While.

In the Hearst-Pathe News No. 16, issued February 20, are some striking scenes dealing with a foreign country and incidents which are rarely seen in this country.

They depict the rush of the natives of Morocco to join the French army. The great picturesqueness of the scenery, the unusual costumes, the life and the action of these scenes make them of a kind to

Roberts Has Role in "M'liss."

Theodore Roberts, Tully Marshall and many other well known players will be seen with Mary Pickford in "M'liss," her new Arcraft picture from the story by Bret Harte. The scenario is by Frances Marion, and Marshall Neilan is director, assisted by Al. Green. Walter Stradling is doing the photographic work on the film.



Scene from "The Life Mask" (Petrova).

With Good Weather Work Is Speeded Up In Fox Studios

WITH improved weather conditions there has been a speeding up of work in the making of William Fox pictures in the east coast studios. In the production which June Caprice is

Standard production, and Director Stanton is putting the finishing touches on "Rough and Ready," the new William Farnum de luxe production. At the Victor studios Edmund Lawrence is finishing



Scene from "Woman and the Law" (Fox).

making in the Victor studios under the direction of Harry Millarde, "meatless days" play an important part. The plot hinges around a kiss in the dark and is said to be novel and to give Miss Caprice an excellent chance to display her coy lovmaking. Eventually June spurns wealth and falls in love with a handsome Government representative.

Peggy Hyland has finished "The Debt of Honor." This is the first picture Miss Hyland has made for Fox. The play has a spy interest and war plot. R. A. Walsh expects shortly to finish "Woman and the Law" at the Biograph studios. This play is based on a recent sensational case in which a woman was acquitted of the charge of murdering her husband. Miriam Cooper returns to the screen in this production.

In the Biograph studios also, Jane and Katherine Lee have begun work on a

a new picture for Virginia Pearson titled "A Daughter of France."

In the west coast studios Jewel Carmen has completed a new picture which has a part of the underworld for its theme. Discouraged, a girl is about to kill herself when she is saved by a crook. She finally consents to marry the man who saved her life. She knows nothing of his character. Later, believing her convict husband killed, she marries the profligate son of wealthy parents. When her convict husband makes trouble for her he is killed and the way to happiness is open to her.

Under the direction of Edward Le Saint Gladys Brockwell is working on a picture, many of the scenes of which are laid in Paris. Paris Apaches and gamblers figure prominently. In the west also Tom Mix is making a new picture under the direction of Lynn Reynolds.

bring home to the minds of men seeing the pictures the importance of the Government having men in the shipbuilding end of the war's activities. The chairman of the United States Shipping Board has granted permission to Universal cameramen to film every phase of ship construction as the work progresses.

Sullivan Writes Story for Hart.

William S. Hart, the Thomas H. Ince star in Artcraft pictures, has just completed "The Tiger Man," his picture which follows "Blue Blazes Rawden." He will shortly begin work on a story by C. Gardner Sullivan.

"Mr. Sullivan," says Mr. Hart, "has big, splendid ideas back of all his pictures. To this I attribute much of the success of photodramas. They are not merely Western pictures, but in every instance there is some motive behind the story that has weight and depth and meaning that makes people think, and creates a profound impression. My authors are responsible for this part of it; it is up to me to put over their big idea in a big way. Mr. J. G. Hawks is another who has the big idea behind his word—indeed, I am more than pleased with their work—each gets wonderful results in his own individual way.

"Take any of my pictures, and if you think back you'll recall that one big idea was at the bottom, no matter how much action and color might be employed in the development. That's the real secret of success. The best actor on earth cannot succeed with stories that have no real weight. I am fortunate in having men like Sullivan and Hawks to write material for me. To this I couple my knowledge of conditions and character, and what I know of acting. Then we give it the finest production, technically and artistically, that can be given, and the public does the rest. But if the stories were not there the decision of the public would most likely be 'thumbs down'."

In "The Tiger Man," Hart has a new leading lady; namely, Jane Novak, the beautiful screen actress.

Universal to Feature War Savings.

War Savings Stamps cartoons will be included in the weekly releases of animated newspaper cartoons shown in the Universal Current Events. This announcement is in line with the policy of the Universal to co-operate with the Government in patriotic endeavor.

Among the War Savings Stamps cartoons soon to be released is the work of one of the country's most prominent cartoonists, Westerman, of the Ohio State Journal. The cartoon shows Uncle Sam as a school teacher instructing his class of youngsters. He is emphasizing the value of thrift through the purchase of the War Savings Stamps.

The Universal recently was fortunate enough to arrange for the showing of cartoons by C. R. Macauley, for many years cartoonist of the New York World, and these cartoons, through the Butterfield Syndicate and the Universal, will also include some striking conceits that will urge the purchase of War Savings Stamps.

Universal and Ship Board to Co-Operate

Producing Company to Aid the Government in Accelerating National Interest in Important War Work.

EDWIN N. HURLEY, chairman of the United States Shipping Board and president of the Emergency Fleet Corporation, last week conferred with the heads of the Universal relative to the part that organization is to play in helping the Government obtain volunteers for shipbuilding.

Mr. Hurley's request for moving picture co-operation came as the result of his discovery of the assistance which Universal is now rendering the Fuel Conservation Commission, the Red Cross, Bureau of Public Information, and other Government departmental organizations.

In line with its policy of working hand-in-hand with the Administration, the Universal has already mapped out a plan of action that has been officially approved by the chairman of the Shipping Board.

More than this, under the supervision of Harry Levey, manager of the Industrial Department, the film company has prepared a series of films which show where and why men who possess a knowledge of the trades which enter into ship construction are needed.

Mr. Hurley passed upon these pictures prior to his return to Washington, and gave them his enthusiastic endorsement. Among the scenes presented for his inspection were several showing the reclamation of waterfront lands and their transformation into colossal plants for the building of ships for our navy and merchant marine, and the actual construction of vessels.

Views of yards in which work is lagging behind the schedules originally set are shown, and every effort is made to

Miss Dana Working on Kentucky Story.

A Kentucky story without the traditional feud basis is announced by Metro as the next screen vehicle for Viola Dana following her appearance in "Breakers Ahead." John H. Collins, who directed Miss Dana in "Blue Jeans" and many other of her great Metro successes, wrote the story for her new picture, the working title of which is "The Night Riders." Mr. Collins will direct the production of "The Night Riders" from a scenario prepared by Albert Shelby Le Vino.

"Breakers Ahead," in which Miss Dana was directed by Charles Brabin, has been completed at Metro's Hollywood studios, and is scheduled for an early release.

Olive Thomas in Seventh Triangle Picture

"Heiress for a Day" and "The Shoes That Danced" Are the Featured Plays of Week.

IN the new society drama, "Heiress For a Day," Olive Thomas is featured for the seventh time under Triangle colors. This play, from the story by Henry Albert Phillips, deals with fashionable New York

heart. Wallace MacDonald enacts "The Harmony Lad," a gangster because of environment, who is redeemed by the love of a good woman. As Mother Regan, Anna Dodge is such a type as Ned Har-



Scene from "The Shoes That Danced" (Triangle).

life, and the adventures of a little maniacist who inherits millions. Many of the scenes are staged at the Ritz Hotel, the ballroom of that hostelry having been reproduced by the Triangle decorators. Joe King, a new leading man with Triangle, supports Miss Thomas, and the cast also includes Eugene Burr, Graham Pette, Lillian Langdon, Mary Warren, and Anna Dodge.

"The Shoes That Danced," second feature of the Triangle March 3 program, has been adapted from John A. Moroso's magazine story, and picturizes gang life on the fringe of the New York underworld as it flourished a half dozen years ago. Little Pauline Starke is the east-side heroine who dances all night under the eyes of a detective to save her sweet-

rigan knew. Lydia Yeamans Titus, of the famous Yeamans family, portrays Mother Carey. Dick Rosson is cast as Stumpy Darcy, and appears at a masquerade ball as Charlie Chaplin. The cast also includes Anne Kroman, Edward Brady, and William Dyer. Frank Borzage is credited with the direction of "The Shoes That Danced."

"A Lady Killer's Doom," the Keystone comedy released for the week of the 3rd, is a burlesque on the dangers and pitfalls waiting for the slacker (William Franey), picturing the final doom of the man who dodges his duty.

"A Discord in a Flat" and "His Hidden Shame" are Triangle one-reel Komedies also released for the week of the 3rd of March.

"Headin' South" Is Next Fairbanks.

Douglas Fairbanks' Arctcraft picture following "A Modern Musketeer" is finished. It is "Headin' South," and discloses a thrilling tale of two borders, Mexican and Canadian, dealing with the capture of a notorious band of Mexicans who defy all laws and governmental warnings. The scenario is by Chief Director Allan Dwan, and is said to present an extremely unique plot containing a strong undercurrent of fascinating mystery which is expected to create wide comment from this standpoint alone.

"Headin' South" marks the entrance of Art Rosson as a director of Fairbanks pictures. Rosson is a pupil of Allan Dwan, who supervised his work in this photography.

A new leading woman appears in Catherine MacDonald. Miss MacDonald's recent appearance on the screen opposite Charles Ray won her considerable distinction, and the fact that she is a typical outdoor girl, having participated in several athletic tournaments, fits her well for her work with Fairbanks. Other important parts in the story are portrayed by Frank Campeau and James Mason. Hugh McClung and Harry Thorpe are responsible for the photography.

Those who believe in "seeing America first" will be more than satisfied with the beautiful scenery that makes "Headin' South" a most distinctive film.

Psychological Study in Beach Story.

The oft-evidenced fact that Rex Beach writes about real people, not puppets, has never been better illustrated than in his newest film story, "Heart of the Sunset," which has been made into a motion picture for distribution by Goldwyn as a Rex Beach special. From the hero and heroine to the lowliest "comedy relief" character there is not a figure who isn't a human being.

Perhaps the most striking example of the author's skill at character drawing is Dave Law, Texas ranger, gentleman by birth and rearing, hot-tempered, happy-go-lucky soldier of fortune, nimble of wit, dexterous, with a brance of 44's, and master at the game of love. College-bred, Dave Law so successfully hides this fact from the woman of his heart that she has promised to become his wife before she realizes he is not the crude fellow he pretends to be.

The character of Law presents an interesting psychological study. Utterly unafraid of anything that walks on two

legs or four he becomes a trembling coward in the face of a situation he cannot hope to control—the belief that a Texas "killer" who died a maniac was his father. In the business of love he likewise presents paradoxical attributes. He is a bold, brave fellow made a gibbering idiot by the sorcery of a woman. Herbert Hayes plays Dave Law in the film.

Boy City Films Make Progress.

The halfway stage has been reached in the production of the fascinating Judge Brown stories being distributed by General Film Company. Ten of the twenty subjects which are being filmed at Los Angeles by the Boy City Film Company, of which Judge Willis Brown, noted children's advocate, is the head, have been completed. Plans are well advanced for the filming of the remaining stories in the series.

The stories being distributed or ready for distribution are: "Bud's Recruit," "Chocolate of the Gang," "The Lost Lie," "Tad's Swimming Hole," "The Preacher's Son," "Thief or Angel," "Marrying Off Dad," "The Accusing Toe," "Frank's Indorser" and "The City of Boys."

Universal Reissues a Baggot Comedy.

King Baggot returns to the Universal program in a one-reel comedy entitled "I'll Fix It," which he both wrote and produced. The picture will be released under the Nestor brand on March 18. Baggot has been seen in but few roles of a comedy nature. In the years he was a Universal star he appeared in about two hundred productions, the majority of which were strongly dramatic in theme.

"I'll Fix It" gives further evidence of this artist's versatility, and he portrays the role of the genial busybody who seeks to assist a lady in distress in a manner sure to please his admirers.

In the cast supporting King Baggot are Paul Porcasi, Virginia Dare, and Alice Mann.



Scene from "Up the Road with Sallie," Constance Talmadge and Norman Kerry (Select).

Showing Them How to Make Money

Louis Rosenbluh's Service and Co-operation System Is Calculated to Assist Exhibitors in Booking Pictures.

EXHIBITORS will bear out the statement that exchangemen the world over will tell how great and how much money their particular program will make. There is no record, as yet, of



Louis Rosenbluh.

the exchangemen prophesying their productions will flop, or just break even. Any and all pictures make money for the exhibitor in their version, and when the exhibitor reports to the contrary, the exchangemen generally says "impossible"—and forgets it.

Louis Rosenbluh, Standard Pictures department executive of the New York Branch of the Fox Film Corporation, didn't forget it. Mr. Rosenbluh has had long experience in the Greater New York territory, and has been for ten years in close personal touch with his exhibitors. He concluded there was a great deal in the exhibitor's complaints, and started to investigate. He reversed the usual procedure by beginning his investigation in his own office. First he found that exhibitors over-bought themselves, or more often were over-sold.

This condition was remedied by classifying theaters by location, seating capacity, and prices of admission. The result

was instantaneous, and complaints fell off. However, he continued his investigation by looking over his advertising and poster departments' records, which showed exhibitors who contracted for attractions costing from \$200 to \$1,500 a week purchased from 80 cents to \$15 worth of paper and advertising accessories. The exhibitor bought good money-making attractions and hid them from the public in their theaters—kept perfectly quiet about it—the extent of advertising was a one and three-sheet or two in front of the theater, and a few photos in the lobby. If the crowds came, he was satisfied; if they didn't come the exhibitor blamed the picture.

Mr. Rosenbluh started a campaign of education of the exhibitors. Every theater naturally has a clientele. Each zone should contribute a certain number of patrons to each house. To get these people in the house requires a systematic advertising campaign, consisting of mailing list, billboard advertising, and the local newspaper. After they come, the environments must be pleasant, clean, and the entertainment must be the best. The public is well educated to the better class of motion pictures, and it has been proven that fans will go any distance to see nationally advertised productions and stars. The individual manager can best build up and maintain his patronage by showing the best; then let the people in your neighborhood know that you are getting the very best for them, and you will get every dollar coming to you from your zone.

Today, the successful Standard Pictures exhibitors buy with each picture ten to fifty stands, several hundred one-sheets, three and sixes—an order for five hundred one-sheets is not unusual.

Mr. Rosenbluh installed in the New York exchange a new department of advertising and publicity for the exhibitor exclusively for this work. This department, by letter, keeps Mr. Rosenbluh in practically daily touch with the exhibitor. The exhibitor is notified in advance of coming new plays with advertising suggestions as to how to get the biggest results. Any exhibitor who books Standard pictures can have this expert advertising and publicity department to take entire charge of his shows. With the results in the past three months, each and every exhibitor who has taken advantage of Mr. Rosenbluh's order has put over his attraction and made money, as well as adding new patrons to his house. This co-operative and service system has worked successfully in every theater in the Bronx, New York, Brooklyn, New Jersey and New England, where applied.

and Rainier Park are shown in a striking split reel scenic.

International Cartoon and Educational split reel and Hearst-Pathe News No. 22 and No. 23 complete the week's program.

Ella Hall Heads Universal

For Week of March 11 "Beauty in Chains" Will Start Off Program.

THE Ella Hall production, "Beauty in Chains," in which Emory Johnson, Ruby Lafayette and Gretchen Lederer are featured with the little star, starts the ball a-rolling for Universal features in the week of March 11. "Beauty in Chains" is founded upon a Spanish novel written by B. Perez Galdos. The title of the original novel in Spanish was "Dona Perfecta," and this title was retained for the American editions in which the story ran. Elsie Jane Wilson produced the picture from a scenario by E. J. Clawson. The cast includes Winter Hall, Harry Holden, Maxfield Stanley and George MacDaniel.

The Nestor comedy for the week is entitled "I'll Fix It," a King Baggot re-issue. In spite of the fact that Mr. Baggot played for more than five years with the Universal, this is the first time he has been released in the Nestor brand.

The L-Ko releases Mack Ambrose Swain in the third of his series of two-reel L-Ko Komedies. This week's is entitled "Ambrose and His Widow" and was directed by W. K. Fredericks.

Universal Animated Weekly No. 15 and Universal Current Events No. 44 are on the program as usual, as well as Issue No. 62 of the Universal Screen Magazine. In this number the Screen Magazine starts upon a serial departure in a news weekly. The present series is entitled "The Making of a Newspaper," and will contain three installments.

The Finlay Nature picture for the week is "Geyssers of the Yellowstone," and with it is incorporated a split-reel scenic entitled "Flowers of the Orient." These are real flowers, too, and not metaphorical figures of speech.

"The Mystery Ship" serial has reached "The Forced Marriage," its sixteenth episode, and has but two more to wind up its extremely exciting career on land and sea, while the Eddie Polo "Bull's Eye" serial has reached its sixth episode, which is entitled "On the Brink."

Interesting Theme for Walthall.

A phase of life which is little realized and which has seldom if ever comprised the basis of a dramatic production, is shown in Henry B. Walthall's second Paralta play, "Humdrum Brown," which has just been completed and which will soon be released by the W. W. Hodkinson Corporation.

It is the discouraging feeling which brands the life of an ambitious, aspiring man who finds that there is nothing within the world in which he is living to feed the hunger of his ambition. Mr. Walthall, in the part of Humdrum, is but an ordinary plodding man whose opportunities are confined by domestic obligations to the narrow limits of an unprogressive, unproductive "small town." The story in a stirring, interesting manner, pictures the struggle for freedom and success of a man bound to do a mediocre existence by chains of misfortune's making, which he is powerless to cast off. Mr. Walthall's work in this Paralta is declared to be excellent; he is ably supported in the principal feminine role by Mary Charleson.

"Humdrum Brown" was written especially for Mr. Walthall by H. B. Daniel, and the production of the drama was directed by Rex Ingram.

RAMBLES 'ROUND FILMTOWN.

Items of general as well as local interest are in demand.

Bessie Love Makes Her Pathe Debut Week of March 10

SPECIAL interest attaches to Pathe's program for the week of March 10, since it marks the first appearance of Bessie Love in Pathe Plays and the release of the first episode of the big Pearl White serial, "The House of Hate," which will be launched then.

Dainty Miss Love stars in "The Great Adventure," by a well-known author, Henry Kitchell Webster, with scenario by Agnes C. Johnston. The production was made with a big cast, including Donald Hall, Chester Barnett, Florence Short, Flora Finch and John W. Dunn, one that is worthy of the story and star. The delightful comedy drama is of a popular type. The story deals with a little girl who forges her way to the top rung of the theatrical ladder through her innate sweetness, purity and ingenious initiative. Bessie Love has won a distinct place in the hearts of picture-goers.

Pearl White stars in the first episode in

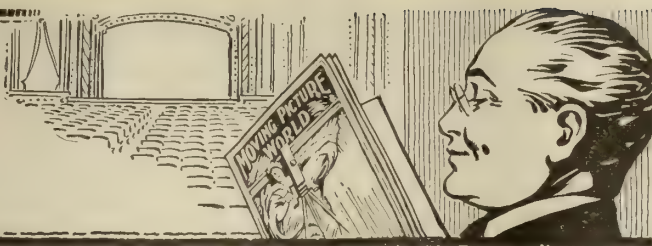
"The House of Hate," with Antonio Moreno, the episode being "The Hooded Terror." There seems to be no doubt that "The House of Hate" is the best Pathe serial yet, and advance bookings are pouring in. The punch in Episode 1 comes when the head of the House of Waldon is mysteriously murdered by a black-cowled stranger who has sworn an oath of hate against him and his only heir, a girl who through his death becomes owner of America's largest munitions factory—the Waldon War Works.

Ruth Roland appears in the eighth of "The Price of Folly" dramas entitled "Shifting Sands," with Frank Mayo. Does divorce solve marital troubles? That is the question added in this strong picture.

Harold Lloyd stars in a one-reel Rolin comedy entitled "Look Pleasant." There are many laughs in this corking good comedy.

"Our National Parks"—Mesa Verda Park

Trade News Brevities



Boston Filmdom News of the Past Week

Changes in Local Distributing Offices and Staffs—Many Patriotic Benefits—Items About New England Exhibitors.

By Richard Davis Howe, 80 Summer Street, Boston, Mass.

Michael Alperin Gets Goldwyn Job.

BOSTON, MASS.—The Goldwyn office has taken on Michael Alperin to represent the company in New Hampshire and Vermont.

Frank J. Larkin Will Represent Universal.

Boston.—J. M. Mullin, manager of the Universal Boston exchange, has selected Frank J. Larkin to represent the company in Greater Boston as salesman. Mr. Mullin formerly covered western Massachusetts, Vermont and New Hampshire for the Globe Feature.

Manager Shay Closes Turner's Falls House.

Turner's Falls, Mass.—The Orpheum theater has been purchased from Lawler Brothers by F. J. Shay, owner of the Lyric theater. Mr. Shay promptly closed the Lyric and is running only the Orpheum at this time. Mr. Shay's chain of theaters now includes Greenfield, Athol, Orange, Miller's Falls and Northfield in Massachusetts and Brattleboro, Vermont.

May Rebuild the Holyoke.

Holyoke, Mass.—The Holyoke theater, which was burned three years ago, may be reopened in the near future. Thomas Murray, owner of the house, has just adjusted the insurance due.

Frank Vennett Joins Kleine Staff.

Westerly, R. I.—Frank Vennett, former manager of Bliven's opera house, and a former salesman of the Grandium Film Company, has been classed as a "theatrical professor" for the National Army. He is in the fourth-class of the draft and it may be some time before he is called. In the meantime he has joined the salesman staff of the George Kleine film exchange in Boston. Mr. Vennett has been an active worker for the Liberty Loan and the Red Cross in Westerly.

Al Bliven Made Assistant.

Boston.—The K-E-S-E Boston exchange has taken on Al Bliven, former manager of the Olympic theater, in South Boston, and at one time manager of the Boston office of the General Film, as assistant manager.

Great Benefit at Providence's Strand.

Providence, R. I.—Prominent state, city and naval officials, including Governor R. Livingston Beekman and Lieutenants Orson D. Munn and John E. Porter, from the Newport Training Station, attended the grand benefit moving picture performance and musical concert which was held in the Strand theater Sunday afternoon and evening, February 17, under the auspices of the New England Division of United States Official Government War Films.

Charles Williams, manager of the Strand theater, was generous enough to donate

his house to the Division so that there would be no expense at that end. Every one of his employees volunteered their services for the entire day gratis.

Plymouth Theaters Donate Benefits.

Plymouth, Mass.—The local branch of the Women's Council of National Defense conducted very successful moving picture entertainments at the Plymouth and Princess theaters, in Plymouth, the entire program consisting of official war films secured from the New England Division of United States Official Government War Films.

First National Reorganizes Sales Forces.

Boston.—A reorganization of the sales force of the First National Exhibitors' circuit in Boston has been made by General Manager Harry G. Segal. The sales force now consists of Henry McNamee, Charles Messter, Samuel Applebaum and Meyer Gruber.

S. Steinfeldt with Boston Photoplay.

Boston.—General Manager Edward H. Golden of the Boston Photoplay company, has appointed Samuel Steinfeldt, former owner and manager of the Supreme Feature Film company, assistant manager of the Photoplay exchange. He fills the position made vacant by the retirement of Ellis Levenson, who has been accepted for the aviation section of the Signal Corps.

Two Orange Exhibitors Join.

Orange, Mass.—J. Bartholomew, owner of the Art theater, and J. W. Cook, who operates the Town Hall, have joined interests in their moving picture houses. Some of the best attractions will be booked for both houses and the patrons will profit by the joint arrangement.

George Sharron with Pathe.

Boston.—George Sharron has joined the Pathe exchange force. He will represent that film concern in western Massachusetts and Connecticut. He was formerly a sales representative of the Federal Feature Film Corporation of Boston.

Business Notes of Interest.

Boston.—The first showing of the Edison Super-Feature, "The Unbeliever," attracted a large gathering of New England exhibitors to the Globe theater on Friday morning, January 15.

Walpole.—Joseph Kelley, manager of the Hippodrome theater, has returned from Boston, where he visited the Kleine office and arranged with Manager Russell B. Clark for some of the company's latest productions for this territory.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

Pine Tree State News Letter

By John P. Flanagan, Bangor, Me.

New Company Organized.

PORTLAND, ME.—Strand Amusement Company was organized on Feb. 14 at Portland, Me. Its capital stock is \$500,000, of which \$125,000 is common, \$125,000 in profit sharing and \$250,000 is preferred—paid in \$30; par value \$10; shares subscribed, 3. President, Wesley Paul, Saugus, Mass.; clerk and treasurer, Robert Payson, Cape Elizabeth; directors, Wesley Paul of Saugus, Mass.; Robert Payson of Cape Elizabeth, and L. K. Willard of Portland.

Maine Snows Crush Theater.

Dexter, Me.—The Grand theater building on Spring street, owned by Thomas J. Libby, was totally demolished Thursday noon, Feb. 14, when the roof, burdened by the enormous amount of heavy snow, collapsed, and carried with it the walls of the structure. The result was that the building was practically leveled to the ground and little remains except a huge pile of wrecked timbers and finish.

Newark News Letter

By Jacob Kalter, 25 Branford Pl., Newark, N. J.

Cranford Theater to Reopen.

Cranford, N. J.—The Cranford theater, under the management of W. L. Lesser, reopened Washington's Birthday. The theater had been closed for several months due to the inability of Mr. Lesser to secure water for the heating plant. The projection is in the care of Moe Coleman. Mr. Lesser is to be commended for his programs.

Bluebird Merges with Universal.

Newark, N. J.—In line with the National movement to cut down operating expenses the Bluebird office here has moved to the quarters occupied by the Universal Film, at 25 Branford place. George W. Carter, who is a former manager of the local Bluebird, is back at his old position. M. H. Goldstein remains as head of the Universal office. Jerome Kraker is in charge of the film and poster department.

Red Bank Theater Changes Hands.

Red Bank, N. J.—The Lyric theater, formerly under the management of W. A. Thompson, has been taken over by Wilbur Gardner. Pictures and vaudeville will be the policy.

Big Double Bill at Newark.

Newark.—The Newark theater, 195 Market street, has been presenting some excellent programs. Two especially good pictures were shown the first half of the week of February 18. These were Bessie Barriscale in "The Cast-Off," and Wallace Reid in "The Thing We Love." Both pictures were well received. John B. McNally is the managing director at the house.

New Newark Film Exchange.

Newark.—A new film exchange has been opened in the Strand Theater building, 120 Market street, by Ray Stone, of 42 Johnson avenue, Kearny, N. J. Mr. Stone has filed the S. & S. Film Company as the trade name of his exchange.

Notable Managerial Changes in Pittsburgh

Leo F. Levinson Now Heads Local Select Offices Succeeding Harvey B. Day, Now Connected with McIlroy and Day.

Pittsburgh News Service, 401 Fourth Ave., Pittsburgh, Pa.

PITTSBURGH, PA.—Leo F. Levinson has resigned his position as manager of the Pathe exchange in this city to accept the management of the local branch of the Select Pictures, where he succeeds Harvey B. Day. Mr. Levinson is a prominent figure in Pittsburgh film circles, and his appointment to head the Select organization here meets with much approval. He is one of the trio of pioneer distributors of big features in this territory, and it may be noted in passing, that the change at the Select branch involves all three of these well-known film men. They are Sidney Abel, manager of exchanges for the Select; Mr. Day, the former manager, and Mr. Levinson. No successor has been named as yet to succeed Mr. Levinson at the Pathe exchange, but it is likely that the appointment will be made within the next few days by H. H. Buxbaum, special representative of Pathe, who is now in Pittsburgh.

Romanoff Film for First National Circuit

Pittsburgh.—James B. Clark has issued the important announcement that Herbert Brenon's notable film classic, "The Fall of the Romanoffs," has been secured for release through the exchange of the First National Exhibitors' Circuit, Westinghouse building, Pittsburgh. Exhibitors of this territory receive the above announcement with much interest.

F. I. L. M. Club Re-elects Officers.

Pittsburgh.—The F. I. L. M. Club, of Pittsburgh, held a banquet and annual election of officers on Tuesday evening, February 19, at the Fort Pitt hotel. Practically the entire membership was in attendance, and there was an enthusiastic discussion of the work of the past year. The F. I. L. M. Club has been instrumental in adjusting many differences between exhibitors and exchange men, and plans were adopted for furthering this co-operation to secure even greater harmony in the trade. All of the old officers of the organization were re-elected as follows: John McAleer, president; Al. W. Cross, secretary; John E. Davis, treasurer.

Universal Interests in One Office.

Pittsburgh.—A merger of the exchange of the Jewel Productions with the local Universal office, and the Independent Film exchange, Film Exchange building, 938 Penn avenue, is now under way, and will be completed by February 23. The transfer is being superintended by Harry M. Berman, sales manager of the Jewel.

Manager McAleer, of the Independent Film exchange, Pittsburgh, has added to his road staff J. M. Duskin, an experienced film man, formerly traveling representative of the Harris P. Wolfberg Attractions.

Schanks Brothers Building Theater.

Irvona, Pa.—An attractive new theater is being erected at Irvona, a suburb of Johnstown, Pa., by the firm of Schanks Brothers, prominent merchants of the latter place. The house is now well under way, and will be ready for opening in the early spring.

Carlton Theater Changes Hands.

Du Boise, Pa.—The handsome Carlton theater, Du Boise, Pa., has been purchased by Joseph Weist and James H. Weist, manager of the Gem theater, Punxsutawney, Pa., from W. H. Hampton. The new owners took charge of the Carlton on February 18.

Juniata Theater to Be Bright.

Juniata, Pa.—The Juniata theater, Juniata, Pa., is to be reopened in the near

future, according to the announcement of Manager Barber, who recently took charge of the house. The Juniata has been remodeled and handsomely improved throughout by the new owner.

Nathan Schaeffer with First National.

Pittsburgh.—Nathan Schaeffer, formerly of the Independent exchange, has joined the road staff of the First National Exhibitors' exchange in Pittsburgh.

Western Pennsylvania Business Notes.

Pittsburgh.—Manager C. C. McKibben, of the Pittsburgh office of the Goldwyn Pictures, reports that Goldwyn subjects are becoming great favorites in theaters of western Pennsylvania and West Virginia, the local exchange making an average of twenty-eight new contracts a week for the regular service.

Ralph T. Meyers, formerly of the Strand theater, East Liberty, and the Palace theater, Homestead, has become traveling representative out of the Pittsburgh branch of the Goldwyn Pictures.

Pittsburgh.—Manager Joseph Spero, of the Bell Film Service, 804 Peen avenue, Pittsburgh, has announced that the Bell exchange will act as the distributing agency for all releases of the United Business Association, of Pennsylvania, of which James Kajafas is president.

Thought Patriotic Shows Were Taxless

Cleveland Exhibitors Took It for Granted and Made No Charge for Tax, but Now They Are Sorry, for It Must Be Paid.

By M. A. Maloney, 218 Columbia Bldg., Cleveland.

CLEVELAND, OHIO.—About forty Cleveland theater managers are bawling the results of their efforts to be patriotic, because of a misunderstanding on Tuesday, February 12, when benefit shows were given for the Women's Military Auxiliary of Camp Sherman, Ohio.

The reason is that the exhibitors took the word of the club women and didn't charge any war tax on that day. Now the internal revenue collector says the tax has to be charged as usual.

The benefit was handled, altogether in a bungling manner. The exhibitors who co-operated took things for granted as they believed the club women had acted with authority. Only one of two theaters charged the war tax and the next day they were criticised for having done so.

Collector Weiss says that several such benefits have been brought to his attention and in December he asked for a ruling on them. Under date of December 24, B. C. Keith, deputy commissioner at Washington, notified him that the internal revenue department has ruled that entertainments given for the benefit of men in training camps are taxable.

Poster Companies War Economy Agreement.

Cleveland.—Owing to a shortage of lithograph paper, which seems to be getting more serious every week, an agreement has been made between the Poster Rental company and the Buckeye Poster company, both of Cleveland, whereby they will not duplicate stocks of mounted posters which they rent in Ohio.

For several years these two companies have been handling paper for the same film companies' pictures. By the new arrangement certain makes of pictures will be taken care of by the Poster Rental company and other makes of pictures will be looked after by the Buckeye Poster company.

Many exhibitors therefor will be able to get what they want, when they want it and not have to wait until a poster company buys the paper from the film ex-

News from Maritime Provinces

From Alice Fairweather Standard, St. John, N. B.

Bad Train Service Keeps Down Business.

ST. JOHN, N. B.—The train service, curtailed by storms and war conditions, has been causing exchange men much trouble. One manager told your correspondent that he was only counting on one booking a week, as it was impossible to depend upon the picture getting to the exhibitor in time and he would not run the risk of disappointing an exhibitor.

Commended for Live Publicity.

St. John, N. B.—In an editorial in the St. John Globe, the clever way in which F. G. Spencer advertised his showing of "Damaged Goods" was commented upon. The Globe stated that the publicity compared with the methods of P. T. Barnum. Mr. Spencer had the endorsement of twenty-eight clergymen and a large number of prominent citizens. Many of these letters were published in the papers and on several days large full page advertisements appeared containing the names of those commenting favorably upon the picture.

Maritime Film Trade Notes.

G. A. Margetts, of the Canadian Universal, expects to have four big Jewel productions in St. John, beginning the first week in March.

The Metro picture, "The Adopted Son," featuring Bushman and Bayne, was given a trade showing recently in St. John.

change and has it mounted. The arrangement, it is said, will not affect the price of rentals for mounted posters.

Elmer Cox Wakes Up Every Morning.

Cleveland.—Elmer Cox is one of the hustling salesmen for the United Theater Equipment Corp. branch of Cleveland. Mr.



Elmer Cox.

Cox has just installed a battery of Powers machines in the beautiful new Liberty theater, Youngstown, Ohio, just opened. In his work there he was guided by personal advice of F. H. Richardson of the Moving Picture World. The new Liberty has 2,000 seats.

Henry Hart Buys the Southern.

Columbus.—Harry Hart, owner of the Colonial and Lyceum theaters, Columbus, Ohio, has taken over the Southern, a legitimate house in that city, and reopened it in February with "The Bargain."

Buffalo News Letter

By Joseph McGuire, 157 N. Elmwood St., Buffalo, N. Y.

Select Exchange in New Quarters.

BUFFALO, N. Y.—The Select Pictures Corporation is comfortably established in its new exchange at 176 Franklin street, Buffalo. C. R. Rogers is manager of the branch and Thomas Bandes has charge of the office. The Select quarters are in a new building, so that the surroundings are spic and span.

The visitor first enters the exhibitors' rest room, which is large and airy and embellished with oriental rugs, striking pictures of the Select stars. There is a bulletin board on which is posted information as to what exhibitors throughout the country are doing with the Select productions. Among the data shown last week was a half-page ad used by the Strand, Syracuse, to advertise Clara Kimball Young in "Magda." There was also a full-page newspaper story about Constance Talmadge. New Copy is constantly added to the board. Mr. Rogers believes in having late copies of The Moving Picture World and other trade papers on file for the benefit of the exhibitors. The rest room serves as a temporary business office for the exhibitors and is appreciated by them.

Manager Rogers' private office faces Franklin street. Here the new fittings pleasantly conform to the general appearance of the exchange. Back of the rest room is a large shipping and inspection room and on the floor above are the poster room and a modern film vault. There is a rear entrance to the exchange for all delivery purposes.

Manager Rogers is devoting part of his time to covering the city. Asked about conditions he gave a straight-from-the-shoulder reply: "Business is good." His road representatives are S. S. Webster and A. W. Moses. The Select exchange has the advantage of being centrally located in the heart of the downtown business section.

Benefit Performance on Last Fuelless Day.

Buffalo—Only three local theaters were allowed to give performances on the last "showless day."

Shea's theater was permitted to open on that day because it devoted the proceeds of its show to further the work of the thrift stamps and the war saving certificates. After the show Manager Carr of Shea's turned over a large amount to the Greater Buffalo Ad Club. The money will be used for newspaper advertising to further popularize the stamps.

The Academy and Regent theaters, both showing first-class pictures, were also allowed to give shows on the "closing day." The entire receipts of these houses went toward the smokes for soldiers' fund.

Four-Minute Men Reach 65,000 in Week.

Buffalo—In Buffalo theaters last week 65,000 persons listened to the four minute men, who are speaking for the war saving stamp movement. Thirteen speakers made seventy-two speeches in twenty theaters. One of the results was the receipt of many pairs of binoculars for use in the navy for detecting submarines. The speakers appeared at the following theaters and received fine attention: Academy, Regent, Star, Shea's, Majestic, Elmwood, Abbott, Maxine, Savoy, Fillmore, Variety, Lincoln, Garden, Gayety, Olympic, Lyric, Central Park, Premier, Victoria and Colonial.

Bison City Notes.

Buffalo—Harold B. Franklin, manager of Shea's Hippodrome, has been showing some big features lately. They include "The Son of Democracy" and "Intolerance."

Crystal Beach—This Lake Erie summer resort has a moving picture theater, which has a new general manager, M. J. McAlpine, who succeeds Henry S. Fisher, resigned. Mr. Fisher remains vice president and a director of the company.

Toronto Exchanges Charge for Closed Days

Exhibitors Get No Deduction for the Fuelless Days as Many War Expenses Now Fall Only on the Distributors—Other Association Announcements.

By W. M. Gladish, 1263 Gerrard St. E., Toronto, Ont.

TORONTO, ONT.—Managers of exchanges in Toronto held a number of important conferences up to and including Saturday, February 16, regarding arrangements for payment on film service by exhibitors of Ontario for heatless Mondays, which were to start with Monday, February 18. It was finally decided that exhibitors must pay for the service which they would otherwise be using on the fuelless holidays. Several local exhibitors appeared before the exchange managers to protest against the decision, but they could not change the result. The exhibitors threatened to take the matter to the fuel controller's office in Ottawa until some bright-minded exchange man asked them if they were securing a remittance of rent from theater landlords for the idle days.

The exchange managers pointed out to exhibitors that the theater men had not yet been asked to foot the Canadian and American war taxes and other increased expenses of the past year or two, and that they should be willing to pay for service on the idle Mondays, in view of the fact that the Government had permitted the theaters to remain open on two days while all factories and offices had been closed. All the theaters did big business on these days and the receipts would make up for the losses through coming dark days for the theaters. It was also pointed out that it was unlikely that the Canadian authorities would compel the Canadian theaters to observe the full schedule of fuelless holidays during March because the fuelless days had already been abolished in the States.

Announcement has been made that Merrick R. Nutting is not the new secretary of the Toronto Exchange Managers' Association, as told in the last issue of Moving Picture World. Mr. Nutting accepted the position, but later declined appointment for business reasons. James Travis, local manager of the Mutual, will continue as secretary.

Toronto exchange managers are declaring that they have received a number of temporary cancellations of contracts because of disorganized train service. The service on a number of local lines was stopped altogether for a time and exhibitors in the out-of-the-way places could not get shipments at all.

The Exchange Managers' Association sent out a circular letter to all exhibitors in Ontario affected by the fuel controller's order, to advise them that they would be expected to pay for film service for all fuelless Mondays.

Church Tries to Put Crimp in Sunday Profits.

Montreal—The Point St. Charles Baptist Church, Montreal, of which Rev. J. S. La Flair is pastor, made a frank attempt to compete with the moving picture theaters on Sunday, February 10, when a free moving picture entertainment was provided in the church "for those who would usually be at the movies." A large display advertisement, addressed "To the Movie Fan," was used on the moving picture pages of Montreal daily papers previous to the date of the "show" which replaced the usual service. There was vocal and instrumental music of a religious nature between reels.

Children Must Be with Guardians.

Toronto—Immediately after the General Ministerial Association had decided at a conference held in Toronto on Thursday, February 14, that the law prohibiting the admission of children into moving picture theaters, except when accompanied by an adult, was a joke, the Toronto police department got very busy at a number of local houses. The manager of the Teck theater, Queen street east and Broadview

avenue, was haled to court because children were found unattended in the theater. He was found guilty and fined \$10 and costs. Police officials also warned other exhibitors that children must be found seated with parents or guardians with whom they entered a theater, otherwise they would be summoned. Manager Liscombe, of the Greenwood theater, was one of those warned. Mr. Liscombe declared that he might as well discontinue his matinee performance, because the children always wanted to sit down in front while their parents or guardians took seats in the back of the theater. It was impossible to compel the children to stay where they were put.

Music at Regent and Allen Theaters.

Toronto—Increased effort is being made by the managers of both the Regent and Allen theaters, Toronto, to feature the musical programs which are being presented.

Blank forms were issued by the Regent theater to regular patrons for suggestions of selections for a popular overture, these suggestions being received up to March.

The Allen theater has also issued request selection sheets on which are listed no less than forty-five different numbers. Requested pieces will be played on Tuesdays or Thursdays of each week. Included in the list are four grand opera selections, five comic opera selections, three violin solos, ten violoncello solos, three piccolo or flute solos, four flute and clarinet duets and sixteen popular song selections. The four grand opera selections are La Tosca, Pagliacci, Madame Butterfly and Natomata. The three violin solos, which are played by Conductor Luigi Romanelli himself, are the Meditation from Thais, Caprice Vennois and Les Farfadets, Op. 12, No. 2.

A new request list is to be issued by the Allen theater each month. The lists are made up in the form of ballot papers with spaces for "X's" opposite the name of each member, and also a space for the word "Tuesday" or "Thursday."

Incidentally, the Regent manager, William Griffith Mitchell, announces that a scenario contest will shortly be conducted by the theater.

Teck Theater Equipment on Sale.

Toronto—The City of Toronto has offered for sale the equipment and contents of the Teck theater, 1135 Yonge street, Toronto, over which there has been some litigation because the front of the theater was cut off by the construction of a subway under nearby railway tracks. The theater management entered a claim for damage before a board of arbitration, but the assessment commissioner has undertaken to sell all interior fittings, including a Simplex projection machine, opera chairs, generator, piano, exhaust fans, ticket appliances, electric fixtures, etc. Tenders for the various parcels of goods were received up to February 28.

Ben Bloom Visits Toronto.

Toronto—Ben Bloom, Winnipeg branch manager of the Famous Players Film Service, Ltd., was a recent visitor in Toronto. Max Finkelstein, the Winnipeg moving picture legal light, also recently visited Ottawa and Toronto on matters affecting the theaters of Manitoba.

I. Soskin in Montreal.

Montreal—I. Soskin, general sales manager of the Famous Players Film Service in Canada, and his secretary are spending a couple of months in Montreal. This is in line with the firm's plan of studying carefully conditions as they exist with the exhibitor. He is accompanied by Mrs. Soskin and baby.

Nashville Removes Operators' Renewal Tax

City Commission Sets Aside the Yearly Tax of One Dollar on Renewal of Licenses for Operators in Picture Shows.

By J. L. Ray, care Nashville Banner, Nashville, Tenn.

NASHVILLE, TENN.—At a meeting of the city commission a few days ago it was decided to remove the \$1 tax from the moving picture machine operators in this city, formerly required for renewing licenses, and the law governing this matter was accordingly revoked.

There has been more or less agitation on this question for some time, it having been held by the operators' union that the original tax required by each man for the privilege of operating a moving picture machine in the city of Nashville was sufficient to cover the tax. An old ruling provided \$1 on the first of each year for renewal, and in 1917 an operator was arrested as a warning to some sixty-odd men to pay their tax.

Constant work on the part of the union representatives resulted in the yearly renewal license having been removed.

Big Run of "The Spy."

Booked by the Knickerbocker theater originally for Monday and Tuesday, "The Spy," William Fox's recent war story, required two more days to satisfy the crowds which insisted on seeing the picture. Local press comments gave the picture a good name, and, coupled with the street advertising by people who had seen the show, many additional admissions were recorded. No advance was made in the price, which is 15 cents, at the Knickerbocker.

Carson Bradford Back.

Nashville.—Carson Bradford, manager of the Strand theater, and one of the south's most popular exhibitors, has returned to his post of duty, after having enjoyed a three-weeks' visit at his beautiful home in Lake Weir, Fla. Mr. Bradford put in most of his time hunting and fishing, but did not fail to take in the moving picture shows whenever he got a chance.

During his absence, J. H. Bradford, Carson's father, supervised the operation of the Strand, which continued its usual high-class program of Metro and Vitagraph subjects. On the way back Mr. Bradford stopped over in Atlanta and Chattanooga to look over the film situation in those two cities.

Memphis Speakers Reach Thousands.

Memphis.—Approximately 42,300 persons in Memphis moving picture and vaudeville theaters heard four-minute men during the week of February 11. The effectiveness of the appeal is shown by their success in obtaining hundreds of lenses for photographic use in the American navy and aviation service. Talks were made at the Orpheum, Loew's Lyceum, Lyric, Majestic theaters Nos. 1, 2 and 3, Queen, Beauty, Empire, Princess, American and Rialto.

Cincinnati News Letter

By Kenneth C. Crain, 307 First Nat. Bank Bldg., Cincinnati, O.

New Palace Building Resumed.

CINCINNATI, O.—The coming of mild weather has done more than enabled the moving-picture houses to furnish heat to their patrons. It has given the contractors on the new Palace theater building on Sixth street a chance to resume operations, much to the relief of the interests backing the company and the theater, as it appeared for a time that it would be a long time before work could be started and that the plans to rush construction through the summer, in order to finish the building before the 1918-1919 season is too far advanced, might fall through. The site has been cleared and

excavation work is now going on, with every indication that there will be no further interruption from the weather.

Exchanges Will Help Distribute Camp Picture.

Cincinnati, O.—Local exchange men will cooperate heartily in distributing the great film made at Camp Sherman, "The Remaking of a Nation," showing in full detail the training of the men of the National Army. The film is now said to be the finest moving-picture production dealing with the training of the Army that has yet been made. The picture has already been exhibited in the Northern part of Ohio and will be taken care of in the southern end of the state with the aid of the exchange men of Cincinnati.

Youngstown Exhibitors Show Broad Mindedness.

Youngstown, O.—Full local support to the special performance, showing camp training pictures under the auspices of the Military Training Camp Association, by special permission, on Tuesday, was assured by the hearty cooperation of the following theaters other than the Dome, where the exhibition was held: Liberty theater, C. W. Deibel, manager; Feiber & Shea Amusement Co., L. B. Cool, general manager; Hippodrome theater, John R. Elliott, manager; Bijou theater, Robbins Bros., managers; Rex theater, Robbins Bros., managers; Strand theater, Max Schagrin, manager. This fine spirit, indicating complete absence of any desire to prevent a competing house from being open for a worthy object, when others were closed, made the best of impressions on the public, and helped materially in centering interest on the camp pictures.

New Liberty Theater Opens.

Youngstown, O.—The new Liberty theater, Youngstown's recently-completed moving-picture house, which cost \$300,000 and seats 1,800 people, was opened a short time ago, under the management of C. W. Deibel, with the Arctcraft production, "A Model Musketeer," featuring Douglas Fairbanks, as the principal attraction. The house is of fireproof construction throughout, with a beautiful interior. A large orchestra furnishes music.

Dayton News Letter.

By P. J. G., Dayton Correspondent.

Gus Chifos Managing Middletown Interests.

DAYTON, O.—Among the visitors registered in Dayton last week was Gus Chifos (he with the broad smile), who called on the Moving Picture World representative and spoke of Middletown in a glowing way. The picture business is not slumping in "The City of Millionaires." Until about three weeks ago Theodore Chifos had but one Middletown theater (the Grand) playing Arctcraft, Select, Paramount and Fox Standard pictures. The Majestic theater was then taken by the Chifos interests and opened with Fox Special features, one of the recent successes, being Theda Bara in "Du Barry." Gus Chifos is now managing both houses with the assistance of the more mature Theodore, who is rapidly entering the magnate class. Teddy is pleased with the success of his Middletown venture and the work done by his brother in managing the two houses. When asked about the merger of Greek exhibitors in Ohio Gus Chifos stated he did not believe the report as published in several papers.

Alhambra Books Metro.

Dayton.—The Alhambra theater, Dayton, is now playing Metro pictures for the first time in many months. Metro is taking quite a hold in Dayton, in fact more houses are using the service at the present time than ever before (if the writer remembers right). The work of L. C. Pollack of the Metro office is showing up fine.

Clay Brehm Called for Examination.

Dayton.—One of Dayton's most popular managers, Clay E. Brehm, who formerly managed the New York office of the World Film Company, has been called for examination by the Cincinnati draft board. Clay was in Cincinnati last week and offered himself for examination.

Ideal at Dayton Books World.

Dayton.—Starting with last Sunday the Ideal here was the first-run house in Dayton for the World program. Ethel Clayton, in "The Fringe of Society," was the initial attraction, which played to good business for the entire engagement. Business is holding up fine at the Ideal. This house also plays the Pathe program first-run in Dayton, which also seems to register strong with local fans.

"Intolerance" Opens at the Columbia.

Dayton.—D. W. Griffith's spectacle, "Intolerance," opened at the Columbia theater, in Dayton, Sunday, Feb. 17, to one of the largest houses on record at this theater. This fact was not gleaned from the newspapers, but is taken from actual experience.

W. W. Hofferbert Promoted.

Dayton.—W. W. Hofferbert, who for several years has served as operator at the Apollo theater, is to act as assistant to Theodore Chifos in the management of the four theaters he now controls in Dayton and Middletown, Ohio. Mr. Chifos is kept constantly on the jump between here and Middletown, thus making it imperative that some one other than he watch over his Dayton interests while absent.

Illinois News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Monmouth City Council Will Censor Film.

MONMOUTH, ILL.—Monmouth is to have a sort of local censorship under the supervision of a moving picture inspection committee, consisting of five members of the city council, who will be appointed by the mayor. It apparently is not the aim to inspect all films shown in the city. Whenever an exhibitor has doubts as to the propriety of a film he shall notify the city clerk, who, in turn, will tell the inspection committee to view the subject. A majority of the board will decide the fate of the picture. No fees are charged for inspection, violations being a penalty of not less than \$25 nor more than \$200 for each day the picture is shown.

Theater Notes and Changes in Illinois.

Winchester, Ill.—The remodeled Lyric theater was reopened by Paul & Overton with "Les Miserables."

Litchfield, Ill.—The Lyric theater, which has been dark since New Year's day, has been reopened by George Loen and Lester James.

E. St. Louis, Ill.—The loss of one day's business each week has been given as the reason for no longer paying war tax by Redmon's Majestic theater. Patrons must now bring their pennies.

Springfield, Ill.—Secretary of State Emmerson has issued a certificate of incorporation to the Amusement Exhibition Co. of Chicago; capital, \$1,000; incorpor-

ators: Henry V. McGurran, Paul Heinze and Thomas F. Graham.

Villa Grove, Ill.—Miss J. A. Stewart & Co. is the unusual name of the firm which has leased the Lyric theater. Miss Stewart is a violinist of ability and expects to feature the musical program at the Lyric.

Stonington, Ill.—W. E. Moore, editor of a local paper, has purchased the Gem theater from G. E. Roadman, who has gone into the real estate business.

Indiana Trade Letter

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

Mayor of Indianapolis Censors Film.

INDIANAPOLIS, IND.—Mayor Charles W. Jewett, of Indianapolis, attended a performance of the photoplay "Cleopatra," as portrayed by Theda Bara, at the Circle theater last Monday night and decided that certain scenes in the picture should be eliminated in order to make the film decent for presentation to the public. The scenes which the mayor requested the management to delete were referred to by him as "purely sensual."

Mayor Jewett went to view the picture after a complaint had been made to him by members of the Indianapolis Church Federation.

"Certain situations in the picture were overemphasized," said Mr. Jewett. "With those eliminated the extreme sensuousness of the picture is taken away. From a historic and histrionic viewpoint the picture is a wonderful production, and for lovers of ancient history it portrays a most realistic character of Cleopatra. The parts eliminated were features that I felt were over emphasized."

"Mr. McCormick was very courteous," said Mayor Jewett, "and appeared to be only too glad to co-operate with me in censoring the picture."

January Business at Crumps Good.

Columbus, Ind.—In spite of the fact that below zero weather prevailed in Columbus during the greater part of January the tax paid by Crumps theater for the month was \$272.85, with means that 27,285 people attended the photoplay house during that month. The tax paid for November was \$242, and for December, usually one of the best months in the year, the tax only amounted to \$187.81. The total for the three months is \$702.98.

Manager C. E. Rogers believes the increase in attendance was due to the fact that he had raised the quality of the pictures without raising the price of admission.

Some picture of unusual importance have been booked for the near future, and they will be shown in Columbus at the regular rate. Among those coming soon are Theda Bara in "Cleopatra," Annette Kellerman in "A Daughter of the Gods," and William Farnum in "When a Man Sees Red."

Gives Theater Free for Mass Meeting.

Bloomington, Ind.—The free use of the Harris-Grand theater in this city was given by Robert Harris, manager, Allen Railroad, federal fuel administrator for Monroe county, for the big mass meeting Saturday. It has been Mr. Harris's policy for the last several months to give his theater free for all patriotic meetings, and by doing so he has made many friends.

Pick-Ups from Indiana.

Fort Wayne.—The Grand Opera House here was sold last week by Jesse First, of Grover Hill, O., to Charles Westrick, of Roanoke, Ind.

Elkhart.—Friends of William Ormsby, formerly manager of the Orpheum theater here and the Jefferson theater at Goshen, have received letters from him stating that he is not acting in motion pictures in Minneapolis, Minn.

Indianapolis.—A new Fotoplayer has just been installed in the Mecca theater, Massachusetts avenue and Noble street.

Kansas City Film Trade News Letter

Kleine Office Again Exhibiting on Percentage Basis in Kansas City—Goldwyn Prepares a Hospitable Welcome—Changes and Other Notes.

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

KANSAS CITY, MO.—The Kansas City Kleine office has resumed the role of exhibitor again after several weeks' absence from its house, the Garden theater here. Several weeks ago "I, Mary MacLane" ran for three days, when the picture was "pulled off" by the local censor office. The week was finished with "Uneasy Money." Beginning the week of February 17, this theater put on the following pictures for a week each, on a percentage basis, between the owner of the lease on the theater and the exchange: "Quo Vadis," "Ruggles of Red Gap," "Brown of Harvard."

Mother of C. S. Edwards, Jr., Dies.

Kansas City.—C. S. Edwards, Jr., manager of the Kansas City Pathe office, recently suffered the death of his mother. Mrs. Edwards, besides being the mother of one of the oldest film office managers in point of service in Kansas City, is also the wife of one of the oldest film men in Kansas City. Many people from film offices in Kansas City attended the funeral.

Leo Levy Will Travel Missouri.

Kansas City.—Leo Levy, formerly a salesman for the Universal at St. Louis, Missouri, has been put on the Missouri territory of the company. He replaces Edward Walsh, who resigned recently.

W. E. Brennan Enlists in Navy.

Kansas City.—W. E. Brennan, salesman for the Mutual out of Kansas City, has enlisted in the navy. He left for Richmond, Indiana, February 15.

Goldwyn Invites Exhibitors.

Kansas City.—The Kansas City Goldwyn office, Manager Richard Robertson, announces that for 15 days, beginning March 1, that office will be "at home" for the exhibitors in this territory, and each exhibitor has received a personal invitation to come to Kansas City to be the guest of Goldwyn during that period. The office of the exchange will be decorated for the occasion, refreshments will be served, and it is possible that an orchestra will be engaged for the showing of the pictures.

Mrs. Roth Leaves Jewel Office.

Kansas City.—Mrs. Jack Roth, assistant to Manager Milton Feld of the Kansas City Jewel office, has resigned her position with that company. Her husband is manager of Frank Newman's Regent theater here.

New Theaters and Changes in Middle West.

Hiawatha, Kan.—E. A. VanBoran, proprietor of the Victoria theater, has purchased the Sixth Street theater from Roy Sweetland. Mr. VanBoran will conduct both show houses.

Colony, Kan.—Preston Bowen recently bought Jud Jones' interest in their picture show and will now have complete charge of the business.

Wichita, Kan.—The name of the Colonial theater, which has recently changed hands, has been changed to the new Regent. The place has been entirely renovated and remodeled.

Little Rock, Ark.—The Southern Trust Company has received an inquiry from Chicago parties wanting to lease for a term of years a theater building to be erected on a suitable site. They want the building to seat not less than 2,000 and to be modern and fireproof in every way.

Little Rock, Ark.—The Liberty theater on Fourteenth street will be formally opened to the public in the near future.

Amarillo, Tex.—J. Ray and C. B. Johnson have bought the Grand theater from C. T. Oliver.

St. James, Mo.—The picture show here will be reopened immediately.

Eufaula, Okla.—John Wilson, who has had the management of the Princess theater, has left for Okemah, where he owns a show. C. O. White is now manager of the Princess.

Snyder, Okla.—The Gem theater is under the new management of J. X. C. Plow, who bought it from C. H. Roberts.

Henryetta, Okla.—M. G. Reynolds, proprietor of the Yale theater of this city, has closed a deal for the Majestic in Dewar.

Norman, Okla.—Messrs. Robert Seawell and Bert Lawton have taken charge of the Liberty theater, having leased it from William Ward.

Prairie State News Letter

By F. H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Dakota Theater Notes.

JAMESTOWN, N. D.—Sunday pictures are not approved in Jamestown, even though they are United States war pictures, and shown for the benefit of the Red Cross. Manager Leen offered the use of the Ruby theater and orchestra to the state Council of Defense, but protests were made and the show was called off.

Grand Forks, N. D.—Patriotic war pictures under the auspices of the state Council of Defense at the Grand theater on Sundays, have met with such approval that the organization has made arrangements for Thursday shows, and during February these performances have been given at the Royal theater and in March they will be at the Fotoplay theater. The four o'clock shows on Thursdays will be free to school children of the city.

Minot, N. D.—Wider use of war pictures in the moving picture theaters of North Dakota, was urged at a meeting of the Town Criers' club, by F. O. Hellstrom, of Bismarck. He declared that this plan will inform the people what the government is doing for its soldiers.

Aberdeen, S. D.—The McCarthy theater company of Aberdeen, has been incorporated with capital stock of \$100,000, to operate moving picture shows here and at Watertown. The incorporators are J. J. McCarthy, E. T. McCarthy and W. T. McCarthy.

Fargo, N. D.—The Liberty theater, formerly Savoy, which underwent a course of re-modeling beginning the middle of December, has re-opened with W. C. Clavier, as manager. The new house will be easily located by a seven foot Statue of Liberty, with flaming torch, and the word Liberty in electric lights. Matinee admission will be five and ten cents, and evening prices will be ten and fifteen cents.

Lemmon, S. D.—Ray Scott has purchased the interest of A. N. Clark, in the Star theater.

Canton, S. D.—Proprietor Thorson, of the Empress theater has engaged Reynders & Crapp for the management of that house.

La Moure, N. D.—E. W. Ellison has sold his interest in the Rex theater to B. W. Heed, who is now sole owner.

Among Nebraska Exhibitors.

McCook, Neb.—C. W. Martin has sold his interest in the Strand theater.

Lincoln, Neb.—Manager Cinberg has made a reduction in his admission prices. The night patrons of the Magnet theater hereafter will pay ten cents, and the matinee-goers will be charged only five cents.

West Point, Neb.—The Ideal theater has been sold to Harry Plattner.

Film Trade Notes from the Gulf States

New Orleans Mecca Theater Burns and Is Rebuilding—Lafayette Theater Brightens with Films—Two New Exchanges—Other Notes.

By N. E. Thatcher, 3801 Canal Street, New Orleans, La.

NEW ORLEANS, LA.—Fire of unknown origin recently destroyed the Mecca theater, in one of the exclusive residence districts in the city, and recently opened under the management of Frank R. Heiderich, Jr., who, for years, has been connected with the Lyceum theater in St. Charles street. After having been thoroughly remodeled to the extent of making the theater, which was the old Tracedora, a new one, the Mecca had been running only about six weeks. In that time a remarkably fine business had been secured, and the people of the neighborhood regarded the burning of the structure as a personal calamity. Manager Heiderich carried \$2,000 insurance, but this is sufficient to cover but a small portion of his loss. The day after the fire Mr. Heiderich had contractors on the ground and arrangements were at once made for the building of a much handsomer and more commodious theater.

K. A. Bugbee Opens Independent Exchange.

New Orleans, La.—Karl A. Bugbee, former manager of the Southern Metro exchange, has opened an independent office at 342 Baronne street, and his quarters are fitted up in sumptuous style. He already has built up a large business on the Billy West comedies and he is preparing to handle some of the best independent feature releases. In view of the very pronounced disposition of the exhibitors to turn to independent features, Manager Bugbee has every confidence that he will build up a lucrative business.

New Life for Lafayette Theater.

New Orleans, La.—The Lafayette, one of the most pretentious and well-equipped theaters in the city, but which, on account of the shift in the amusement center, has had a precarious existence during the past several months, has been taken over by Messrs. Perrin and Davis, and it is to be operated as a popular motion picture theater. About a year ago the Saenger Amusement Company leased the theater for use, pending the opening of the magnificent new Strand. Recently the house has been dark, until a few weeks ago "Maciste" was shown for a week with reasonable success. Mr. Perrin, a prosperous real estate operator, is convinced that the theater can be made to pay, and Mr. Davis is a manager of wide experience, having made a pronounced success of the Magic theater, one of the largest suburban houses in the city. Arrangements are now being made for regular service.

Select Office Opens on Poydras Street.

New Orleans, La.—The Select Pictures Corporation has opened an exchange here in charge of J. D. Taylor. Business of the company for this section will hereafter be transacted at 716 Poydras street. It had been announced that the Select service was to have a place in the regular program of the new Liberty theater, but Manager Boehringer became impatient at delays and decided to use other releases.

A. J. Xydias Adds Another Link.

Meridian, Miss.—A. J. Xydias, one of the most successful of the Mississippi exhibitors, having built up large patronages for the Lomo and the Gem theaters at Hattiesburg, Miss., was a visitor in New Orleans two weeks ago to make preliminary arrangements for the opening of a new theater at Meridian, Miss., to be the second link in a chain of houses which he contemplates establishing in the larger

cities of the state. At present there is but one motion picture theater in operation in Meridian, and Manager Xydias believes there is a very profitable field waiting an experienced showman in that city. The population of Meridian is about 20,000 and, making allowance for the colored population, it would appear to be a very good field for at least two good motion picture houses.

"Nation" Film at Popular Prices.

New Orleans, La.—Josiah Pearce and Sons have arranged for the first showing of "The Birth of a Nation" at popular prices in New Orleans, and the big production began an indefinite showing at the Tudor theater on February 24. An extensive preliminary advertising campaign was put on, and the resulting business was very apparent.

St. Louis News Letter

By Mary Moore, 6035 Kingsbury Block, St. Louis, Mo.

Manager Ansell Is Trying Super-Features at Five Cents.

ST. LOUIS, MO.—What exhibitors have claimed to be the "impossible" is being attempted by Manager Ansell of the Variety theater, in the downtown district. He has reconstructed his theater and will show "super-features" at the flat rate of five cents. As a matter of fact the "five-cent house" has almost disappeared in St. Louis, and Ansell's venture is being watched with interest. He has contracted for some costly pictures with some of the larger film offices here.

William Sievers Will Distribute First National Films.

ST. LOUIS.—William Sievers has resigned as secretary-treasurer of the New Grand Central Theater Company to become active manager of the Grand Central Film Company, resident agency of the First National Exhibitors' Circuit. William R. Karstetter has been appointed to succeed Sievers in the New Grand Central Theater Co.

Joseph Walsh Becomes Exhibitor.

ST. LOUIS.—Joseph Walsh, familiarly known as "Joe," who, for years was treasurer of the Standard theater in St. Louis and probably one of the best known theater men in this city, has taken over the Chippewa, Broadway and Chippewa, as his first venture into the moving picture field.

St. Louis Business Jottings.

ST. LOUIS.—E. L. Hammerstein has succeeded J. L. Lurain as traveling representative of the Standard Film Corporation here. Hammerstein was formerly a branch manager at Cairo, Ill.

Every film office in St. Louis donated a feature picture during the week for the benefit of the St. Louis Maternity Hospital benefit, which is booked to continue from March 8 to March 17. Manager Weil of the World office engineered the soliciting of the films.

I. N. Shurtleff, formerly district manager for the Pathe, and now general manager for the Hodkinson Enterprises, is in St. Louis in the interest of Paralta features. M. J. Cummings, representing the New York office of the General Film, is also here on Paralta business, as a special representative.

Iowa News Letter

By J. L. Shipley, 615 Locust Street, Des Moines, Ia.

Changes in A. H. Blank Sales Forces.

DES MOINES, IA.—Several changes in the sales force of the A. H. Blank Enterprises are announced. J. C. Collins, who handled "The Melting Pot" and Clara Kimball Young service for more than two years, returns to Iowa as a salesman. Mr. Collins has been with General and Kleine in Indianapolis for the past year. He is well known in Iowa. Harry Weinberg, who has been acting as representative in Nebraska, has been given western Iowa territory in addition. Fred Martin has returned to Kansas in the Blank interests.

Friedman & Cohan Take Another Theater.

Council Bluffs, Ia.—Friedman & Cohan, who operate the Hippodrome theater at Keokuk, announce the purchase of the Nicholas theater at Council Bluffs. H. H. Friedman was in Des Moines last week arranging for service for both houses. Mr. Friedman for the present will look after the Council Bluffs house while Mr. Cohan will hold the reins at Keokuk. Nothing but high-class features are shown at either theater.

Manager Jones's Novel Ideas.

Marshalltown, Ia.—J. Jolly Jones, manager of the Strand theater, Marshalltown, was in Des Moines arranging for service and talking things over with owner A. H. Blank. Mr. Jones recently held an Old Soldiers' Night at the Strand, a feature of the evening being a fiddlers' contest between several of the veterans. He also held a red-headed women's matinee during his run of "Empty Pockets," and states that the titian-haired femininity in Marshalltown accepted his invitation.

Strand at Cedar Rapids Making Money.

Cedar Rapids, Ia.—Manager A. G. Stolte of the Strand, Cedar Rapids, visited Des Moines exchanges during the past week. Mr. Stolte contemplates the redecoration of his theater in the early spring. He has just completed his first year as manager of the Strand and has turned it into one of the biggest moneymakers in the middle West through his wisdom in the selection of his programs, attention to detail and his live-wire advertising.

"Doc" Jones Assisting at the Royal.

Des Moines, Ia.—"Doc" Jones, formerly operator at Ruben and Finklestein's New Grand, Minneapolis, and prior to that connected with the Ringling shows for several seasons, is acting as assistant manager to George Venticheer of the Royal theater, Carroll. "Doc," true to his circus training, bills the country round Carroll like a white-top attraction for the big features and is invaluable to Mr. Venticheer.

Abe Frankle Will Manage Rialto.

Des Moines, Ia.—Abe Frankle, general manager of the Casino, Majestic and new Rialto at Des Moines, announces that Miller Metzger, present manager of the Casino, will be house manager of the new Rialto when it opens this spring. This promotion is well merited by Mr. Metzger.

Pick Up Notes of Special Interest.

Des Moines.—Charles Yeretsky, who is interested in several Iowa motion picture theaters, has been spending a few weeks in New York taking in the sights of Broadway and giving the Eastern studios the once over.

Des Moines.—Manager S. A. Baker of the Kansas City Hoffman Foursquare office, was a recent Des Moines visitor. Mr. Baker reports business booming with his concern.

Clinton, Ia.—Norman Samish, manager of the A-Muse-U and Family theaters at Clinton, was a Des Moines visitor last week, shopping at the local exchanges.

Des Moines.—Abe Frankle, of the Ca-

sino, gave, in conjunction with the Des Moines Register and Tribune, a special Old Soldiers' morning matinee during the run of "The Crisis" at that theater. Nearly two hundred veterans assembled at G. A. R. headquarters and marched to the tune of fife and drum to the theater.

Omaha, Neb.—Charlie Manfrey, manager of the Omaha Fox office, stopped in Des Moines two days on a swing around the Iowa territory. He was accompanied by Mr. Walsh, his Iowa representative.

Des Moines.—The A. H. Blank Enterprises held a trade showing of their new productions, "One Law for Both" and "Sins of Ambition," and the result was immediate bookings in several of the larger cities of these two productions. Manager Van Dyke of the Royal will show both subjects first-run in Des Moines.

Cedar Rapids.—Manager Stanley Mayer, of the Yale Photoplay, held trade showings of "Who Is Your Neighbor?" in Cedar Rapids, Waterloo, Clinton and Davenport last week and several nice contracts resulted.

Des Moines.—Joe Disalvo, proprietor of the U. and I. theater, in the heart of the Italian district in south Des Moines, has inaugurated the policy of big features three days a week and states that, even with increased admission prices, the new plan is working out to his entire satisfaction. The house formerly showed five reels at five cents admission.

Des Moines.—Serials continue to boom in Iowa. Manager Lederman of Laemmle states that "The Bull's Eye" is booking like wild-fire, and Manager Sheridan of Pathe is reaping a harvest with "The Hidden Hand."

North Carolina News Letter

By D. M. Bain, Wilmington, N. C.
Exhibitors in Charlotte Are Not Fortunate.

CHARLOTTE, NORTH CAROLINA—All motion picture theaters in the city are now "enjoying" their third consecutive week of rest, the original closing order promulgated two weeks ago on account of the spinal meningitis epidemic, having been extended for an additional seven days. Reports are to the effect that several cases still exist in the city, and managers are wondering whether or not the ban will be lifted at the expiration of the third week. The closing of the theaters is working a great hardship not only upon the managers but upon the Charlotte exchanges, who are losing their most valuable first run houses on its account. Greenville, Spartanburg and Columbia, South Carolina, it is reported, have been reopened at the expiration of the first two-week period, but Union, South Carolina, is the latest place to be closed.

Fuel Mondays Have Ceased.

Wilmington, N. C.—Monday crowds in North Carolina theaters were greatly diminished last week, upon the annulment of Fuel Administrator Garfield's famous closing order in the South, and managers were uncertain whether they were pleased or displeased at the latest turn of affairs. From everywhere came reports of capacity business in the theaters on the three Mondays that the industrial life of the east was at a standstill, more than double ordinary business being the rule everywhere. Reports received from principal theaters of the state this week are to the effect that both Monday's and Tuesday's business did not equal the Monday receipts of the three previous weeks.

Screens Good Publicity for Church.

Wilmington, N. C.—The use of the motion picture theater screens to advertise the regular Sunday services of the First Baptist Church here has been taken advantage of by Rev. John Jeter Hurt, the pastor, who has executed a regular form contract for the use of all the motion picture theaters to obtain publicity for his church, the largest in the city.

Drouth Conditions Still Hold in Texas

There Have Been 181 Amusement Places Closed in Four Months—Two More Theaters Succumb—Hopeful Signs Are Not Wanting.

By Douglas Hawley, The Times-Herald, Dallas, Tex.

DALLAS, TEX.—Drouth in the drouth section of Texas has resulted in the closing of at least two more theaters during the week ending February 16, but there's a brighter side to the picture. During that same week a new theater opened at Corsicana, and a magnificent pipe organ was dedicated in a magnificent theater at El Paso.

M. L. Levine's \$50,000 Ideal theater is the new Corsicana house. The new organ was dedicated in the Alhambra theater, El Paso, to the accompaniment of Alice Brady in the feature film, "Jane Eyre." The Ideal at Corsicana has a hundred-foot lobby, into which attractive shops open. It has a thousand seats and a roof garden as well. The latter is fitted for summer showing of films, and there is a dancing floor. The big new organ can be operated either from the roof garden or the theater proper. Mr. Levine is running pictures continuously, and the house, with its ample stage, is equipped for theatrical attractions as well.

How Drouth Has Affected Theaters.

Theaters at Cleveland and Ratcliffe, Tex., were closed during the week, because of the continued drouth, but a theater at Slayton, also in the drouth country, was reopened for shows at least two days a week. Within the last four months, according to figures compiled by a local branch manager, the drouth has resulted in the closing of 181 places. Some of these, however, have since reopened on the "two-a-week plan" and are managing to at least pay expenses until drouth relief comes.

Some rains have fallen during the past week, and in the sections where they are needed. The border country has had some excellent showers, and the hope is that the drouth will ere long be a memory only. Farmers are busy in the more favored sections of the state with spring plowing actively in process, and indications are for a record-breaking planting—which means potential prosperity.

Will Open Exhibitors' Service Assn. Offices.

Dallas.—E. T. Peter, well known film man who has recently been exploiting "Redemption" in southwestern territory, is inaugurating the Exhibitors' Service Association, with headquarters at Dallas. Offices will be opened at once, and a statement of plans is to be made later, as details of organization are completed.

Sol Harris Recuperating at Hot Springs.

Little Rock, Ark.—Sol Harris, manager Gem Amusement Company, is at Hot Springs for recuperation. Every member of Mr. Harris' family has had some touch of illness during the last winter, he being the last one to fall by the wayside. "I'm going to stay at the Springs till I get 'right,'" was the way he put it.

Manager W. P. Florence with the Colors.

Stamps, Ark.—W. P. Florence, manager Brown theater, Stamps, Ark., has joined the army. His brother is operating the theater.

Changes in Vitagraph Staff.

Dallas.—F. E. Garner, formerly Dallas manager for the General, has joined the Vitagraph sales force with Arkansas and Oklahoma territory. J. P. Leuning, formerly with Vitagraph at New Orleans, has come to southwest Texas territory, headquarters at San Antonio.

Important Jottings from Here and There

Galveston, Tex.—M. Frankel has opened

the Crystal vaudeville theater here with musical comedy and pictures.

Marshall, Tex.—D. W. Powell is now sole owner of the Grand theater here, having purchased the interest formerly owned by R. Moore, who has entered the automobile business.

Stephenville, Tex.—The Majestic theater here is still closed on account of the prevalence of smallpox. Manager C. B. Caver says he's somewhat like Micawber, only he knows exactly what he wants to turn up, and that's old s. p. to turn its toes up to the spring sunshine and quit operations.

Farmersville, Tex.—When he gets the call for service, D. C. Carnes, manager Princess theater, will be ready as a finished wireless operator. Mr. Carnes has recently returned from Detroit, where he took a full wireless course, in the effort to prove more valuable to Uncle Sam when the time came.

Austin, Tex.—A charter has been granted the Specialty Film Company, Dallas; capital stock, \$5,000; incorporators: W. G. Underwood and L. G. Baxley, Dallas, and Wm. Politzer, San Antonio. The gentlemen named have already incorporated the Matinee Film Company. The new organization is for the purpose of handling features not coming under the plans of the original corporation.

La Mesa, Tex.—Jimmie Garrett of the Majestic theater may be "somewhere" en route to France by this time. James has answered the call and is on his way. Partner Rolls is operating the Majestic full time.

Beaumont, Tex.—The Frohman production, "God's Man," featuring H. B. Warner, "made good" from every standpoint, at the Tivoli theater here, according to Manager J. C. Clemons. "It's one of the best productions I've seen," is Mr. Clemons' verdict.

MORE KANSAS CITY NOTES.

By Kansas City News Service.

Hawkeye, Ia.—Messrs. Serg & Burkhardt have reopened the Cozy theater with motion pictures.

Thompson, Ia.—Arthur M. Larson, Elmer Larson and Albert Erickson have sold the Princess theater to I. O. Florence and H. Bartlett.

Newton, Ia.—J. C. Starnes has bought the Lyric theater from Larsch & Hekil.

Peshigo, Wis.—Ben Anderson has leased the Star theater and will show motion pictures.

Canton, S. D.—Messrs. Reynnders and Crapp have been secured as the new managers of the Empress theater by Mr. Thorson, the owner.

Fargo, N. D.—The Savoy theater is to be reopened under the name of the Liberty theater.

Rochester, Minn.—Claude McQuillen will take over the Lawler theater and present moving pictures.

Kansas City.—The General Film Company announces that the second J. Warren Kerrigan picture, "The Turn of a Card," was received by the local office on February 12.

Aaron Jones, of the firm of Jones, Linik, & Schaefer, Chicago exhibitors, and Nathan Ascher, of Ascher Brothers, Chicago, both of whom are district managers for Goldwyn, visited at the Kansas City Goldwyn office, February 14.

Hunter Bennett, general representative of the United States Exhibitors' Booking Corporation, was a visitor at the local office of the company this week, conferring with E. S. Lucas, Kansas City manager.

Ackerman & Harris Take Oakland Theater

The Macdonough Theater Added to the Hippodrome Circuit—House Has Been Leased for a Long Term and Will Be Rebuilt.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—Ackerman & Harris, who control the Hippodrome circuit of theaters, which includes more than twenty combination vaudeville and moving picture houses on the Pacific Coast, and which is growing at a rapid rate, have secured a lease on the Macdonough theater, the oldest and one of the largest playhouses in the suburban city of Oakland. The lease is for a long term of years and the agreement provides that the building shall be modernized, the changes to be virtually the rebuilding of the structure.

The entrance to the theater will be changed from Fourteenth street to Broadway, inclines will take the place of stairways, and there will be a large lobby, restrooms and all modern conveniences. The improvements will cost in the neighborhood of \$200,000 and work on these will be commenced at an early date. Sam Harris, general manager of the circuit, states that when the work is completed Oakland will be given exactly the same shows that are offered at the San Francisco Hippodrome. The deal does not concern the present house at Oakland called the Hippodrome, which is conducted by other parties. When the remodeled theater is reopened it will be known as the Palace theater.

Martin Johnson Back from South Seas.

SAN FRANCISCO—Martin Johnson, and his intrepid wife, reached port a short time ago on the steamer Moana from the South Sea Islands, where they spent a year securing moving pictures of cannibals and tribes visited by but few people. On the recent trip he discovered a tribe of pigmies and visited islands where he was without protection. The pictures will be taken to New York to be shown to scientists.

"Cleopatra" to Run Three Weeks.

SAN FRANCISCO—The first week of the engagement of "Cleopatra" at the Cort theater has been so successful that it has been decided to show this production for three weeks instead of two, as originally planned. This is the first time in many months that a moving picture has been shown in a theater usually given over to stage attractions.

New Manager for Alhambra.

SAN FRANCISCO—Robert Drady, who has had charge of the Casino theater since its opening, has been made manager of the Alhambra theater, succeeding Al Nathan, who will return to Los Angeles. Mr. Drady was born and raised here.

House Organ Being Published.

SAN FRANCISCO—Manager Lester J. Fountain, of the Casino theater, has commenced the publication of the Casino Weekly. The management in the opening announcement promises to entertain suggestions made by its patrons as to how the shows can be improved and what kinds of moving pictures are most liked.

Triangle Head Visits San Francisco.

SAN FRANCISCO—S. A. Lynch, head of the Triangle Distributing Corporation, who is on the Coast, was a recent visitor here, spending several days conferring with local manager Ben F. Simpson.

San Francisco Notes.

Wallace Reid and Donald Crisp were recent visitors, coming here to spend a few days.

The Ideal Film exchange has been incorporated with a capital stock of \$5,000 by E. W. Fowler, Joseph Cella and M. A. Nathan.

The Park theater, formerly known as

the Halcyon, has been sold to James de H. Curtis, of Sydney, Australia.

Morris Fleckles, of the New York office of the Universal, is here on a tour of the Western exchanges.

"The Planter" has been booked for a full week's run at the Kinema theater, Oakland, which is an unusually long time for a moving picture to be shown there.

Among the visitors of the week have been J. Van Sant, Jr., Eureka; I. D. Stanford, of the Lyric theater, Chico; Frank Besely, of Brown's Opera House, Salinas; N. L. Watton, of Sacramento and Stockton; Arthur Fukuda, of the Universal theater, Hanford; Ed Stark, of the Opal theater, Hollister; John Daly, Chico, and J. J. Wood, of Redding.

Walter Preddey has disposed of a mazda lamp outfit to Alfred Smith, of the Rex theater, Lakeview, Ore.

The New York theater at Twenty-fourth and Bryant streets has been reopened by Matthews & McDowell and considerable new equipment has been installed.

E. C. Gainsborg, of the local Foursquare office, has been called to New York, owing to the serious illness of his mother.

The Cory theater on Union street has

been sold to Sam Dusenberry by R. A. Cory.

Word has been received from France telling of the safe arrival there of Byington Ford, of the Animated Cartoon Film Corporation. It was feared for a time that he might have been on the ill-fated Tuscania.

The Casino theater has hung a service flag in the lobby containing nine stars.

Northern California Briefs.

Hanford, Cal.—The T. & D. theater is now being conducted under the management of Claude L. Langley, who will soon open a new house at Taft.

Watsonville, Cal.—J. A. Miller is now in charge of the T. & D. theater, A. M. Miller having been transferred to San Jose.

Healdsburg, Cal.—Francis Hartman has sold the M. & M. theater to H. G. Tucker.

Winters, Cal.—E. W. McIntyre has purchased the Winters theater from W. A. Rattenbury.

Orland, Cal.—W. R. Claman has taken over the theater at Anderson and is planning to conduct one during the summer at Cottonwood, Cal.

Oakland, Cal.—The Clement theater on San Pablo avenue has been taken over by L. Wilson.

Oakland, Cal.—The Home theater at Thirteenth avenue and East Fourteenth street, conducted by F. H. Doll, has been closed and the equipment taken out.

Twin City Film Trade News of the Week

Changes Among the Distributing Offices of Minneapolis—Pithy Items About the Doings of the Trade—Among Exhibitors and Theaters.

By John L. Johnston, 719 Hennepin Ave., Minneapolis, Minn.

MINNEAPOLIS, MINN.—H. J. Robert has been appointed Pathe branch manager here by A. S. Abeles, special representative from New York. Mr. Roberts, formerly sales manager for Fox and an exhibitor in Washington State previously, comes to Minneapolis seemingly with all the qualifications, and he should have no difficulty in making a whooping success of the local branch office. Mr. Abeles will return to New York within a week.

J. A. Kent Gets Appointment from Supreme.

Minneapolis.—J. A. Kent has been appointed manager of a Milwaukee branch office of the Supreme Feature Film, Minneapolis. Hart, Fairbanks, Talmadge and Keenan releases have been secured for distribution throughout Wisconsin, according to Mr. Kent.

Ralph Bradford Promoted.

Minneapolis.—Ralph Bradford, who opened the local Goldwyn exchange and has held down the managerial berth very efficiently since, is due to go to Chicago Saturday next to assume the management of the Triangle exchange there. According to the film fathers Mr. Bradford is to be succeeded by none other than Richard C. Fox, former Artcraft manager and Vitagraph, Elliott-Sherman and Paramount salesman here. Mr. Fox will return to Minneapolis after several months at the Chicago Artcraft exchange. Another change in the Goldwyn roster is to take place shortly. Daniel O. Hoye, auditor, is contemplating a trip to California, where he will enter a new field. H. S. Lavner, publicity representative from New York, has spent a week at the local exchange.

Good Proof of Hart Popularity.

Minneapolis.—The W. H. Productions, marketing its two-reel Hart pictures through the local Standard exchange, has begun vigorous warfare on a certain Minneapolis exchange which recently announced that it would distribute Hart two-reelers said to be identical to the W. H. pictures. The W. H. people have of-

fered to give \$1,000 to any charitable organization providing "the certain exchange" can prove that its Hart two-reelers are "the original."

Pithy Items About Filmdom.

Minneapolis.—Manager Benjamin Judell of the Benj. Judell, Inc., exchange, became the proud parent of a boy on Sunday, February 17, according to reports. Ben states that the baby is as husky as Bill Russell and that every effort will be made to keep the youthful Judell from entering the film business.

Dan Michalove, former Minneapolis Triangle manager and more recently manager for the three-cornered program's Chicago office, has been appointed a special representative for his firm and is spending several days in Minneapolis previous to going to New York, his future headquarters.

E. R. Pearson, manager of the Universal Film Service, is in Minneapolis assisting Branch Manager H. J. Fitzgerald in getting the First National exchange started off.

Winfield R. Sheahan, general manager for the Fox Film Corporation, accompanied by W. H. McKinney, of the Chicago office, spent two days with Manager Eddie A. Westcott of the local Fox exchange recently.

Manager Louis H. Coen of the Metro exchange staged a special showing of "The Legion of Death" at the Strand theater, Minneapolis, February 12.

A special showing of "The Light Within," Mme. Petrova's second First National Exhibitors' Circuit film, was staged at the New Garden theater, Minneapolis, February 13.

Earle C. Sly, camera and laboratory man for the Lochren Film Service, Minneapolis, will leave for Camp Dodge, Iowa, shortly, having been certified for National Army service. Mr. Sly hopes to work his way into the Government's cinematograph division.

Charles E. Bell of the Rath-Seavolt Film Mfg. Co., St. Paul, has been appointed Northwest representative for Mutual's new weekly news reel.

Earle Perkins, Fargo branch manager

for the Supreme exchange, has returned to Minneapolis for a staff meeting. Mr. Perkins reports improved business conditions throughout Dakota.

What the Exhibitors Are Doing.

Minneapolis.—Benjamin Chapin's first cycle feature, "Son of Democracy," made a tremendous hit at the New Garrick theater, Minneapolis, the week beginning February 17.

Manager Claude McQuillan of the Lawler theatre, Rochester, Minn., staged a special matinee on Tuesday, February 12, for the benefit of the local Red Cross. "The Wife He Bought" was the feature offered, and Edna Goodrich, Mutual star, a visitor at Rochester, appeared at the benefit in person. A. L. Kahler and James Kellar assisted Manager McQuillan with the arrangements.

Among the out-of-town exhibitors visiting Minneapolis exchanges recently were: Oliver Whaley, Elko, Bemidji, Minn.; John Gievett, Grand, Rochester, Minn.; C. J. Uptegraft, Princess, Sioux Falls, S. D.; Clara Albright, Princess, St. Cloud, Minn.; Mrs. H. B. Starkey, Opera House, Le Sueur, Minn.; L. J. Roesner, Colonial, Winona, Minn.; H. A. Rolbiecki, Strand, Winona, Minn.; E. J. Conboy, Opera House, Lisbon, N. D.; Thomas Furniss, Rex, Duluth, Minn.; Manager Abrahamson, Zelta, Duluth, Minn.; James Stimson, Ideal, South St. Paul, Minn.; C. J. Waterbury, Chippewa, Chippewa Falls, Wis.; Frank Nemeec, St. Cloud, Minn.; W. J. Crosby, Dreamland, Willmar, Minn.; Fred Bolis, Majestic, Stillwater, Minn.; Anton Gilles, Grand, Breckenridge, Minn.; E. G. Anderson, Princess, Aberdeen, S. D., and W. J. Rezac, Lyric, Virginia, Minn.

Seattle News Letter

By J. S. Anderson, East Seattle, Wash.

Chain Telephone Calls Bring Crowd.

SEATTLE, WASH.—W. H. Smythe, manager of the Strand theater, has introduced a very effective way of assuring a special show of a good send-off. A day or two before opening a week's run of "Parentage," on February 9, he started a series of chain telephone calls, which resulted in a big crowd waiting for the doors to open on the morning of the initial performance, and the advertising that first crowd gave the show has helped to make the entire week's run a big success.

Splendid Preparation for Second Run Film.

Seattle.—The Colonial theater has been trying a form of presentation unusually elaborate for a second-run theater. "The Garden of Allah," a recently featured production, is especially well suited for elaborate presentation, and E. G. Berg, the manager, took advantage of the setting and atmosphere of the story to plan interesting touches that make the theater fit the atmosphere of the story. The lobby was decorated with pictures of the desert stretching all the way across the front, and palms added to the realism. The cashier and the ushers were dressed in the costume of Arabian girls. The house was permeated with Oriental incense, and a special musical program added to the general atmosphere of the lonely desert.

Seattle Metro Now Under Harry Lustig.

Seattle.—The Seattle Metro office is now under the direct management of Harry Lustig, special representative, who, from now on, will make this his western headquarters.

Two New Fox Roadmen Appointed.

Seattle.—Two new road men have been engaged for the northwest territory by A. W. Eden, Fox manager. These are K. L. Burk and Karl W. Heitler, and will offer Standard pictures on the blanket form contract. This manner of booking pictures is proving very popular.

De Luxe Opens Exchange in Portland, Ore.

Rose City Seen as Vantage Point in Film Distribution—A Full-Fledged Exchange Will Be at Service of Local Theaters.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, OREGON.—The De Luxe Feature Film Company, the biggest state rights concern in the Pacific Northwest, has finally seen the light and will establish an exchange in Portland. The office will be at the location of the old Pathe exchange at Ninth and Burnside and the room is being fitted up in fine shape.

Louis Rosenberg will have charge of the new office with the title of manager. He will have a full force of assistants, including a booker, shipper, poster man and a corps of stenographers.

The De Luxe Company is handling the Hart and Fairbanks reissues, the Hart pictures distributed through the W. H. Productions, and the reissues of the Keenans and Talmadges, also "The Whip," "The Garden of Allah" and the coming state righter, "Carmen of the Klondike."

Mike Rosenberg is the general manager of the De Luxe Company. He was in Portland for a few days arranging the lease of the new quarters and expressed himself as very well satisfied with the business conditions and possibilities here. The De Luxe Company was located in Portland a year or so ago, moving to Seattle when the scramble for Seattle headquarters took place.

Harry Hunter Gets Married.

Portland.—It leaked out the other day that Harry Hunter, the genial road man for Paramount, had entered the benedict class. His wife is the former Miss Mabel Vaughan, star of "The Fashion Shop," a New York musical revue, and before going on the stage, a model in Lady Duff Gordon's establishment. Mrs. Hunter is an Oregon girl and her proud husband maintains that she is the prettiest girl that ever struck Portland.

The Strand Gets the Money.

Portland.—"Wave after wave and over the top" is the way assistant manager Lacey of the Strand expresses the business at this popular showhouse of late. This photoville house has acquired a lot of "pep," and is a big factor in the Portland show business.

Reissues Are Successful.

Portland.—E. J. Myrick, of the Liberty and Columbia theaters, reports that the Hart reissues which have been running at the Columbia are doing exceptionally well. The first of these, "The Bargain," was a record breaker for Hart attractions, which are very popular in Portland.

M. G. Winstock with "Parentage."

Portland.—"Parentage," the state rights picture which played at the Majestic during the week of February 15, was brought to Portland under the direction of Melvin G. Winstock, former theater manager here, who is now connected with the Schlaifer interests in Seattle. The picture was exploited by a special advertising campaign planned by Chas. E. Couche, Majestic publicity expert.

Another Fifteen-Cent Recruit.

Portland.—The Crystal theater, Mrs. Hudson manager, is the latest suburban house to go to fifteen cents, part of the time anyway. Most of the representative suburban theaters have now gone to fifteen cents for several nights a week if not for every night and there seems no reason why fifteen cents should not be the prevalent price soon.

With Oregon Road Men.

Portland.—Ed. I. Hudson, traveller for Goldwyn, was a recent caller and reported a good trip into the Eastern territory.

Verne Schubach, with Universal, who usually makes the Eastern territory, has been assigned to cover Southern Oregon. Sol Baum, manager for Bluebirds, has gone to Seattle to some missionary work in that vicinity.

Joe Baum, salesman for Universal, has taken charge of the big poster department of the Portland office for the purpose of systematizing it.

Cheyenne Trade News Letter

By John C. Fleming, Box 273, Cheyenne, Wyo., with the Wyoming Tribune.

Rushing New Theater.

CHEYENNE, WYO.—Work is being rushed on the new Moore and Greaves theater, which will be the largest picture play and vaudeville house in Wyoming. Immediately upon the decision of the court, which ousted them from possession of the Atlas theatre here, Messrs. Moore and Greaves issued orders to the contractor to rush the new building to completion as rapidly as possible. It is now anticipated that the new house will open about April first or fifteenth. Mild weather in Cheyenne has made it possible for this theater to be built during the winter months.

Green River Theater Sold.

Green River, Wyo.—The Rex theater here has been sold by Mr. and Mrs. Chapman to Charles G. Johnson and W. E. Brown. The Rex will run pictures under the new management.

Sidney Theater Sold.

Sidney, Neb.—Mr. Charles McCreery has disposed of the U. S. A. theater to O. W. Brewer, the deal having been made last week. Mr. McCreery visited Cheyenne and other Wyoming points in search of a future location.

Another Theater for Glenrock.

Glenrock, Wyo.—Work has begun on the excavation for the second theater in Glenrock. Glenrock has one of the largest and wealthiest communities in Wyoming surrounding it and the success of this second theater, which will be running in another month, is a foregone conclusion. Glenrock is situated in the heart of the Big Muddy Oil field, the second largest in the state.

Returns to California.

Cheyenne, Wyo.—Carl Ray, principal owner of the Amuse theater, has returned to his home in Los Angeles. Mr. Ray arranged for the booking of many big pictures before he left Cheyenne. He expects to return to attend to business matters in May.

TO EXHIBITORS.

If you are doing something new and interesting at your theater let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

Baltimore News Letter.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Maryland Censors Ban "Song of Songs."

THE Parkway theater, 3-9 West North avenue, is one of the most select theaters in Baltimore. One has but to visit it once to realize this fact. And Bernard Depkin, Jr., the supervising manager of the Parkway Theater Company interests, is a most discriminating man when it comes to being particular about screening pictures for his clientele. All this we know from personal experience. Therefore it is stated because of the fact that Paramount's "Song of Songs," with Elsie Ferguson, has been banned from being shown in Maryland, according to the report, and for this reason Mr. Depkin was obliged to replace this feature, which was booked to be shown at the Parkway during the first three days of the week, beginning February 18, with another production of the same producing company.

Nat Glasser Returns from South.

Baltimore.—Nat Glasser, the popular representative of the Select Pictures, covering the Baltimore territory, returned last week from a trip through North Carolina and was very enthusiastic in his report of business conditions in that district.

Liberty Theater Opens at Camp Meade.

The Liberty theater, at Camp Meade, was opened Monday night, February 18, the attraction being "The Princess Pat." Mrs. Newton D. Baker, wife of the Secretary of War, sang with great feeling the stirring, patriotic song, "Uncle Sam." The words were flashed on the screen and the soldiers, numbering three thousand, joined in.

The Liberty theater has a seating capacity of about 2,600 with standing room for about 400. C. M. Barton is the manager, and it is understood that Sunday shows will be in vogue.

Children's Matinees at Schanze's.

Baltimore.—On Saturday, February 23, a new policy was inaugurated at Schanze's theater, Pennsylvania avenue, at North, by Dr. F. W. Schanze, the proprietor, in arranging for special morning matinees for children. On each Saturday morning at 10.30 a. m. a special program will be arranged. At the first performance Madge Evans, in "The Little Duchess," was the feature.

Baltimore Personal Notes.

Guy L. Wonders, manager of the Wilson theater, and vice-president of the American Exhibitors' Association, was on the committee which made a special Smileage book drive at the St. Valentine's dance at the Elk's hall on Thursday night, February 14.

Lou-Tellegen was lavishly entertained while in Baltimore during the week of February 25 at the Peabody Art Galleries, and later addressed the Vagabond Players.

Guy Brandt, who was one of the most popular film men in Baltimore and acted for some time as representative for the K-E-S-E, left civilian ranks some time ago to become a member of Uncle Sam's fighting forces at Camp Meade. He is now a corporal in his company.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

Reserve Shows for Pennsylvania Theaters

Philadelphia Triangle Office Has Set Aside Emergency Shows—Will Be at Certain Specified Theaters—Available for Any Manager.

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—W. J. Hagerty, manager of the local Triangle office, just returned from a trip through the territory and found express conditions deplorable. As a means of protection for the exhibitors Mr. Hagerty arranged a circuit of shows so exhibitors would not be disappointed in case the express companies failed to make deliveries on time. These emergency films have been left in the care of certain exhibitors so that any exhibitor in the circuit may, upon the non-arrival of his pictures, use them, it being immaterial whether he books with the Triangle or any other exchange. All the exhibitors visited up the state were extremely jubilant over the new order allowing them to reopen on Tuesdays, thereby assuring them of a much brighter future.

W. D. Neilds Will Run Two Scranton Theaters.

Scranton.—W. D. Neilds, formerly manager of the Victoria theater, in Baltimore, arrived here last week to take charge of the New Majestic and Mt. Carmel theaters. Both houses are showing pictures in conjunction with vaudeville.

Fox "Les Miserables" Goes Big.

Philadelphia.—General Manager F. W. Buhler, of the Central Market Street Amusement Company, is greatly elated over the tremendous success following the presentation of Victor Hugo's "Les Miserables," the Fox production, now entering its second week at the Victoria theater. Upon several occasions the attendance has been so great that hundreds failed to gain admission.

Will Show New War Films.

Philadelphia.—Motion pictures of the American troops in Europe, owned by and loaned for the occasion by Barclay H. Warburton, will be shown for the first time in Philadelphia at a patriotic entertainment to be held Wednesday, Feb. 20, at the Lu Lu temple, in aid of the Allies' forces.

Jack Delmar Will Supervise the Rivoli.

Philadelphia.—Jack Delmar has been appointed as supervising manager of the Rivoli theater by the Stanley Company.

A. S. Kirkpatrick a Pleased Visitor.

Philadelphia.—A. S. Kirkpatrick, sales manager of the Mutual home office, visited the local branch exchange and was greatly pleased with the reports on increased business in general. Jerome Safron and George Ross report that they have closed with the majority of the leading theaters throughout their Pennsylvania territory for the popular Mutual Screen Telegram.

Robert Vandergrift Found Dead.

Philadelphia.—Robert Vandergrift, a well known film salesman of this city, was found dead in his apartments on last Monday. The case is reported to be a mysterious affair, which is expected to be cleared up soon.

Brad. P. Jones Becomes Benedict.

Philadelphia.—Following the promotion of William Carter from treasurer to the manager of the Stanley theater, announcement is made of the marriage of Brad. P. Jones, his assistant, which took place on Sunday, Feb. 17. A romance which start-

ed last November between Mr. Jones and Miss Marie E. Cox, organist of the Great Northern theater, turned out happily for the bridegroom, who is now being congratulated by his friends.

"House of Hate" Announced.

Philadelphia.—Pathe announces that the serial "The House of Hate," is being eagerly sought after here, and especially so because of the fact of the reappearance of the favorite star, Pearl White, who will be supported by Antonio Moreno.

Lightless Nights Continue.

Philadelphia.—Lightless nights, six nights a week, are to continue indefinitely in this city, by order of the fuel committee, although the order for the Tuesday closing of the theaters has been rescinded.

Capital City News Letter

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

S. J. Mayer Becomes Pathe Manager.

WASHINGTON, D. C.—A reorganization of the executive force of the local Pathe office has just been completed. S. J. Mayer, who has for some time been serving as an assistant to D. F. O'Donnell, manager of the exchange, has succeeded Mr. O'Donnell in that position, while the Baltimore branch, formerly in charge of Frank J. Spurrier, will be under the management of a Mr. Ruckert, formerly with the Newark office of the Goldwyn corporation.

Mr. Mayer, who has been in Washington about five months as booker and assistant to Mr. O'Donnell, has been in the business about eight years, starting in with Pierce & Scheck, of Baltimore. When that concern was secured by the General Film Company, he came to Washington to work in the local branch, of which he soon became manager. After being connected, successively, with the Mutual, the General again, the Universal, World and Vitagraph, he joined Pathe and came to the local office.

Other changes in the office include the promotion of Robert Folliard to the position of booker, and that of Joseph Kushner to assistant booker. H. A. Dixon, branch cashier, is succeeded by M. A. Zama, formerly in the Philadelphia office, and Frank Kinney, assistant cashier in New York, will become cashier of the Baltimore branch.

Getting Permits to Repair Theaters.

Washington, D. C.—At the building inspector's office it looks very much as though spring has actually arrived, for permits are being issued by that office to the theater men to do their usual spring cleaning and repairing. One of these permits goes to Tom Moore for the Garden theater, involving additional renovation to the extent of \$200. Marcus Notes gets two permits, one to repair the Empress, the other to remodel the building at 318 Ninth Street, Northwest, for use as a theater. This new project involves an initial expenditure of \$11,000. Plans for the new theater are being prepared by Frank G. Pierson. The contractor is D. E. Nicol.

Tom Moore Takes a Holiday.

Washington.—Tom Moore, owner of the Moore string of theaters in this city, with Mrs. Moore and a party of friends will spend a few weeks in Florida.

NOW READY

**THE NEW
HELEN GARDNER**

CLEOPATRA

THE STORY MAJESTIC, MAJESTICALLY TOLD
OF THE NOBILITIES OF A GREAT WOMAN IN
CONTRAST TO THE DISTORTED NOTIONS,
COMMON ENOUGH, OF HER WICKEDNESS.
UNQUESTIONABLY CHARITY WILL COVER
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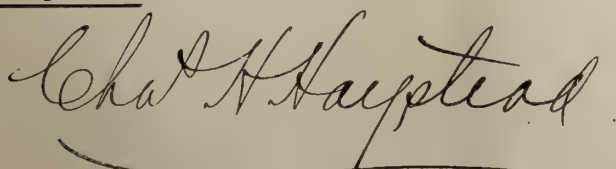
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Critical Reviews and Comments

Upon Current Productions

"REVELATION."

Nazimova in Seven-Part Metro Production Discloses Superb Art and Carries Appealing Story to Triumphant Finish.

Reviewed by Edward Weitzel.

ALL those who witnessed Nazimova in the screen version of "War Brides" are aware of the intensity of feeling at her command. It remained for "Revelation" to show the range and perfect control of her art. The seven-part photoplay adapted from Mabel Wagnalls' novel, "A Rosebush of a Thousand Years," and produced by Metro Pictures Corporation, is a fine vehicle for the display of this ardent Russian woman's electric acting. The story has romance, idealism, beauty of thought and dramatic strength. It suffers an unnecessary slackening up of its action, near the close, by the retention of a superfluous portion of the printed story, but most of the picture is of so high an order of merit and is acted with such superb art by the star that it outranks ninety per cent. of representative screen products.

"Revelation" is the story of Joline, an artists' model, who is first shown in a Paris cabaret of the Latin Quarter, dressed as a Bacchante, performing a mad dance, while an unknown American artist makes a furtive sketch of her. The girl offers to pose for him and the resultant picture brings the artist fame and wealth. Joline goes to live with him and deserts her former lover, an Apache named Duclos. The theme is one of suffering and the redemption of a woman's soul. A beautiful legend concerning a rosebush in a monastery garden and the Madonna brings about Joline's reformation. The repentant girl gives her all for the benefit of others, and leaves the artist and her life of gayety and ease. After the breaking out of the war the artist enlists in the army of France, and the two meet again. Joline finds him wounded and unconscious on the battlefield and has him borne to the old monastery, now a hospital, to which she is attached as a Red Cross nurse. The aged prior, who knows her history and understands how complete has been her expiation, helps her to nurse her lover back to health, and unites them in marriage.

The many telling incidents and subtle sidelights that help to give clearness and interest to the story are introduced with uncommon skill. An exception is the pursuit of Joline by the Count after she leaves the artist. Had this been eliminated and Duclos' final scenes been built up, the balance and grip of the plot would have been practically flawless. The first four parts are almost unique in the steadiness of their hold and the diversity and fascination put into a simple story made fine and forceful by its truth to life. As director of the picture George D. Baker's share in such a result is an important one. He has accomplished his task with sympathy and complete appreciation of its artistic needs. Maxwell Karger is credited with having personally supervised the production.

As to Nazimova, a new and brilliant screen star has arisen. Since the making of her first picture she has mastered every detail of photoplay technic. Her own force of character and intellectual equipment have already carried her far in the spoken drama, and she takes her rightful place among the leaders of the silent stage before "Revelation" comes to the

IN THIS ISSUE.

The Great Adventurer (Pathe).
His Generosity (Metro-Drew).
Revelation (Metro Special).
The Spurs of Sybil (World).
Cavanaugh of The Forest Rangers (Vitagraph).
Ruggles of Red Gap (Essanay).
The Rough Lover (Bluebird).
Wild Women (Universal).
The Weaver of Dreams (Metro).
Four King Bees, The Rogue, The Orderly, His Day Out, The Stranger, The Shoes That Danced (Triangle).
Heiress for a Day (Triangle).
The Shuttle (Select).

end of the first reel. The quick temper, reckless spirit, elfish love of mischief and warm heart of this volatile girl of the studios are indicated with surprising ease and firmness. Disguised as an impudent young porter, she wears the clothing and the manners of the character with a saucy air that convulses the beholder. A moment later, garbed as the Holy Mother, she checks the laugh instantly and excites only profound reverence. She is shown, half mad with jealousy, trying to tear to pieces a model who has come to pose as the Madonna in her place; but the light that looks out of the eyes beneath her nurse's cap is that of a woman who has found her soul through sacrifice and bitter pain. She laughs and weeps, smiles and pouts, sins and suffers, as might the real Joline, and gives refreshing proof that the mission of an actress, even on the screen, is to act—not to pose.

Excellent impersonations are offered by Charles Bryan as Paul Granville, Frank Currier as the Prior, Syn de Conde as Duclos, Bigelow Cooper as the Count, and John Martin as Fra Augustine. Eugene Borden, Philip Sanford, True James, Dave Turner, Fred Radcliffe, A. C. Hadley and Hazel Washburn are also to be commended.

The atmosphere of the Latin Quarter, the monastery and the battlefields of France are reproduced with a perfection of illusion that makes them live again on the screen. Ray Smallwood was the photographer.

"CAVANAUGH OF THE FOREST RANGERS."

Vitagraph Blue Ribbon Feature Founded on a Hamlin Garland Novel Has Good Material in Badly Constructed Plot.

Reviewed by Edward Weitzel.

IT is easy to understand that an entertainingly written novel is a tempting bait for a scenario editor in search of new material. Such a find, however, often proves as difficult to land as a four-foot pike without the use of a net. "Cavanaugh of the Forest Rangers," a five-part Vitagraph Blue Ribbon Feature, released February 25, is such a novel. At least, the Vitagraph scenario department and Director William Wolbert have not succeeded in making a well constructed photoplay out of it. The story has good dramatic situations and interesting characters, but the screen version is a patchwork of odds and ends of plot stitched

together in anything but a skillful manner. Director Wolbert seemed more intent on securing a good supply of beautiful "long shots" than in turning out a closely knit bit of drama. Fine locations are desirable; so are fine china and damask at a feast; but it is the contents of the dishes that fill the material needs of the guests, and it is the well prepared human interest that satisfies the mental appetite of the screen fan.

Cavanaugh is a forest ranger, who tries to keep the peace between the cattlemen and the sheep herders at the time the government commenced to restrict the number of cattle on a certain amount of grazing land. The daughter of one of the cattlemen, now an outlaw, returns from being educated in the East, and meets the ranger. The two fall in love and Cavanaugh has plenty of chances to protect her from the rough characters of the district. He also befriends her father, and that misguided man expiates his sins by nursing a smallpox victim and dying of the disease himself.

The cast is efficient. Alfred Whitman as Cavanaugh, Nell Shipman as Virginia Whetherford, Otto Lederer as Ed Whetherford and Laura Winston as his wife head the list. Other members of the cast are R. Bradbury, Rex Downs, Joe Rickson, Hal Wilson, and Mrs. Hattie Buskirk.

"RUGGLES OF RED GAP."

Essanay Offers Holmes and Brilliant Cast in Breezy Seven-Part Comedy.

Reviewed by James S. McQuade.

IF every one who views "Ruggles of Red Gap" will be as well pleased and in as happy mood as I was at the close then Essanay, Taylor Holmes, and his able support will all become so enthused that they will immediately start on another venture that may prove to be still better. And it must be understood that Director L. C. Windom and the adapter of Harry Leon Wilson's story, Charles J. McGuirk, are also included in the list of those to whom praise is due.

Mr. Wilson's story offers so many fine types—both men and women, although the men have much the best of it—that the strength of the comedy is greatly intensified; besides, the strongly contrasted environments of gay Paris and Red Gap, of Arizona, increase the opportunities for mirthful situations.

Ruggles (Taylor Holmes) is the English valet of the Hon. George Vane-Basingwell (Lawrence D'Orsay), brother to the Earl of Brimstead (Charles Lane). The Hon. George is inclined to gamble, and ekes out an existence on a quarterly allowance paid him by the earl. As the comedy opens we find him in apartments in Paris with Ruggles, his devoted slave.

The Hon. George meets Senator Floud (Ferdinand Munier), of Red Gap, his wife (Lillian Drew), and Cousin Egbert (Frederick Burton); the Senator's brother, an irreclaimable American in matters sartorial, who prefers the store clothes of Red Gap to any that Paris can offer, and who never can take his seat at table without first straddling the chair. Senator Floud, who would rather play draw-poker than eat, induces the Hon. George to try his luck, with the result that he loses not only his money, but his trusted Ruggles as well; that worthy having been staked as a bet in the final game on the suggestion of the Senator, who knew that his wife had set her heart on securing the

valet's services so that he might redeem Cousin Egbert from his plebeian tastes. Soon afterward the Flouds leave Paris for Red Gap, where the story is chiefly laid, with the despondent Ruggles among their effects. And here I leave the continuation of the story to the screen.

Taylor Holmes and Frederick Burton are the great mirth-producers of the comedy. The types which they represent are in such striking contrast and they are so cleverly sustained that the spectator is always getting double measure when they are brought into close quarters. The quiet, sustained flow of the Ruggles action appeals to the more subtle conception of comedy, while the Cousin Egbert type is all on the surface, and is caught in a flash.

Lawrence D'Orsay's Hon. George is a fine characterization, immaculate in detail. Virginia Valli as the Widow Judson, whom Ruggles makes his own, for better, for worse, realizes all the possibilities of the character. Edna Phillips Holmes (Mrs. Taylor Holmes) makes a dashing Kate Kenner, the leader of the Bohemian set in Red Gap, who wins the heart and title of the Earl of Brinstead, much to the chagrin of the Hon. George, who had selected her for himself. And, by the way, the Earl of Brinstead finds in Charles Lane a fitting double. Mrs. Effie Floud, Senator Floud, and Marie Pettingill, Mrs. Floud's mother, are ably impersonated, respectively, by Lillian Drew, Ferdinand Munier, and Rose Mayo.

The release will be made through the George Kleine System sometime around March 1.

"HIS GENEROSITY."

Metro-Drew Comedy in Which the Male Lead Camouflages Tight-Wad Propensities.

Reviewed by Margaret I. MacDonald.

AN AMUSING situation combined with the best of direction and the inimitable Sidney Drews usually brings about good effects. "His Generosity" is no exception to the rule, but we have to confess that no one but Sidney Drew could get away with as meagre a situation as presented in this comedy and bring home as many laughs. It is a case of the comedian winning, and not the comedy.

Henry Mason was a tightwad—so named by his better half. And so disgusted was she with his repeated refusals to obey the formalities of the tipping system that when she is invited to accompany him on a business trip to New York she refuses. A bright idea strikes Henry, which is the reason for his fearless declaration that if she will only consent he will squander a million quarters. The trip is taken and Polly is delighted with the change that has come over Henry, who has become abnormally generous with his tips. The illusion is dispelled, however, and Henry is forever disgraced when, on his return home, the cabby gives away the secret of the distribution of a number of German coins which Henry had taken the opportunity to get rid of.

"THE GREAT ADVENTURE."

Five-Reel Pathe Play, from Story by Henry Kitchell Webster, Features Bessie Love in Leading Role.

Reviewed by Robert C. McElravy.

THIS feature offering tells the perennial story of the young girl who comes to the city to win fame on the stage. But it is trimmed up with new frills and gives some interesting and lifelike glimpses of affairs behind the footlights and in the wings.

Bessie Love appears as "Rags," the country girl with theatrical aspirations. In this instance she does not dare the city alone, but her aunt, very interestingly portrayed by Flora Finch, accompanies her. The aunt has faith in Rags' aspirations, and risks the money she has saved up for "funeral expenses" in the exploit.

The plot is slight in structure, and con-

tains little that is novel. Much of the interest is found in the engaging personality of Rags. She first meets Billy Blake, a chorus man, with whom she immediately falls in love. This part is assumed by Chester Barnett. Billy hears her story, and advises her to hold up a stage manager for whom he is working. Rags takes his advice literally, and appears before the manager with a pistol, demanding that he give her employment. This highly improbable scene carries with sufficient humor to get it over. Various other scenes also have an enjoyable spice of comedy.

In the course of the story, Rags substitutes for the leading lady and makes good. The male star, an actor named Sheen, admires her, and tries to win her. But Rags sticks to her first lover, Billy. The latter rescues her from drowning at the beach after Sheen has proven himself helpless.

"WILD WOMEN."

Harry Carey Appears in Five-Reel Universal Feature, a Cowboy Yarn of Amusing Type.

Reviewed by Robert C. McElravy.

ANOTHER "Cheyenne" Harry number featuring Harry Carey in his most popular role. The story this time is an imaginative invention not strictly original, but carried out in an enjoyable way. The hero is surrounded by a bunch of cowboy friends, all ready for any sort of adventure. Their chief adventure in this subject occurs in Harry's bibulous dream, but the boys are all in it, and the "wild" women also, though the latter are not wild enough to be alarming.

The tale commences on the Circle-L ranch, where Harry gets a bid to take part in a forthcoming rodeo. He insists on taking his friends along, and they all leave the ranch much to the disgust of the boss. Harry takes part in the events, which include steer roping, and wins considerable prize money.

Following the rodeo he takes the boys out for a party at a Hawaiian cabaret. They indulge too freely, and, after watching the Hawaiian dancers for a time, all fall asleep. Harry's dream is pictured. In this they are shanghaied by a lumber schooner and put to scrubbing decks by the captain and his mate. A mutiny takes place, the ship takes fire, and they float on a raft to a native isle. Here the queen takes a fancy to Harry, but he prefers her daughter. Just as he thinks he has won her he wakes up.

Others in the cast are Vester Pegg, Martha Mattox, Molly Malone, and E. Van Beaver. The story was written by George Hively, and produced by Jack Ford.

"THE WEAVER OF DREAMS."

Viola Dana's Delineation of Jilted Girl Makes Metro Picture Noteworthy.

Reviewed by Hanford C. Judson.

ONE powerful situation in the hands of a competent player like Viola Dana saves many a picture from the trivialities and inconsistencies that otherwise would have trampled it into the commonplace. The recent Metro production, "The Weaver of Dreams," made by B. A. Rolfe, and with Viola Dana in the leading role, is a picturization of Myrtle Reed's novel of the same title. This authoress possesses a sentimentality that goes most popularly in a book, but that needs careful handling to be wholly acceptable in a picture where everything is seen at once, as it were, and vividly where the contrasts are real and sharp, and where what goes before most decidedly affects what follows.

The picture makes an excellent offering. Viola Dana's presentation of the central character, a girl worthy of soul who is jilted by her fiancé for a bit of pink and white nothing, will win sincerest commendation. It is praiseworthy indeed, but the plot has its weaknesses, and when dealing with romance one ought to be particularly careful in the small things. Viola finds a pretty pair of silk stock-

ings on her porch one morning, and tells Margery (Mildred Davis) about them. "Oh, yes they are mine," say the bit of pink and white, "Martin (Russell Simpson) and I were shopping, and we left them there by mistake." She fails to ask Viola for them; one thinks they were left there with a malign purpose. Viola begins to think something is wrong. Soon she sees, and knows it. Then there's a dropped letter, and because a dog picks it up and takes it to Viola doesn't make it more convincing. A dog is a present fad in pictures, and ought to go out. Then some of the subtitles, especially the one in which Viola confides to Margery's uncle all her most intimate poetic dreams, hurts. She tells him about the "little voices around the fireplace" and that sort of thing. There are girls who would do that, but it is just a little out of taste.

This uncle is a cripple, and never leaves the house. He is mourning a broken love. Viola, in the picture, has an aunt, a delicately pretty old lady who is cynical, and has for her motto that all men are faithless. Her life has been embittered. Once she had been in a train wreck and had fallen in love with the man pinned down near her, and he had never come for her again. She didn't know his name. At the picture's close we find that these two are the lovers of the train, and find each other. Now this love story is provocative of mirth in the frivolous on their way home from the show.

"THE ROUGH LOVER."

Five-Reel Bluebird Offering of Farcical Type Provides Franklyn Farnum with Dual Role.

Reviewed by Robert C. McElravy.

THIS light, farcical subject is a little out of the ordinary run of Bluebird subjects. Franklyn Farnum is cast in a double role, one that of a mild-mannered student, and the other that of a prizefighter. The identity of these very different characters becomes mixed, and a number of amusing situations result. The scenes give opportunity for some good examples of double exposure photography.

Mr. Farnum has no great demands made upon him in either of the roles he assumes, but he succeeds in differentiating them so well that there is never any confusion in the minds of the observer as to which character he is watching. He appears first as Richard, who has but two passions in life; one, his desire to master calculus, and the other to win the love of Helen. The girl returns his love, but wishes he were less fond of study.

The scenes occur on a beach, and Richard is suddenly made the object of attention by a countess with nothing to occupy her mind but an uninteresting, though jealous, husband. She pursues Richard, who tries to avoid her in every way. Finally he dives into the water, and pretends to have been drowned. At this moment, "Breeze" Bolton, his double, turns up. The countess gets after Breeze, who is challenged to fight a duel by the count. Richard again appears just as the duel is being arranged, and is forced into it. His mother, thinking he is dead, is holding spiritual seances, at one of which the prizefighter appears. The situations are complicated in the usual farcical manner, and will undoubtedly please lovers of this sort of entertainment very much.

Juanita Hansen is attractive in the role of Helen; others in the cast are Catherine Henry, Fred Montagu, and Martha Mattox.

"THE SPURS OF SYBIL."

Alice Brady in Five-Part World Feature Directed by Travers Vale Is Heroine of Mildly Interesting Story.

Reviewed by Edward Weltzel.

LOUISE WINTER is the author of "The Spurs of Sybil," a five-part World picture directed by Travers Vale, in which Alice Brady acts an adventurous young woman of wealth, who starts out to earn her own living for one year. Ar-

living in New York, she engages a room at an expensive hotel and then attempts to find a situation before the hundred dollars in her pocketbook is all spent. She is soon reduced to a backroom in a cheap boarding house and would have fared badly but for a lucky accident that brought her to the notice of a good looking young doctor, who falls in love with her at first sight.

Sybil does not collect any formidable looking spurs during her adventures, but attracts the attention of a pair of rogues—one a worthless young rounder, the other a handsome vampire of middle age, who directs a fashionable gambling hell, and is in danger of meeting the fate so often reserved for heroines of the poor but virtuous brand. The doctor is always around when needed, however, and is rewarded by discovering that the girl he has fallen in love with is not a beautiful but wicked young crook whom he must reform, but a perfectly innocent girl of excellent family and ample fortune.

There is more mildly interesting incident than stirring dramatic action in "The Spurs of Sybil," but it is free of all objectionable features and has its place among the staple products of the screen.

Alice Brady fills every demand made upon her by the character of Sybil, and is well supported by John Bowers as Dr. Ross Alger, John Davidson as Paul Berwick, Iseth Munro as Mrs. Alva Penfield, Justine Cutting as Aunt Annabelle, Eugene Woodward as Oleander Berwick, Herbert Barrington as a detective, and Richard Clarke as the doctor's assistant. Photographed by Max Schneider.

"THE SHUTTLE."

Constance Talmadge in Select Screen Version of Burnett Novel Is as Attractive as Ever.

Reviewed by Edward Weitzel.

SO skilled a writer as Mrs. Frances Hodgson Burnett is always interesting, but "The Shuttle" is not her best piece of fiction, and the screen version, made by Margaret Turnbull and Harvey Thew, is not an improvement on the original. It offers, however, an opportunity for Constance Talmadge to play an engaging type of American girl who gets the better of a particularly offensive specimen of the English nobility. The "bounder" has married the sister of Bettina Vanderpoel for mercenary reason, and made her life a torment by his brutality and neglect. The Vanderpoels are very wealthy, and Bettina, suspecting all is not well with her sister, goes to England to visit her. She finds Lady Mount Dunstan living in terror of her husband, and the ancestral estate crumbling to ruin. Bettina puts sufficient American dollars into immediate circulation to start thorough repairs, and her brother-in-law rewards her by trying to destroy her reputation.

Another run-down-at-the-heel English nobleman lives next door to Mount Dunstan, but is of an entirely different stamp. He falls in love with Bettina, but will not tell her so for fear of being taken for a fortune hunter. An epidemic among the poor people of the locality shows Bettina what a fine fellow Sir Nigel is, and, being an American girl and accustomed to having her own way, she sees to it that her wealth does not stand in the path of another international marriage. The story is not an easy one to picturize, and the character of an American typewriter salesman seems lugged in, although found in the book. Rollin Sturgeon has succeeded reasonably well in preserving an English atmosphere to the scenes, and a competent cast do justice to their several roles.

Little Miss Talmadge is quite as charming as ever, and plays Bettina with the same delicate but careful art that distinguishes all her screen impersonations. The supporting company are cast as fol-

lows: Rosalie Vanderpoel, Edith Johnson; Reuben Vanderpoel, E. B. Tilton; Mrs. Vanderpoel, Helen Dunbar; Sir Nigel Anstruthers, George McDaniel; Lord Mount Dunstan, Albert Roscoe; Penzance, Thomas Persse; Ughtred Anstruthers, Edward Feil; G. Selden, Casson Ferguson.

FOUR KING BEES.

Billy West Is Featured in "The Rogue," "The Orderly," "His Day Out" and "The Stranger" — Good Slap-Stick Comedies with Many Laughs.

Reviewed by C. S. Sewell.

BILLY WEST in the four latest King Bee comedies, each two reels in length, fully sustains the reputation gained in his earlier productions. Probably the best of the lot is "The Orderly," although "The Rogue" runs it a close second. All abound in slapstick comedy situations and contain a number of laughs. Others in the cast include Babe Hardy, Beatrice Joy, Ethel Burton, Leo White and Rosemary Theby.

In "The Orderly" the action takes place in a sanitarium, and Billy is cast as a disorderly orderly. He indulges in such pranks as putting a bulldog in a patient's bed in place of a hot water bottle; scrubbing the floor by attaching brushes to his feet; placing ice in another patient's bed to reduce his temperature, and giving still another patient a foot bath under somewhat embarrassing circumstances.

"The Rogue" starts out with Billy breaking dishes. He then wanders into the street, is run over by an automobile operated by a pretty girl who takes him to her home, where he lands in soft. Father throws him out of the window, but later in a thief chase he lands back in the house and unwittingly is instrumental in landing the thieves and is acclaimed as a hero.

Billy in "His Day Out" is cast as "A Loose Nut" who has escaped from an asylum. In following a pretty girl he lands in a barber shop and has some amusing experiences with the customers, including the shaving of a tramp by means of a vacuum cleaner, and when he refuses to pay Billy reverses the machine and puts the whippers back on the tramp's face. He also trims the mustaches of all the customers to look like his own, which aids him in escaping detection at the barbers' ball.

In "The Stranger" Billy arrives in the desert in time to rescue beauty in distress from the hands of two bad men. He goes into the mining town, pawns his donkey to buy food, has an amusing experience with hot tamale and chili con carne; gets into the pawnshop again, secures his donkey and again rescues the girl from the hands of the villain, Babe Hardy, whom he subdues after a comic fight, and finally becomes a resident of the town.

There is much rough and tumble comedy in all of these pictures which should bring many laughs, and in "The Rogue" there is some particularly good comedy work with a white mouse.

HIGH-MARK TRIANGLES.

"The Shoes That Danced," Featuring Pauline Starke, and "Heiress for a Day," with Olive Thomas.

Reviewed by Edward Weitzel.

ADAPTED from a magazine story by John A. Morosco, "The Shoes That Danced" is a five-part Triangle production that tells a truthful and absorbing tale of life in New York's lower west side. Picturized by Jack Cunningham, and photographed by Pliny Horne, the play has been ably directed by Frank Borzage, and the cast contains no weak spots. Pauline Starke as Rhoda Regan again gives conclusive proof that she is one of the most artistic and dependable young actresses the screen has. She presents a figure that is instantly recognized, and not one false stroke marks

her work. The true-hearted little shop-girl who sticks to the man she loves through thick and thin and forces him to give up his position as a gang leader and turn honest becomes wonderfully human and appealing as impersonated by Pauline Starke. The young woman has personality, fine emotional powers, and is absolutely without mannerisms or any indications of self-consciousness.

Gang life in New York has long been an interesting topic in fact and in fiction. In "The Shoes That Danced" the murder of the leader of the Hudson Dusters by the captain of the Cherry Hill gang starts a police hunt that involves the Harmony Boy in the crime, and he is only saved from a "frame-up" by the devotion of his sweetheart, who dances nearly all night with another man at a masquerade in order to throw the police off the trail. The situations have the force of real drama, and make the picture a high-mark production.

Wallace McDonald as the Harmony Lad contributes a clever study of a familiar type, and acts with much quiet force. Dick Rosson as Stumpy Darcey, Anna Dodge as Mrs. Regan, Lydia Yeamans Titus as Mother Carey, Edward Brady as Wedge Rarker, and William Dyer as Hogan are the remaining players in the excellent cast.

"Heiress for a Day."

Olive Thomas does what is, perhaps, the best work of her screen career in "Heiress For a Day," a five-part Triangle comedy written by Henry Albert Phillips, scenario by Robert F. Hill, and directed by Jack Dillon. The story is the not unusual one of the young girl who is led to suppose that she has been left a large fortune, and who, after "basking in the smiles of society" and running head over heels in debt, discovers she is penniless. In this case, however, the author has not been hard hearted, but provides his heroine with a wealthy husband and a fortune of her own before the end of the last reel. The theme has been so brightly handled and is so full of neat and amusing bits of business that it furnishes good, healthy amusement all through the picture.

Assisting Olive Thomas are Joe King as Jack Standing, Eugene Burr as Spind-thrift, Graham Pette as Old Hodges, Lillian Langdon as Mrs. Standing, Mary Warren as Grace Antrim, and Anna Dodge as Mrs. Rockland. Steve Norton was the photographer.

COMMENTS ON UNIVERSAL PICTURES.

A FLYER IN FOLLY (L-KO), March 6.—A very funny two-reel comic, featuring Gale Henry and Hughie Mack. They appear as a married couple, whose dream of true love is upset by an intrusive gas man and other flirtatious individuals. Trick photography is employed in a laughable way several times and a number of the situations are unusually good.

THE SWING OF DEATH (Universal Special), March 9.—Episode No. 5 of "The Bullseye." This instalment is full of eventful action. North inflicts a slight wound on Cody with a gun shot, and later kills the ranch owner, Clayton. Sweeney's gang rustles both sheep and cattle, bringing on fresh warfare between the opposing plainmen. Eddie Polo, as Cody, makes a daring swing from one cliff to another on a rope tied to a tree. The instalment is a strong one.

MYSTERY SHIP, No. 15 (Universal Special), March 9.—This instalment adds much to the already very strong interest in this novel serial. The action centers about the secret "camouflage" formula stolen from the Mystery Man. Jack is tortured by the spies to obtain information about the formula. Later Gaston and Betty are drugged at a reception and the girl kidnapped by Russell, her former fiancé. The title of this episode is "The House of Trickery."

(Continuation of Comments on Universal Productions on page 1412.)

Comments

Bluebird Photoplays, Inc.

THE ROUGH LOVER, Feb. 25.—A five-reel subject, in which Franklyn Farnum plays a dual role. He appears first as a mild-mannered student and later as a prize fighter. The two characters get their identities mixed. The situations are of a farcical sort and are amusing in a light, enjoyable way. Reviewed at length elsewhere.

Christie Film Company.

MUM'S THE WORD (Christie Comedy).—There is a novel farce situation in this film that makes it a good offering. Bobby can sing, and it gives him an advantage with the girls, especially with a particular one even over the rich rival. Bobby is unlucky at poker and will play so he gets deeply in debt and risks his voice for twenty-four hours against a \$500 bill. He loses and cannot speak till the time is up. Then the rich rival makes hay, but difficulties ensue and Bobby is up in time to get the girl after all.

THE NIGHT OF HIS LIFE (Christie Comedy).—Youthful bridegroom to be is given a party by his friends the evening before the marriage and he looks for about ten too many minutes on the wine when it is red. Complications ensue that make a lively farce. The liveliness, the personality of the players are the assets of the film. Its story will bear criticism; but it is not displeasing.

IN THE DARK (Christie Comedy).—A farce film that is lively and is played by pleasing actors of which Bobby Vernon and Ethel Lynn hold the leading parts. It will serve as an acceptable offering. It will be liked by most even if it is not remembered a few hours after the show. Anyway, these Christie Comedies take one's mind off all kinds of work-a-day worries.

CIRCUMSTANTIAL EVIDENCE (Christie Comedy).—Two or three well used situations are put together in a new way in this farce to make a reasonably interesting and amusing picture. We have the wife's brother, of whose presence she dare not tell hubby, and we have the overheard plot to poison "him," which hubby thinks refers to the man of the house who is potentially worth his insurance and which really refers to the ending of a play the wife is writing.

Fox Film Corporation.

ARE MARRIED POLICEMEN SAFE? (Sunshine), Feb. 17.—A rough and tumble comedy which the audience at the Strand theater, New York, seemed to enjoy. The story of the comedy seemed to hinge around the love affairs of a couple of married policemen who tried to marry other wives and were foiled in the attempt with the appliance of much horse play. Some original business has been inserted in this comedy along with much that is old, and, considerable that is unrefined.

Greater Vitagraph, Inc.

CAVANAUGH OF THE FOREST RANGERS, Feb. 25.—A Vitagraph Blue Ribbon Feature, this five-part picture is from a novel by Hamlin Garland and was directed by William Wolbert. The material is all right, but it is not well put together. Alfred Whitman and Nell Shipman have the leading parts. A longer review is printed on another page of this issue.

THE CAVERN OF HORROR, March 4.—The eleventh episode of "Vengeance—and the Woman" shows the escape of the hero and his wife from the cavern and ends

with a series of explosions that toss human beings about in the air in the most reckless manner. Lovers of melodrama will be delighted with the stirring events shown in the number.

George Kleine System.

RUGGLES OF REDGAP (Essanay), March 1.—This production can be highly commended as a most enjoyable comedy. It is in seven parts. Taylor Holmes, Frederick Burton, Lawrence D'Orsay, Virginia Valli and other capable players are in the cast. A detailed review appears on another page.

Metro Pictures Corporation.

THE WEAVER OF DREAMS (Metro), Feb. 18.—A five-reel picture made by B. A. Rolfe and with Viola Dana in the role of a young lover jilted in the midst of her poetic dreams and left to fight her disappointment alone. Her sincere work in the character is the big thing in the film, and it is an excellent offering on account of it. She gives a beautifully delineated picture of human tragedy. The plot and direction, including one or two of the subtitles, are not without the blemish of awkwardness; but these are more than redeemed by the leading woman's splendid acting. See elsewhere in this issue for a longer notice.

HIS GENEROSITY (Drew), Feb. 25.—An amusing comedy with the Sidney Drews featured. Henry Mason, the husband in the story, puts one over on his wife when in a seemingly generous mood he tips lavishly in a New York hotel with a number of souvenir German coins. A full review will be found elsewhere.

REVELATION (Metro).—One of the strongest pictures yet produced, this seven-part version of a novel by Mabel Wagnalls offers Nazimova, the celebrated Russian actress, a part in which she shows the regeneration of a woman's soul with remarkable power. It is gripping from start to finish and filled with laughter and tears. A fine production. A longer review is printed on another page of this issue.

UNDER SUSPICION (Feb. 4).—Francis X. Bushman and Beverly Bayne are featured in this five-reel picture. It is a newspaper-crook-society drama adapted from a story, "The Woolworth Diamonds," and is not as interesting as some of the other pictures in which these stars have appeared. Reviewed at length in last week's issue.

"BROADWAY BILL" (Metro), Feb. 11.—A Harold Lockwood picture in five reels telling a sentimental story for young people mostly. It is a good, well made offering whose chief special merit is that it will more than probably please all the sentimentally inclined, of whom they are no lack. For a longer notice see another page of this issue.

AFTER HENRY (Metro-Drew), Feb. 18.—The title of this Drew comedy refers to the pride that Henry feels in having a portion of the rising generation named after him. He insists upon making each of the babies an expensive present, until his wife interferes. A friend catches the climax by naming her baby girl Henriette. Produced and acted in the effective Drew manner.

Mutual Film Corporation.

MY WIFE (Frohman), Feb. 18.—A five-part adaptation of a formerly successful Frohman play. Ann Murdock plays the stellar role with fine effect. In fact, she is very charming in the part of the young heiress who marries her guardian with the stipulation that she is divorced on the return of her real lover from the war. A full review of this picture will be found elsewhere.

THREE TIMES AND OUT (Strand, Feb. 12).—A prettily staged comedy featuring Billie Rhodes. The story of the comedy hinges around curing a young lady of flirting. This young woman loved to tease her sweetheart, leaving him repeatedly to flirt with other young men. Finally one evening at a ball when she has lured three admirers into asking to escort her home, her sweetheart puts a damper on her fun by enlightening the young men to the extent that she is left at the close of the evening to go home by herself. Very pretty and entertaining.

MISS CINDERELLA (Strand) Feb. 19.—A pleasing comedy featuring Miss Billie Rhodes. In it a young woman believing that a young man with whom she is in love desires to marry her for her money rents a room and poses as a poor seamstress while he is on a visit to her father. The young man, who has never seen the girl, makes good in the matter of befriending what he believes to be a poor girl.

Paramount Film Corporation.

WHO IS NUMBER ONE? No. 15 (Paramount), Feb. 4.—The final episode of "Who Is Number One?" gives a satisfactory and thrilling finish to a serial that has sustained interest. In this number Camille Arnot hearing of the attempted murder of Graham Hale by Raine realizes that for years she has listened to the lies of an unscrupulous man, and decides to return to her husband, Graham Hale. The secret of the story uncovered reveals the identity of "No. One" in the person of Aimee, the daughter of Graham Hale and Camille Arnot, who has been stationed in her father's house by her mother for vengeful purposes.

SOME PROFESSOR (Klever), Feb. 25.—A Victor Moore comedy in which he goes to a school for girls as a demonstrator of chattering calisthenics. Some amusing things happen between the professor and a young man who to be near his sweetheart in the school disguises as a female and secures the position of massaging the floors.

ONE MORE AMERICAN, Feb. 25.—George Beban, as the Italian proprietor of a Marionette theater on the lower East Side, New York, has a congenial role in this five-part Paramount picture produced by Jesse L. Lasky. The story is full of laughter and tears. It was reviewed at length on page 1269 of last week's issue.

IT PAYS TO EXERCISE (Mack Sennett), March 10.—A screamingly funny farce comedy featuring Chester Conklin. The scene of the story is laid to a large extent in theater at which a heavy weight demonstrates the health-giving effects of a certain gymnastic appliance. A full review will be found elsewhere.

MY FIRST (Paramount).—Another installment of the Benjamin Chapin "The Son of Democracy" series, this two-part picture shows Lincoln as a boy organizing a juvenile court and defending a colored lad who is charged with stealing a chicken. The number is full of humor and illustrates the Great President's early love of justice.

A PRESIDENT'S ANSWER (Paramount).—In this number of "The Son of Democracy" series Lincoln is shown saving the life of a young chap who had enlisted in the Confederate Army and had been captured and brought to Washington, where he had killed a guard. The boy was the son of an aged minister, an old friend of Lincoln's mother, and the President could not find it in his heart to let the father's plea for mercy go unheeded.

Pathe Exchange, Inc.

IN POVERTY'S POWER (Pathe), Feb. 24.—Episode No. 6 of "The Price of Folly" series. Ruth Roland and Frank Mayo appear as a brother and sister, who find themselves suddenly cast upon the world after losing a mining property in Mexico. They come to a city on the Pacific coast and, through a series of misadventures, both land in jail. There is but little plot to this number, though it will pass as a pretty accurate view of real life, buttered side down.

THE UNMASKING (Pathe), Feb. 24.—Episode No. 14 of "The Hidden Hand." There is an interesting twist in this number, which occurs in the last reel. Dr. Scarley has just taken the will away from Doris, when "The Hidden Hand" enters and takes the will from him. This development may surprise observers who have considered Dr. Scarley and "The Hidden Hand" as one and the same person, unless a confederate has been employed in these particular scenes.

DADDY'S GIRL (Pathe), March 3.—A five-reel subject, by John W. Grey and M. Ramirez Torres, featuring Baby Marie Osborne and a cast which includes many other children as well as grown-ups. She plays the daughter of a young couple who suddenly come into wealth. The father tries the fast life, but the child leads him back to his home again. This has a good juvenile interest, and many natural, home-like touches. The "Kid" show makes perhaps the strongest feature. The plot,

while rather slight, is consistently developed.

A GASOLINE WEDDING (Pathe-Rolin), March 3.—A comedy number, featuring Harold Lloyd. He breaks into love affairs of the Marquis de Much Chees, with his usual nonchalance, and carries the girl away in his car. This is not as strong as previous numbers, but is amusing in a characteristic way.

YELLOWSTONE — THE GEYSERS (Pathe), March 3.—One of the most interesting of the "Our National Parks" series. This pictures, in tints, the hot springs and geysers of the famous national playground. Many of the geysers are named and may be easily recognized by persons who have visited the park. A half-reel.

BUXTON — DEVONSHIRE, ENGLAND (Pathe), March 3.—On same reel with above. This is also in tints and gives a series of enjoyable views in the vicinity named in the title. Chassworth, residence of the Duke of Devonshire, is pictured; also quaint cottages and gardens.

THE GREAT ADVANTAGE (Pathe Play),—A five-reel number, adapted from a story by Henry Kitchell Webster. Bessie Love is featured as "Rags," a girl who comes with her aunt to the city to win fame on the stage. The plot is light and not particularly strong, though the picture has good entertainment value in its side-lights on theatrical affairs. The glimpses behind the wings are very interesting. Reviewed at length elsewhere.

Triangle Film Corporation.

HEIRESS FOR A DAY, March 3.—Olive Thomas is featured in this bright five-reel comedy-drama, written by Henry Albert Phillips. It is full of humorous incidents and has a pleasing love story. A longer review is printed on another page of this issue.

SHOES THAT DANCED, March 3.—Pauline Starke heads the cast of this five-part picture, which tells an interesting story of East Side life in New York and is excellently acted and produced. A longer review is printed on another page of this issue.

Universal Film Mfg. Corporation.

CURRENT EVENTS, No. 41 (Universal), Feb. 16.—Boy Scouts cutting timber for Uncle Sam in New Jersey, San Francisco celebration of new tunnel route, work of the food-saving army, Colonel Roosevelt recovering from operation, war side-lights, and newspaper cartoons, are leading features of this number.

WILD WOMEN (Universal Special), Feb. 25.—A five-reel offering, featuring Harry Carey in his familiar role of "Cheyenne" Harry. He wins some prize money at a rodeo and he and his friends celebrate after the event. Harry has a dream in which they all visit an island populated by natives, among whom are the "wild women." This is an amusing yarn, with entertaining imaginative touches. Reviewed at length elsewhere.

Advertising Aids for Busy Managers

IN THIS ISSUE

Amarilly of Clothes-Line Alley (Artercraft).
Daddy's Girl (Pathe).
Eve's Daughter (Paramount).
The Girl in the Dark (Bluebird).
The Girl With the Champagne Eyes (Fox).
An Heiress for a Day (Triangle).
Huck and Tom (Paramount).
The Midnight Trail (Mutual).
The Naulahka (Pathe).
Nobody's Wife (Universal).
The Shell Game (Metro).
The Shoes That Danced (Triangle).
The Song of the Soul (Vita-graph).
The Turn of a Card (Paralta).

"AMARILLY OF CLOTHES-LINE ALLEY."

Adolph Zukor Presents Mary Pickford in a Story of Real Life in the Avenues and the Alleys and the Events That Followed An Attempt to Mix the Two.

Cast.

Amarilly.....Mary Pickford
Terry McGowan.....Wm. Scott
Gordon Phillips.....Norman Kerry
Mrs. Stuyvesant Phillips...Ida Waterman
Colette King.....Margaret Landis
Mrs. Jenkins.....Kate Price
Bosco McCarty.....Thomas H. Wilson
Johnny Walker.....Fred Goodwins
Father Riordan.....Herbert Standing
The Story: Amarilly lived happily enough in Clothes-Line Alley, and her story would have been simple had she not rescued a

society man who gets knocked out on a slumming trip to the Midway, where Amarilly and Terry are employed. She nurses him back to health, and he shows an interest in her that causes a quarrel between herself and Terry. But Terry is made of the stuff the Alley appreciates, and the beauties of the social world are lost to Amarilly. When Terry is made the innocent victim of a tong war going after the Chinese noodles, Amarilly craves. She decides right then and there. She will be Amarilly of the Alley to the end.

For the Program: A vivid picture of San Francisco's Chinatown and the slums.

Another Pickford with a unique setting. **Advertising Phrases:** It took half the police force of San Francisco to help the director get the street scenes.

She tried society, but it didn't make good with her.

Feature These Players: Miss Pickford in the title role.

William Scott as Terry.

Norman Kerry as Phillips.

Stunt Suggestions: Fill two bottles, one with oil and the other with water. Label the former "Society," and the latter "The Alley." Attach to a card reading "Amarilly of Clothes-Line Alley (Mary Pickford's new play), to be seen at (house and date) knew that oil and water would not mix, so she stuck to water—and Terry was on the water wagon, too." Grocers can display package noodles with "Our noodles are as good as the Chinese and cost less. It nearly cost Terry his life to get some for Amarilly of Clothes-Line Alley (Mary Pickford's new play) at (house and date). See how it happened, then buy your noodles here." For the lobby play up the star and the stills,

with a suggestion of Chinese decorations, if desired. In the press work dwell upon the fact that the crowds were so dense that traffic had to be stopped before the picture could be made in San Francisco's Chinatown.

Advertising Aids: Two designs each one, three and six-sheets. One 24-sheet. Rotogravure. Photos, 8x10, 11x14 and 22x29. Ten cuts each on star and production. Advertising layout mats. Slides. Press book.

Released March 11.

"HEIRESS FOR A DAY."

Triangle Presents Olive Thomas in a Dashing Little Story of an Heiress Who Expected a Million and Was Bequeathed a Thousand.

Cast.

Helen Thurston.....Olive Thomas
Jack Standing.....Joe King
Spendthrift.....Eugene Burr
Old Hodges.....Graham Pette
Mrs. Standing.....Lillian Langdon
Grace Antrim.....Mary Warren
Mrs. Rockland.....Anna Dodge

Directed by Jack Dillon.

The Story: Helen Thurston, a hotel manicurist, loves Jack Standing, one of her patrons and the most sought after bachelor in the swaggar set. She cannot hope to win his attention, but she learns that her grandfather has died, leaving her millions. She is pestered with offers of unlimited credit, and she sets out to conquer society, but overplays and loses Standing's interest. But when it is discovered that she has been left but a thousand dollars, the remainder of the

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estate going to a distant cousin, the creditors threaten her with arrest. It is then that Standing is attracted to her and they elope. Back from the honeymoon, they find that the cousin has failed to comply with the terms of the will and the money reverts to the new Mrs. Standing.

For the Program: A saucy little story of New York's social set.

Poverty won what money could not buy.

Advertising Phrases: The hotel manicurist wins the catch of the town.

Poverty was a blessing very much in disguise.

Feature These Players: Olive Thomas as Helen.

Joe King as Standing.

Stunt Suggestions: Get the stores to make a display of manicure sets with a card and some stills, the card to read: "She polished them up so carefully that now she is a member of his fam-i-lee. Who? Why Helen Thurston, the hotel manicurist who became Heiress For a Day. See the play at (house and date)." Offer a fairly good manicure set as a prize for the best essay on "What I would do were I heiress for a day." For lobby work, if the weather permits, set up a free manicure. You'll find enough facetious young men to supply the material.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.

Released March. 3.

"THE GIRL IN THE DARK."

Bluebird Presents Carmel Myers in a Screen Realization of Charles Edmund Walk's Novel, The Green Seal.

Cast.

Brice Ferris.....Ashton Dearholt
Lois Fox.....Carmel Myers
Ming.....Frank Tokanga
Lao Wing.....Frank Deschon
Strang.....Harry Carter
Struber.....Alfred Allen
Sally.....Betty Schade

Directed by Stuart Paton.

The Story: The strange tale of a green seal, stolen in Tibet, hidden upon the neck of a white child and abandoned, to become in later years the storm centre of a whirlpool of crime and Chinese cunning. The story fairly leaps from one sensation to another until, in the end, the mystery is cleared and the leading characters live happily ever after.

For the Program: Mystery on mystery to a startling end.

Stolen fetish costs lives, but brings happiness.

Advertising Phrases: An intimate picture of the Chinese tongs.

Crowded with action to the brim.

Feature These Players: Carmel Myers as Lois.

Ashton Dearholt as Ferris.

Frank Deschon as the leader of the tong.

Stunt Suggestion: It is simple to make pear-shaped green seals out of modeling clay or of sealing wax softened in hot water and modeled with the fingers. Use

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these on window cards reading, "Would you kill anyone for a silly little seal like this? Yet a seal like this, stolen from Tibet, cost many lives in The Girl in the Park. If you love adventure, mystery, action, by all means see this clever Bluebird at (house and date)." If you can get any Chinese weapons, use these on the cards to heighten the suggestion. For the lobby have one of the seals displayed on a pad so arranged that when the seal is lifted an alarm bell will ring. Letter as on the window card and watch for victims. Many persons will pick up the seal to examine. If you can get a Chinese dress, tog out a man and arm him with a huge knife. On his back tack this sign, "I must get the green seal. It will be at the (house) tonight in The Girl in the Park, if I do not get it first."

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Player cuts in three sizes. Scene cuts, one and two columns. Heralds. Press sheet.

Released March 4.

"THE GIRL WITH THE CHAMPAGNE EYES."

William Fox Presents Jewel Carmen in Bernard McConville's Strange Tale of a Girl Thief and An Honest Man in Unusual Partnership.

Cast.

Nellie Proctor.....Jewel Carmen
James Blair.....L. C. Shumway
Milligan.....Charles Adler
McKenzie.....G. Raymond Nye
Matt.....Charles Gorman

Directed by C. M. Franklin.

The Story: Nellie was not quite quick enough in the getaway, and when the victim missed his wallet and demanded a search, she slipped it into the pocket of James Blair. But Nellie appeals to Milligan to help Blair escape the horrors of convict life, and Blair gets him away. They have to flee the police, and in Alaska they form a strange trio, the girl-thief, the honest man and the old criminal, but in the end the young folks find love and search anew for happiness.

For the Program: A woman's theft brings about an odd fellowship.

Jewel Carmen gets a man into jail and out again.

Advertising Phrases: She could steal—or worse—so she stole.

A whirligig of chance and crime.

Feature These Players: Jewel Carmen as the girl pickpocket.

L. C. Shumway as her innocent victim.

Stunt Suggestions: Use window cards printed or lettered, "Is it wrong to steal from a cheating gambler? If you cannot decide see The Girl with the Champagne Eyes (house and date) and find out what she did." For a trick lobby display hang a coat against a frame with a wallet sticking out of the side pocket. Through the cloth connect up with an electric bell so that the slightest pull upon the wallet will cause the bell to ring. Letter the card, "Beware of Pickpockets. Jim Blair didn't, and see what happened to him in The Girl with the Champagne

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Advertising Aids: Two styles each one, three and six-sheets. Lobby displays, 8x10, 11x14 and 22x28. Slide. Mats. Press book.

Released March 3.

"DADDY'S GIRL."

Pathe Presents the Charming Child Star, Baby Marie Osborne, in the Story of a Little Girl Who Saved Her Daddy From the "Other Woman."

Cast.

Marie Standlaw.....Baby Marie Osborne
Her Mother.....Marion Warner
Her Father.....Louis J. Cody
Mildred Montrose.....Katherine McLaren
William Nordly.....Herbert Standing
Directed by William Bertram.

The Story: Marie's daddy is well educated and well connected, but he is visionary and lazy. He comes into a handsome legacy, buys an interest in the business and goes in for enjoyment. His quiet little wife prefers to stay home with the baby, and they drift further and further apart. Standlaw becomes involved with a rather fast young widow, but Marie has won her heart, though she did not know her to be Standlaw's child, and it is Marie who reunites her parents.

For the Program: The cleverest kiddie in a charming little play.

Love for the child was greater than greed.

Advertising Phrases: See Baby Osborne's Kid Circus with her ducky assistant.

Went in for "high" life, but the baby brought him back.

Feature This Player: Concentrate on the child.

Stunt Suggestions: Unless you can work out a kid circus, the story does not lend itself to stunts. Play up the one-sheets.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet and one 24-sheet. Lobby displays, 11x14, both sepia and in colors, and 22x28. Slide. One-column cuts. Campaign book.

Released March 3.

"EVE'S DAUGHTER."

Adolph Zukor Presents Billie Burke in the Story of a Poverty-Stricken Millionaire Who Finds Real Happiness When Her Money Is Gone.

Cast.

Irene Simpson Bates.....Billie Burke
John Norton.....Thomas Meighan
Courtenay Urquhart.....Lionel Atwill
Martin Simpson-Bates,

William Riley Hatch
Victoria Vanning.....Florence Flynn
Mrs. Simpson-Bates.....Harriet Ross
Edith Simpson-Bates.....Lucile Carney
Kate Simpson-Bates.....Mary Navaro
Rev. James Sunningdale.....Henry Lee
The Story: Though Martin Simpson-Bates is a millionaire, he subjects his family to actual want. When he dies they rejoice in the thought that they are free,

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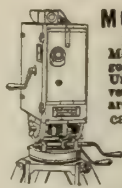
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at last, but the will proves that he has left each but \$15,000. Irene decides to spend her money in having a good time for once in her life and becomes a social butterfly, but the money soon goes and only the steadfast love of her old admirer saves her from the bitter aftermath.

For the Program: A dainty play for the star of daintiness.

The poverty of the greedy rich.

Advertising Phrases: Sought to crowd life's happiness into a few brief weeks.

Was willing to pay the piper in order to dance.

Feature These Players: Billie Burke as Irene.

Thomas Meighan as Norton.

Lionel Atwill as Urquhart.

Stunt Suggestions: If you have any portraits of the star, use these for window work with such cards as "Her millionaire father left her \$15,000 and she spent it all on one good time in Eve's Daughter (house and date)." If you have no portraits, use stills. Vary the wording on the signs, but hold to the same idea of the girl who wanted one good time. For a variant attach a five dollar bill and a penny to a card reading "Every time Martin Simpson-Bates made (bill here) he spent a (penny here) upon his family. Do you wonder they were glad when he died? But even in death he fooled them. See Eve's Daughter, with dainty Billie Burke (house and date)." For the lobby display a large money bag (one from the bank, if possible), with the mouth tied to a streamer of crepe and the card, "Even in death Martin Simpson-Bates made his family taste the pangs of poverty. Billie Burke, in Eve's Daughter, found a way to fool him (date)."

Advertising Aids: Two designs each one, three and six-sheet posters. One 24-sheet. Rotogravure. Lobby displays, 8x10, 11x14 and 22x28. Scene and portrait cuts one to three columns wide. Slides.

Advertising layout mats. Press book.

Released March 4.

"HUCK AND TOM."

Jesse L. Lasky Presents Jack Pickford in the Further Adventures of Tom Sawyer and Huck Finn as Related By Mark Twain.

Cast.

Tom Sawyer.....Jack Pickford
Sid George Hackathorne
Mary Alice Marvin
Aunt Polly.....Edythe Chapman
Becky Thatcher.....Clara Horton
Widow Douglas.....Helen Gillmore
Huck Finn.....Robert Gordon
Joe Harper.....Antrom Short
Muff Potter.....Tom Bates
Mrs. Judge Thatcher.....Jane Keckley
Injun Joe.....Frank Lanning
Judge Thatcher.....John Burton

Directed by William D. Taylor.

The Story: Another story of the adventures of Tom Sawyer and Huck Finn, complete in itself. This story tells how Tom and his companions went to the village graveyard at night to charm away their warts with the aid of a dead cat

COOL & VENTILATE BY TYPHOONS
1544 BWAY. TYPHOON FAN COMPANY NEW YORK CITY

and were witnesses of the murder of the body snatcher by Injun Joe, who places the blame upon Muff Potter, who is saved by Tom's testimony. It also tells of the further experiences of Tom and Huck with Joe, ending with their discovery of the buried treasure.

For the Program: Another delightful page from Mark Twain.

An epic of boyhood days.

Advertising Phrases: Don't take your warts to the cemetery.

An unexpected treat—another Tom Sawyer.

Feature These Players: Jack Pickford as Tom.

Robert Gordon as Huck.

Alice Marvin as Mary.

Stunt Suggestions: Advertise for a cure for warts. If you use the newspaper do not give any name or address, but merely advertise, "Wanted a good cure for warts. See details—" and name the second day following. Then with the same catch-line add: "Tom Sawyer had a charm that needed a graveyard and a dead cat. Do you know anything just as good and not so strenuous. Send it to us. Five tickets for the best charm, four for the next best and three for the third best, good for Huck and Tom, showing at the (house and date) in which the dead cat cure is used. Entries close—" Name a date about five days before the showing. Display the answers in the lobby, advertising the display, or arrange with the newspaper to print them. Nearly everyone has a pet "charm" for warts. All will be interested. You may be able to arrange with some live-wire physician to treat warts electrically in your lobby at a stated time. As the average wart requires more than one treatment, he will see the advantages of the proposition.

Advertising Aids: Two styles each one, three and six-sheets. Lobby displays, 8x10, 11x14 and 22x28. Eight by ten photos of star. Ten cuts and mats each for star and production, one to three columns wide. Advertising layout mats. Press book.

Released March 4.

"THE MIDNIGHT TRAIL."

American Presents William Russell in a Five-Part Comedy Drama of An Amateur Detective, An Expert Thief and a Girl Worth While.

Cast.

Jack Woodford.....William Russell
Alice Moreland.....Francella Billington
Rev. Robert Moreland.....Sydney Deane
Harry Moreland.....Jerome Sheler
Harvey Faxon.....Carl Stockdale
Benjamin Thurston.....Edward Jobson
Jasper Stride.....Harvey Clark
W. H. Irons.....Clarence Burton
Marie.....Helen Howard
Jim Morton.....Alfred Ferguson

Directed by Edward Sloman.

The Story: Jack Woodford, a young millionaire, knows the Sherlock Holmes stories backward. When he sees Alice Moreland at his lawyer's office and learns that she seeks some jewels stolen from her father, Jack gets the card of a real detective and introduces himself into the Moreland home. He is startled to find that Alice, herself, takes valuables from the safe, and returns them to the rector. The latter's private secretary denounces him as an impostor and the real detective is called in, but before he goes Jack solves the mystery and takes a heavy fee.

For the Program: A comedy of crooks and cross purposes.

It took a clubman to catch a thief.

Advertising Phrases: Millionaire detective wins his first and last case.

He worked for love and was repaid with love.

Feature These Players: William Russell as Jack.

Francella Billington as Alice.

Stunt Suggestions: Get your book's stores to show the Conan Doyle stories and use

AMERICAN Fotoplayer

(Trade Mark Registered)

The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

PATENTS

Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan & Trust Bldg., Washington, D. C.

"A Friend In Need...."

Ex-newspaperman, free lance and scenario writer, finishing a prison term, seeks the aid of a friendly hand in establishing himself in the scenario department of some leading producing company.

Thirty-five years of age, cultured, and ambitious. Several years' experience with leading dailies. Will be released on or about April 25th.

Anyone wishing to lend a helping hand, address communications to

NO. 4185

BOX 51

COMSTOCK, N. Y.

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

\$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND"

19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our Lays in France tobacco."

—THEODORE ROOSEVELT.
Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
The American Red Cross	Gertrude Atherton
Cardinal Gibbons	Theodore Roosevelt
	Alton B. Parker
	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"

19 West 44th Street, New York
GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose \$1.00. I will adopt a soldier and send you \$1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....
ADDRESS.....

a card and a still, the card to read: "Jack Woodford studied to be a detective with Conan Doyle, and you will see in The Midnight Trail, at (house and date) that he made it pay. Buy some books and start studying today. Perhaps you can win as rich a reward." For street work have a well-dressed young man go down the street passing out cards reading: "W. H. Irons, Private Detective. See all about me at the (house and date)." The latter line should run at the bottom of the card, the others in the centre.

Advertising Aids: One design each one, three and six-sheets. Unmounted banner. One, two and three-column cuts and mats. Half-column cut. Cut, 4x4 inches. Lobby displays, 11x14 and 22x28. Slides, Press sheet.

Released February 25.

"THE NAULAHKA."

Pathe Presents Antonio Moreno and Doralina in a Six-Part Screen Interpretation of the Famous Story by Rudyard Kipling and Wolcott Balestier.

Cast.

Nicholas Tarvin.....Antonio Moreno
Kate Sheriff.....Helen Chadwick
Pres. Nutrie.....J. H. Gilmour
Maharajah.....Warner Oland
Sitahbai.....Doralina
Neglected mother.....Mary Alden

Directed by George Fitzmaurice.

The Story: A quaint mingling of the west and east, a story that started in the rivalry between two small western towns, fighting for the new railroad that became connected with the destinies of an Eastern princeling, and the efforts of a gypsy queen to depose the rightful heir. It is one of the best known of the Kipling stories, presented with an unusual cast.

For the Program: The literary production of the season.

A spectacle without superior.

Advertising Phrases: A dream of splendor in massy magnitude.

Kipling's imagination plus pictureland's vast resources.

Feature These Players: Antonio Moreno as the young Westerner.

Doralina, a dancer who has been a cabaret success in New York the past couple of seasons.

Stunt Suggestions: Get extra sets of lobby displays for window work and use them widely. They will work better than any special stunt. Get the book stores to display the Kipling books and work the library for a card. For street work use a wagon with the 24-sheet, or men dressed as East Indians carrying one-sheets, or lettered cards. For the lobby use a few drapes and burn incense. Make a drive for the literary clubs.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color. Also 22x28. Slide. Campaign book. Cuts.

Released February 24.

"NOBODY'S WIFE."

Universal Presents Louise Lovely in a Swift Moving Story of a Northwest Mounted Policeman Who Got His Man and a Wife to Boot.

Cast.

Jack Darling.....Hart Hoxie
Sheriff Carew.....Alfred Allen
Dancing Pete.....Betty Schade
Hope Ross.....Louise Lovely
Tom Smythe.....A. C. Kenyon
His wife.....Grace McLean

Directed by E. Le Saint.

The Story: Jack Darling, of the Mounted, is told to get Alec Young, wanted for murder. His only clue is that "Dancing Pete" is his girl, and Pete has been located in Nugget. Dressed as a miner, Jack goes to Nugget, and mistaking the house, comes to the home of the Smyths, where he finds Hope, their sister, whom he supposes to be the mother of the child he

sees. He goes to the Wigwam for milk for the child and runs into Pete, who becomes infatuated with him. The sheriff offers such strong objection that Jack realizes that he has found Allen. After a lively campaign he arrests him, then he comes back to find that Hope is nobody's wife, and he rectifies that mistake, as well.

For the Program: True love took a crooked course, but came to placid waters. Nobody's wife was somebody's darling.

Advertising Phrases: Found long-sought murderer was sheriff of mining camp.

Got his man on six-year-old charge—and a wife into the bargain.

Feature These Players: Louise Lovely as Hope.

Hart Hoxie as the policeman.

Betty Schade as the dancing girl.

Stunt Suggestions: Tie a baby's nursing bottle to a card and letter below, "The Northwest Mounted Policeman was looking for a murderer and he found a baby and an empty bottle, but he got his man and he got a wife, too, in Nobody's Wife—a Louise Lovely production at (house and date)." Have a man in boots and rough clothes go through the streets with an empty nursing bottle. On his back letter a sign, "I'm looking for milk for the child of Nobody's Wife. Look us up at the (house) tonight." Put a cradle in the lobby with a wax doll and announce it as the child of Nobody's Wife.

Advertising Aids: One design each one, three and six-sheets. One sheet of star. Black and white lobby displays. Slide. Player cuts. Heralds. Press book.

Released March 4.

"THE SHELL GAME."

Metro Presents Emmy Whelen in a Five-Part Dramatization of the Saturday Evening Post Story, Good Will and Almond Shells by Kenneth L. Roberts.

Cast.

Alice Sheldon.....Emmy Whelen
Lawrence Gray.....Henry Kolker
Silk Wilkins.....Joseph Kilgour
Mrs. Wentworth.....Fanny Cogan
Landlady.....Ricca Allen

Directed by George D. Baker.

The Story: Silk Wilkins is a professional confidence man, but when it comes to matching wits with Lawrence Gray, who is not even an amateur at the work, he runs a poor third in a field of two. His pet theory is that everyone is weakly sentimental around Christmas time and more apt to respond to the bait. He intrudes upon Gray at his table in the hotel restaurant, learns the harrowing story of his lost wife and little daughter, and decides to restore to him the daughter. He finds one in a disappointed music student who is turning on the gas and adroitly reunites the supposed father and daughter, but in the end Gray makes it plain he has merely been enjoying Silk's rather bungling work, and the check he gets is for finding Gray a wife instead of the daughter he never had.

For the Program: A confidence man who lost confidence in himself.

A shell game in which no one seemed to lose.

Advertising Phrases: Silk knew the shell game but not shells.

Not all millionaires are come-ons. This one wasn't.

Feature These Players: Emmy Whelen as the little musical student who sought to end it all with gas.

Joseph Kilgour as the bungling confidence man.

Henry Kolker as the millionaire who fooled the confidence man.

Stunt Suggestions: Get some Valencia and some California almonds or any almonds of two shapes of shell. Put a few of each in an ornamental dish or silver tray for each window with card reading: "Silk Wilkins thought he was a clever swindler, but he didn't know the difference between the Spanish and the California almonds. His intended victim did, and he had a lot of fun with Silk over the stupid blunder. See The Shell Game at (house and date) and enjoy a really diverting

Senior and Largest Manufacturer of Industrial Moving Pictures in the world

PHOTOPLAYS MADE TO ORDER

Rothacker Film Mfg. Co.

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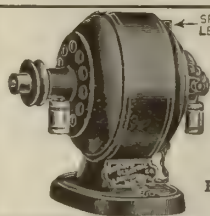
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Moving Picture Machine Motor
\$16.00

Alternating or Direct current complete with variable speed lever. Immediate delivery.

Fidelity Electric Co.
Lancaster, Pa.

Non-Breakable and Sanitary STEEL

LOW Price CAST IRON

Opera Chairs

Immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.



STEEL FURNITURE CO.
Grand Rapids, Mich. New York, 150 Fifth Ave.

WAR PRICES—Going Down

The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitated, hurries, mysterious, short plaintives, etc., on the market. Particularly useful in serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices: Piano (solo), 1st, 2d or 3d series, 35 cents each; Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.

CLARENCE E. SINN
1103 Grace St. Chicago, Ill.

story with an exceptionally good cast. It is a Saturday Evening Post story." Candy stores and grocers can hook up their almond specialties. Vary with the three walnut shells and a card. "This was the old shell game. The game Silk Wilkins played in The Shell Game at (house and date) was newer, but he didn't realize that a millionaire is not always a fool. One of those plays really worth seeing."

Advertising Aids: Two designs each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel for newspaper use. Slide. Herald. Lobby sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts. Released March 4.

"THE SHOES THAT DANCED."

Triangle Presents a Screen Version of John A. Moroso's Short Story Success of the Same Title.

Cast.

Rhoda Regan.....Pauline Starke
Mrs. Regan.....Anna Dodge
Mother Carey.....Lydia Yeaman Titus
Harmony Lad.....Wallace MacDonald
Stumpy Darcy.....Dick Rosson
Mamie Conlon.....Anne Kroman
Wedge Barker.....Edward Brady
Hogan.....William Dyer

Directed by Frank Borzage.

The Story: One of the best of John A. Moroso's intimate stories of the intimate life of the New Yorkers of the East Side has made a play of unusual interest. Rhoda Regan is a salesgirl, and her sweetheart is the Harmony Lad, a clean-cut young chap who runs with the gang merely because he is popular. A gang murder one night frightens Rhoda and she makes the Harmony Lad promise to run straight. He gets a chance for a vaudeville tryout and is engaged, but the police want him to locate Stumpy Darcy, the gang leader. Rhoda maneuvers to save her sweetheart from the interrogation that will mean the ruin of his vaudeville career and they leave the gang forever.

For the Program: A page from real life. New York's seamy side told by a man who knows his facts.

Advertising Phrases: New York's "gunmen" as they really are.

The shoes that danced brought death to a killer.

Feature These Players: Pauline Starke as Rhoda.

Wallace MacDonald as the Harmony Lad.

Dick Rosson as Stumpy.

Stunt Suggestions: Hook up the shoe sellers with displays of dancing shoes and a card, "The Shoes that Danced were a size too small, but the aching feet were forgotten in the aching heart of the dancer, for she was dancing to save her sweetheart from arrest. With these shoes you may wear the proper size and still have a shapely foot. See the play at (house and date)." For a lobby display you can rig up a black box with a pair of shoes attached by black threads to an eccentric axle run by a small motor and they will appear to be dancing without human agency. Place an appropriate sign in front. For a special stunt offer a pair of small dancing shoes to the person they most perfectly fit. These should be displayed in a store window. The dealer will make you a price on the shoes in return for the people you bring to his store.

Advertising Aids: One design each one, three and six-sheets. Special process art herald. Lobby displays, 11x14 and 22x28. Slides. Electros and mats. Photos. Triangle Magazine. Press sheet.

Released March 3.

THE Automatic C **TICKET SELLING AND CASH REGISTER CO.**
MANUFACTURERS OF
AUTOMATIC TICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

I am leaving
the Goldwyn
Pictures Cor-
poration after
completing my
revision of and
additions to the
Mable Normand
picture "Joan
of Plattsburg"

George Loane Tucker

"THE TURN OF A CARD."

Paralta Presents J. Warren Kerrigan in the Story of a Man Who Won a Fortune in the West and a Wife in the East.

Cast.

Jimmy Montgomery Farrell,
J. Warren Kerrigan
Cynthia Burdette.....Lois Wilson
Eddie Barrett.....Eugene Pallette
"Ace High" Burdette.....David M. Hartford
William Phelps.....William Conklin
Millie Jarvis.....Eleanor Crowe
Mr. Jarvis.....Roy Laidlaw
"Curio" Johnson.....Clifford Alexander
Slavin.....Albert J. Cody
John Hays Carlton.....Wallace Worsley
Finnegan.....Frank Clark

Directed by Oscar Apfel.

The Story: Picking up some rich oil properties in the West, Jimmy Farrell is induced to enter a game of chance with a well known gambler. He not only wins a large fortune, but the gambler's "shack" on Long Island. Coming East to dispose of his oil wells, Jimmy finds the shack one of the handsomest estates in a colony of millionaires, but he does not take immediate possession, for the gambler's daughter is in possession and she has not yet learned of her father's loss. He serves as her chauffeur, but in time the situation rights itself.

For the Program: A play of admirably sustained suspense.

The turn of the card showed the queen of hearts.

Advertising Phrases: Forced into a fortune.

He was lucky at cards and lucky in love as well.

Feature These Players: Mr. Kerrigan as Jimmy.

Lois Wilson as the gambler's daughter.

Stunt Suggestions: Place a pack of playing cards at the foot of a card lettered, "The turn of a card might have cost him his fortune. Instead he won the gambler's money and his beautiful summer home. In the end he won the gambler's daughter, but not on The Turn of a Card. See J. Warren Kerrigan in his second big Paralta production at (house and date). It will keep you guessing. It will keep you entertained." Decorate the lobby with playing cards. Place a pack of cards on a table, each having a brief "fortune" written on it. Use a card, "Jimmy Farrell won a house, a fortune and a wife on The Turn of a Card. Turn the cards and see what your fortune is."

Advertising Aids: Two designs each one and three-sheets. One six-sheet. Thumb-nail and one to three-column cuts in electro or mats. Press book.

Released Feb. 15.

"THE SONG OF THE SOUL."

Vitagraph Presents Alice Joyce in the Five-Part Blue Ribbon Feature by Shannon Fife Telling of a Woman's Regained Happiness.

Cast.

Ann Fenton.....Alice Joyce
Fenton.....Percy Standing
Dr. Evans.....Walter McGrail
Olsen.....Bernard Siegel
Butch.....Barney Randall
Ruth.....Edith Reeves
Billy.....Stephen Carr

Directed by Tom Terriss.

The Story: Young, innocent, confiding, it is a shock to Ann Fenton to learn that her supposed husband is not a business man, but a gambler, and that her marriage is bigamous. The child is taken from her by a Helping Hand Society and apprenticed to a brutal farmer. She is left upon her own resources. Seven years later Fenton again crosses her path, but she finds happiness in honorable marriage while her betrayer is taken away to face a murder charge, and the Song of the Soul now rises in full, pure tones from the breast of the happy wife and mother.

For the Program: An unwise marriage that led eventually to happiness.

The song of the soul is the song of clean love.

Advertising Phrases: Young bride is shocked to find her husband a gambler and a bigamist.

Sent child into slavery because his father was a bigamist.

Feature These Players: Alice Joyce as Ann.

Percy Standing as the gambler.

Walter McGrail as the doctor.

Stunt Suggestions: The story does not suggest easy stunts. Work with the window cards. Have small throwaway cards printed up, "Learn to sing The Song of the Soul. It brings success and happiness. You can learn it at (house and date). Alice Joyce will teach you." Decorate the lobby frame of stills with cards and chips and use a card, "She thought her husband was a business man until the police told her he was a gambler and a bigamist."

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slide. Plan book. Press sheet.

Released March 4.

Synopses of News Reels**MUTUAL WEEKLY.**

ISSUE NO. 8 (Feb. 18).

Chicago, Ill.—Hands up! Buy a War Savings Stamp.

San Francisco, Cal.—A crack troop of Uncle Sam's cavalry in action. True to

tradition, cavalry regiments distinguished themselves in the recent drive of Col. Byng at Cambrai.

Cincinnati, O.—Ice jams and flood conditions cause havoc along the Ohio river. Steamers and barges carried away when ice breaks.

San Francisco, Cal.—"Parlez vous Français?" Y. M. C. A. instructors are teaching our boys the French language.

Boston, Mass.—Fighting the coal shortage. Hotel guests start wood sawing class. Subtitle: At New Orleans scrap wood is given to children of the poor.

Yountsville, Cal.—Heroes of other wars closely follow events in the great war of today. "We would fight again if Wilson wants us," say the old veterans. Subtitle: The arrival of The Bulletin is the big event of the day.

Brockton, Mass.—A municipal fish pond. Workless Mondays bring out shoe operatives to angle for pickerel.

San Francisco, Cal.—Twin Peaks tunnel is open to traffic. Mayor Rolph acts as motorman on first official run of city-owned car line.

Junction City, Kansas.—School children exert power to secure new school building. They win \$100,000 from city fathers.

El Monte, Cal.—From farmer to consumer in two hours. What Uncle Sam can do if he wants to.

Off the Irish Coast.—U-boat sinks steamship "Tuscania" loaded with American troops. Nearly all saved on account of calm sea and nearness to land.

The war in Morocco. Regiments of engineers are building roads to connect eastern and western Morocco. Subtitle: Gen. Lyantey, resident general, reviews the troops.

RAMBLES 'ROUND FILMTOWN

WITH WALTER K. HILL

Is intended to become a department of general interest, NOT locally restricted. Exhibitors, Press Agents, Players, Directors—EVERYBODY—will find their contributions welcomed—a nd printed.

Educate Your Audience to Help Fight Censorship

Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor's mere safety if not his success.

Presented in the proper manner, the Censorship of Moving Pictures is just as obnoxious to the Exhibitor's audiences as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.

The Management of this Theatre desires the co-operation of its patrons in providing good clean entertainment. : : :
We want no "legalized" censorship of moving pictures

We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

These slides shown repeatedly in any theatre cannot fail to influence public opinion in that locality against Censorship. They will line up the general public on the side of the Exhibitor.

You Ought to Be Showing Them Now! Legislatures Everywhere Are Convening

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of \$1.00

MOVING PICTURE WORLD
516 Fifth Avenue, New York City

No Adjustments—Save Time

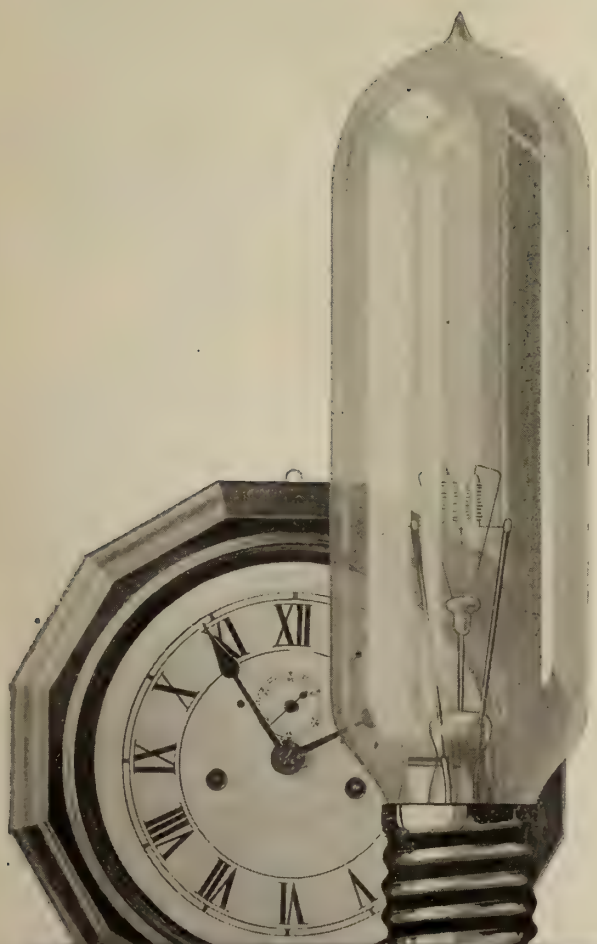
Nothing to Watch but the Film

You know what it means in the booth to have "*no adjustments*" to make—an end to all the fussing and regulating of sputtering carbons! It means an operator with time to watch the film. It means a reasonable booth temperature and other conditions right, so the operator can operate!

NATIONAL MAZDA projector lamps not only require no attention after they are once focused, but they *do away with flickering light*. They improve the pictures! They dispense with the breaking of carbon-jaws and lenses.

And they save current!

They save TWO-THIRDS of the current. They effect so great an economy that within a few months they entirely repay the cost of rebuilding your apparatus. Exhibitors who want to save trouble—who want to please their audiences with better pictures—or who want to make more net profit—will get in touch at once with their nearest supply house—or Nela Specialties Division, National Lamp Works of General Electric Co., 104 Nela Park, Cleveland, Ohio.



NATIONAL MAZDA

THE WAY TO BETTER LIGHT

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Moment of Victory (One of the O. Henry Series—Two parts—Comedy-Drama).
The Trimmed Lamp (One of the O. Henry Series—Two Parts—Comedy-Drama).
Schools and Schools (One of the O. Henry Series—Two Parts—Drama).
A Madison Square Arabian Night (One of the O. Henry Series—Two Parts—Drama).
The Rathskeller and the Rose (One of the O. Henry Series—Two Parts—Drama).
By Injunction (One of the O. Henry Series—Two Parts—Drama).
The Song and the Sergeant (One of the O. Henry Series—Two Parts—Drama).

CHAPLIN COMEDIES.

Work (Two parts—Comedy).
A Woman (Two parts—Comedy).
The Tramp (Two Parts—Comedy).

ESSANAY COMEDIES.

Next.
The Soup and Fish Ball.
A Tough Knight.
Our Little Nell.
Check Your Hat, Sir.
Wild Algy of Picadilly.
All Stuck Up.
The Lie That Failed.
The Jazbo Sheriff.
The Lunch Grabber.

ESSANAY SCENICS.

Agricultural Opportunities in Western Canada.
Water Power of Eastern Canada (Scenic).
A Romance of Rails and Power (Scenic).
Grand Canyon of Arizona and Canyon de Chelly.

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(Sixth Series.)

Anybody's Money.
Her Fatal Shot.
Marooned.
Sherman Was Right.
What Will Happen Next?
Which Was Lucky?

JAXON FILM CORPORATION.

"A Daughter of Uncle Sam" (A One-Reel Episode of this Patriotic Serial released each week).

JUDGE BROWN STORIES.

(All Two-Part Comedy-Dramas.)

The Lost Lie.
Tad's Swimming Hole.
Marrying Off Dad.
The Preacher's Son.
Thief or Angel?
The Accusing Toe.
Black and White.
The Rebellion.
Frank's Endorser.
City of Boys.

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

SELBURN COMEDIES.

(Piedmont Pictures Corporation)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

SPARKLE COMEDIES.

(Fifth Series.)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE O COMEDIES.

A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Blind Carrier's Millicent.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF FEB. 10.

Loaded Dice (Five Parts—Drama—Pathe).
The Hidden Hand (Episode No. 12, "The Eyes in the Wall"—Two Parts—Pathe).
The Price of Folly (Episode No. 4, "The Sin of Innocence"—Two Parts—Drama—Balboa).
Hello Teacher (One-reel Comedy—Rollin).
Argus Pictorial No. 7 (One-reel Educational—Argus Laboratories).
Rocamadour and The Valley of Lot, France (Colored—Travel), and The Horse in Action (The Analysis of Motion) (Educational—Pathe Split Reel).
Happy Hooligan—"All for the Ladies" (Cartoon—Comedy), and American Arms (Educational—International Split Reel).
Hearst-Pathe News No. 14 (Topical).
Hearst-Pathe News No. 15 (Topical).

RELEASES FOR WEEK OF FEB. 17.

The Inner Voice (Five Parts—Drama—Russian Art—Special).
The Hidden Hand (Episode No. 13, "The Jaws of the Tiger"—Two Parts—Drama—Pathe).
The Price of Folly (Episode No. 5, "Sold for Gold"—Two Parts—Drama—Balboa).
Hit Him Again (One Reel—Comedy—Rollin).
Along the Riviera—Italy (Colored—Travel) and Watching the Flowers Bloom (Colored—Educational) (Pathe Split Reel).
Hearst-Pathe News No. 16 (Topical).
Hearst-Pathe News No. 17 (Topical).

RELEASES FOR WEEK OF FEB. 24.

The Naulahka (Six Parts—Drama—Astra).
The Hidden Hand (Episode No. 14—"The Unmasking"—Two Parts—Drama—Pathe).
The Price of Folly (Episode No. 6—"In Poverty's Power"—Two Parts—Drama—Balboa).
Argus Pictorial No. 8 (One Reel—Educational—Argus Laboratories).
A One Night Stand (Two Parts—Comedy—Rollin).
Beat It (One Part—Comedy—Rollin).
Around Central Auvergne (Colored), The Verzeze Valley, France (Travel), and Clermont-Ferrand, Central Auvergne, France (Travel) (Pathe Split Reel).
Katzenjammer Kids—"Burglars" (Cartoon Comedy) and Apple Blossom Land (Education) (International Split Reel).
Hearst-Pathe News No. 18 (Topical).
Hearst-Pathe News No. 19 (Topical).

RELEASES FOR WEEK OF MARCH 3.

Daddy's Girl (Five Parts—Comedy-Drama—Diando).
The Hidden Hand (Episode No. 15—"The Girl of the Prophecy"—Two Parts—Drama—Pathe).
The Price of Folly (Episode No. 7—"The Rebound"—Two Parts—Drama—Balboa).
A Gasoline Wedding (One Reel—Comedy—Rollin).
Our National Parks (colored)—Yellowstone Park—The Geysers (Travel) and Buxton (colored)—Derbyshire, England (Travel) (Pathe Split Reel).
International—Cartoon and Educational Split Reel.
Hearst-Pathe News No. 20 (Topical).
Hearst-Pathe News No. 21 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Oct. 15—Nearly a Baker.
Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Jan. 28—He Got His.
Feb. 11—Adam and Some Eves.
Feb. 25—Some Professor.

PARAMOUNT MACK SENNET COMEDIES

Dec. 30—Taming Target Center (Two parts).
Jan. 13—The Kitchen Lady (Two parts).
Jan. 27—His Hidden Purpose (Two parts).
Feb. 3—Watch Your Neighbor (Two parts).
Feb. 10—Sheriff Nell's Tussle (Two parts).

PARAMOUNT ARBUCKLE COMEDIES.

Oct. 29—Fatty at Coney Island.
Dec. 10—A Country Hero.
Jan. 20—Out West (Two parts).

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Feb. 4—A Petticoat Pilot (Five parts—Dr.).
Feb. 11—The Thing We Love (Five parts—Dr.).
Feb. 18—The Keys of the Righteous (Five Parts—Drama).
Feb. 18—Hidden Pearls (Five Parts—Drama).
Feb. 25—One More American (Five Parts—Drama).
Mar. 4—Eve's Daughter (Five Parts—Dr.).
Mar. 4—Huck and Tom (Five Parts—Drama).
Mar. 11—The Family Skeleton (Five Parts—Drama).
Mar. 11—Sunshine Nan (Five Parts—Drama).

Aircraft Pictures.

Jan. 14—Wolves of the Rail (Five Parts—Dr.).
Jan. 21—Stella Maris (Five Parts—Drama).
Feb. 14—The Song of Songs (Five Parts—Dr.).
Feb. 18—Blue Blazes Rawden (Five Parts—Drama).
Feb. 25—Headin' South (Five Parts—Drama).
Mar. 11—Amarilly of Clothes-Line Alley (Five Parts—Drama).

PARAMOUNT SERIAL.

Jan. 14—Who Is Number One? (Episode No. 12—"The Show Down"—Two parts—Drama).
Jan. 21—Who Is Number One? (Episode No. 13—"Cornered"—Two parts—Drama).
Jan. 28—Who Is Number One? (Episode No. 14—"No Surrender"—Two parts—Drama).
Feb. 4—Who Is Number One? (Episode No. 15—"The Round Up"—Two parts—Drama).

PARAMOUNT-BURTON HOLMES.

Jan. 7—Sydney, the Antipodean Metropolis (Scenic).
Jan. 14—A Trip to the Jenolan Caves of Australia (Scenic).
Jan. 21—Melbourne the Magnificent (Scenic).
Jan. 28—Round About Melbourne (Scenic).
Feb. 4—Adelaide, Capital of South Australia (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Dec. 30—No. 100—Knit Your Bit; War Dogs; Bobby Bumps' Tank.
Jan. 6—No. 101—The New Art of Dress; Destructive Power of T. N. T.; Goodrich Dirt and Duke de Whatanob.
Jan. 12—No. 102—The Panama Canal; Evolution of the Dance; Flour from Potatoes.

BENJAMIN CHAPIN'S PARAMOUNT SERIES.

'The Son of Democracy.'

Feb. 11—My Mother (First Release—Two Parts).
Feb. 18—A Call to Arms (Second Release—Two Parts).
Feb. 25—My Father (Third Release—Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

SITUATIONS WANTED.

MARRIED—Exempt from draft—expert film man, thoroughly experienced with camera, chemist and laboratory work for nine years. F. N., care M. P. World, N. Y. City.

HELP WANTED.

EXPERIENCED moving picture operator, who can take exterior and interior views; also one able to take views with panoramic camera. Work is in connection with the building of a large industrial plant and will probably be steady for more than a year. Will also consider leasing the outfit if same is owned by operator. Experienced, care M. P. World, N. Y. City.

THEATERS FOR SALE OR RENT.

FOR RENT—Only movie, opposite P. O., town 2,000. Seats 250. Live wire wanted. Box 261, Mt. Carroll, Ill.

EQUIPMENT WANTED.

WANTED—To buy mounted or unmounted lithographs on all General & Mutual releases. Send lists immediately. Edwards, 119 East 23d St., N. Y. City.

EQUIPMENT FOR SALE.

LATEST model Power's double dissolving stereopticon fully equipped. Brand new, no rust on nickel. Bargain. Carl Gilbert, Sioux City, Ia.

FOR SALE—About 300 motion picture seats. Inquire Herman Ellis, Perth Amboy, N. J.

3,000 OPERA CHAIRS, steel and cast frames, 75c. up. Serviceable goods guaranteed, cut prices on new chairs. Three asbestos booths.

Send for list dropped patterns and save half. J. P. Redington, Scranton, Pa.

EXHIBITORS—OPERATORS—PROJECTION EXPERT F. H. RICHARDSON SAYS "INSTALL 'AMBERLUX' LENS FILTERS." IMPROVE PROJECTION 100%. RESULTS GUARANTEED. PRICE, WITH ADVERTISING SLIDE, \$3.50. PARCELS POST PREPAID. W. D. WARNER, 8 EAST BROAD ST., COLUMBUS, OHIO.

CAMERAS, ETC., FOR SALE.

FOR SALE—Williamson Camera, leather case and panoram and tilting tripod. Two-inch Bausch & Lomb Zeiss Tessar Lens, with a speed of F:3.5, two 200-feet capacity magazines. Price, \$100 for whole outfit. Shipped on approval if deposit is made in a bank. Apply H. R., care M. P. World, N. Y. City.

GET READY NOW—UNIVERSAL M. P. CAMERA, 2" CARL ZEISS TESSAR LENS F:3.5 \$145.00—ACT PROMPTLY IF YOU WANT THIS EXCEPTIONAL VALUE WRITE OR WIRE FOR OUR LATEST LIST OF USED AND NEW MOTION PICTURE CAMERAS, TRIPODS, LENSES AND ACCESSORIES. DAVID STERN COMPANY, IN BUSINESS SINCE 1885, 1027-R Madison St., Chicago, Ill.

FIVE RATTLING GOOD BARGAINS FOR QUICK CLEARANCE.—400 ft. capacity Professional Photo Cines Motion Picture Camera, automatic dissolve and all adjustments. Complete outfit, including Tessar F:3.5 lens and tripod. Price \$195.00. 1917 Model Universal, equal to new, fitted with Tessar F:3.5 lens, price \$215.00. 200 ft. capacity U. S. Compact, Professional, regular and trick crank fitted with Tessar F:3.5 lens case and 2 extra magazines. Price complete \$110.00. Universal Panoram

and Tilting top tripod, condition like new, price \$47.50. Northern Light, complete in case, condition like new. Price \$45.00. You can depend on a Bass Bargain making good. BASS CAMERA COMPANY, Charles Bass, Pres., 109 N. Dearborn St., Chicago, Ill., Motion Picture Dept.

FILMS FOR SALE.

FOR SALE—A unique negative of the Ainu, the aboriginals of Japan, showing their interesting culture, games, dances, etc., and the famous "Bear Festival." The film taken by Dr. G. Munro, the authority on the Ainu Ethnology, about 7,000 feet. Address Robert Munro, 206 S. San Pedro St., Los Angeles, Cal.

KEYSTONE comedies, excellent condition, \$15 each, and other features. Apollo Feature Film Co., 145 West 45th St., N. Y. City.

300 REELS for sale, 2, 3, 4, 5 and 6 reel features. Masterpiece Film Attractions, 1225 Vine St., Philadelphia, Pa.

FOR SALE—Good opportunity for Film Exchange—18 reels every week of features and single reels, together with paper, photographs and slides. Write Matthew Teplitz, 940 Penn Ave., Pittsburgh, Pa.

FOR SALE—Battle of Waterloo, 5 reels, with one, three, six, nine and strips to make up 24 sheets, a big money maker, price \$150 complete with paper. Will ship on receipt of \$15 deposit. Specialty Film Co., 938 Penn Ave., Pittsburgh, Pa.

MISCELLANEOUS.

TOM BRET Titles and scenarios. Room 616, 220 West 42d St., N. Y. C. Phone Bryant 8149.

BOUND VOLUMES OF THE MOVING PICTURE WORLD

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Each issue of THE MOVING PICTURE WORLD represents the fruit of studied effort on the part of experts to provide just what the average reader of trade publications in the moving picture field can use to best advantage in his business.

Since this is true, the bound volumes of THE MOVING PICTURE WORLD, each comprising the complete issues printed during a period of three months, take immediate standing as

The Reliable Reference Book of the Trade

The Record of Moving Picture History in the Making

NOW READY—VOL. 33.—JULY TO SEPTEMBER, 1917

WE HAVE AT YOUR DISPOSAL

Bound Volumes for the years 1912, 1913, 1914, 1915 and 1916. Four volumes each year. Shipped as per your instructions at \$1.50 per volume—transportation charges additional.

INVEST \$34.50

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Developing
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With our experience and laboratory equipment, assures you motion picture film developing, printing and the making of titles best that can be secured.

Reasons Why

Are photographers by profession since 1881.

Developing and printing motion picture film since 1908.

Have dust proof laboratory especially fitted for this work.

Complete stock fresh chemicals and Eastman's motion picture negative and positive film on hand at all times.

Bring or mail us your next motion picture developing order to convince you of our worth and promptness.

DEVELOPING MOTION PICTURE FILM 1c PER FOOT

FORD'S 1029 16th St., Denver, Colo.

MAIL ORDERS PROMPTLY ATTENDED TO

List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Jan. 30—Number 9 (Topical).
Feb. 6—Number 10 (Topical).
Feb. 13—Number 11 (Topical).
Feb. 20—Number 12 (Topical).
Feb. 27—Number 13 (Topical)—02904.
Mar. 6—Number 14 (Topical)—02913.

L-KO.

Jan. 23—Ashcan Alley (Two parts—Comedy).
Jan. 30—Barberous Plots (Two parts—Com.).
Feb. 6—The Donkey Did It (Two Parts—Comedy).
Feb. 13—Pearls and Girls (Two Parts—Com.).
Feb. 20—Beaches and Peaches (Two Parts—Comedy—Drama).
Feb. 27—Ambrose, The Lion Hearted (Two Parts—Comedy)—02903.
Mar. 6—A Flyer in Folly (Two Parts—Comedy)—02912.

NESTOR.

Jan. 21—Who's to Blame? (Comedy).
Jan. 28—Vamping the Vamp (Comedy).
Feb. 4—The Great Sea Scandal (Comedy).
Feb. 11—A Devil With the Wimmin (Com.).
Feb. 18—Ship, O, O (Comedy).
Feb. 25—Watch Your Step (Comedy)—02902.
Mar. 4—At Sword's Point (Comedy)—02910.

UNIVERSAL PRODUCTION.

Jan. 21—Madame Spy (Five parts—Drama).
Jan. 28—The Phantom Riders (Five parts—Drama).
Feb. 4—Painted Lips (Five Parts—Drama).
Feb. 11—New Love for Old (Five Parts—Dr.).
Feb. 18—The Flash of Fate (Five Parts—Drama).
Feb. 25—Wild Women (Five Parts—Dr.)—02901.
Mar. 4—Nobody's Wife (Five Parts—Drama)—02910.

UNIVERSAL SCREEN MAGAZINE.

Feb. 2—Issue No. 56 (Educational).
Feb. 9—Issue No. 57 (Educational).
Feb. 16—Issue No. 58 (Educational).
Feb. 23—Issue No. 59 (Educational).
Mar. 2—Issue No. 60 (Educational)—02905.
Mar. 9—Issue No. 61 (Educational)—02914.

UNIVERSAL SPECIAL FEATURE.

Feb. 16—The Mystery Ship (Episode No. 12—"The Rain of Fire"—Two Parts—Drama).
Feb. 16—The Bull's Eye (Episode No. 2—"The Fearless One"—Two Parts—Dr.).
Feb. 16—Finley Nature Studies No. 5—"The Salmon Fisheries of Columbia" and "Drum Dancers of Java" (Scenic Split Reel).
Feb. 23—The Mystery Ship (Episode No. 13—"The Underground House"—Two Parts—Drama).
Feb. 23—The Bull's Eye (Episode No. 3—"Desperate Odds"—Two Parts—Drama).
Feb. 23—Finley Nature Studies No. 6—"Mount Hood" and "The Garden Spot of the World" (Scenic Split Reel).
Mar. 2—The Mystery Ship (Episode No. 14—"The Masked Riders"—Two Parts—Drama)—02907.
Mar. 2—The Bull's Eye (Episode No. 4—"Still in the Ring"—Two Parts—Drama)—02908.
Mar. 2—Finley Nature Studies No. 7—"Ramblings with a Naturalist" and "Don't Be a Slacker" (Carton Comedy)—02909.
Mar. 9—The Mystery Ship (Episode No. 15—"The House of Trickery"—Two Parts—Drama)—02916.
Mar. 9—The Bull's Eye (Episode No. 5—"The Swing of Death"—Two Parts—Drama)—02917.
Mar. 9—Finley Nature Studies No. 8—"The Indian Fisherman" and "The Grandeur of Switzerland" (Scenic)—02918.

UNIVERSAL CURRENT EVENTS.

Jan. 19—Issue No. 36 (Topical).
Jan. 26—Issue No. 37 (Topical).
Feb. 2—Issue No. 38 (Topical).
Feb. 9—Issue No. 39 (Topical).
Feb. 16—Issue No. 40 (Topical).
Feb. 23—Issue No. 41 (Topical).
Mar. 2—Issue No. 42 (Topical)—02906.
Mar. 9—Issue No. 43 (Topical)—02918.

Mutual Film Corp.

CUB.

Dec. 12—Jerry's Boarding House (Comedy).
Dec. 20—Jerry's Double Cross (Comedy).
Dec. 26—Jerry's Best Friend (Comedy).

MUTUAL WEEKLY.

Jan. 7—Number 2 (Topical).
Jan. 14—Number 3 (Topical).
Jan. 21—Number 4 (Topical).
Jan. 28—Issue No. 5 (Topical).
Feb. 4—Issues No. 6 (Topical).
Feb. 11—Issue No. 7 (Topical).
Feb. 18—Issue No. 8 (Topical)—8W1.
Feb. 25—Issue No. 9 (Topical)—9W1.

STRAND.

Jan. 1—Her Awful Fix (Comedy).
Jan. 8—A Peach and a Pill (Comedy).
Jan. 15—Burglars (Comedy).
Jan. 22—Their Little Kid (Comedy).
Jan. 29—Somebody's Widow (Comedy).
Feb. 5—Her Friend Brown (Comedy).
Feb. 12—Three Times and Out (Comedy).
Feb. 19—Miss Cinderella (Comedy)—8CST1.
Feb. 26—Up in the Air (Comedy)—CCST1.
Mar. 5—Waltzing Around (Comedy)—10CST-1.

MUTUAL STAR PRODUCTION.

Jan. 7—Molly Go Get 'Em (American—Five parts—Drama).
Jan. 14—The Impostor (Frohman—Five parts—Drama).
Jan. 21—In Bad (American—Five parts—Dr.).
Jan. 28—Beauty and the Rogue (American—Five parts—Drama).
Feb. 4—Who Loved Him Best? (Goodrich—Five parts—Drama).
Feb. 11—Jilted Janet (American—Five Parts—Drama).
Feb. 18—My Wife (Frohman—Five Parts—Drama)—8FAM5.
Feb. 25—The Midnight Trail (American—Five Parts—Drama)—9FR5.
Mar. 4—Powers That Prey (American—Five Parts—Drama)—10-FM-5.

MUTUAL.

Mar. 3—Screen Telegram (Topical)—1-T-1.
Mar. 6—Screen Telegram (Topical)—2-T-1.
Mar. 10—Screen Telegram (Topical)—3-T-1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Comedy—Drama).
Dec. 2—The Auction Block (Eight parts—Drama).
Dec. 16—The Cinderella Man (Six parts—Comedy—Drama).
Dec. 30—Thais (Six parts—Drama).
Jan. 14—Fields of Honor (Six parts—Comedy—Drama).
Jan. 28—Dodging a Million (Six parts—Comedy—Drama).
Feb. 10—Our Little Wife (Six parts—Comedy—Drama).
Feb. 24—The Beloved Traitor (Six Parts—Drama).
Mar. 10—The Floor Below (Six Parts—Drama).

GOLDWYN SPECIALS.

The Manx-Man (Seven parts—Drama).
For the Freedom of the World (Seven parts—Drama).

Metro Pictures Corporation.

METRO PICTURES CORP.

Jan. 14—The Winding Trail (Rolfe—Five parts—Drama).
Jan. 21—The Eyes of Mystery (Rolfe—Five parts—Drama).
Jan. 28—Her Boy (Five parts—Drama).
Feb. 4—Under Suspicion (Five parts—Dr.).
Feb. 11—Broadway Bill (Yorke—Five parts—Drama).
Feb. 18—A Weaver of Dreams (Rolfe—Five Parts—Drama).
Feb. 25—Revenge (Rolfe—Five Parts—Dr.).
Mar. 4—The Shell Game (Five Parts—Drama).
Mar. 11—The Brass Check (Five Parts—Dr.).
Mar. 18—The Claim (Rolfe—Five Parts—Dr.).

METRO SPECIALS.

Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).
January—The Legion of Death (Rolfe—Seven parts—Drama).
January—Revelation (Seven parts—Drama).
Lest We Forget (Eight Parts—Drama).

METRO COMEDIES.

Dec. 31—Shadowing Henry (Drew).
Jan. 7—Their Mutual Motor (Drew).
Jan. 14—Why Henry Left Home (Drew).
Jan. 21—Their First Love (Drew).
Jan. 28—Under the Influence (Drew).
Feb. 4—Help Wanted (Drew).
Feb. 11—The Bright Lights Dimmed (Drew).
Feb. 18—After Henry (Drew).
Feb. 25—His Generosity (Drew).
Mar. 4—Before and After Taking (Drew).
Mar. 11—His Strength of Mind (Drew).
Mar. 18—Special Today (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Feb. 3—Limousine Life (Five parts—Drama).
Feb. 3—The Hopper (Five parts—Drama).
Feb. 10—Captain of His Soul (Five Parts—Drama).
Feb. 17—From Two to Six (Five Parts—Dr.).
Feb. 17—Keith of the Border (Five Parts—Dr.).
Feb. 24—Little Red Decides (Five Parts—Dr.).
Feb. 24—A Soul in Trust (Five Parts—Drama).
Mar. 3—An Heiress for a Day (Five Parts—Drama).
Mar. 3—Shoes that Danced (Five Parts—Dr.).
Mar. 10—The Hard Rock Breed (Five Parts—Drama).
Mar. 10—The Sea Panther (Five Parts—Dr.).

TRIANGLE KOMEDY.

Jan. 27—Too Many Husbands.
Feb. 3—Airing Their Troubles.
Feb. 3—A Safe Disaster.
Feb. 10—His Nine Lives.
Feb. 10—A Game Gambler.
Feb. 17—Their Undercover Capers.
Feb. 17—A Full Dress Fizzle.
Feb. 24—A Coward's Courage.
Feb. 24—His Nimble Twist.
Mar. 3—A Discard in a Flat.
Mar. 3—His Hidden Shame.
Mar. 10—Wives and Worries.
Mar. 10—She Didn't Do It.

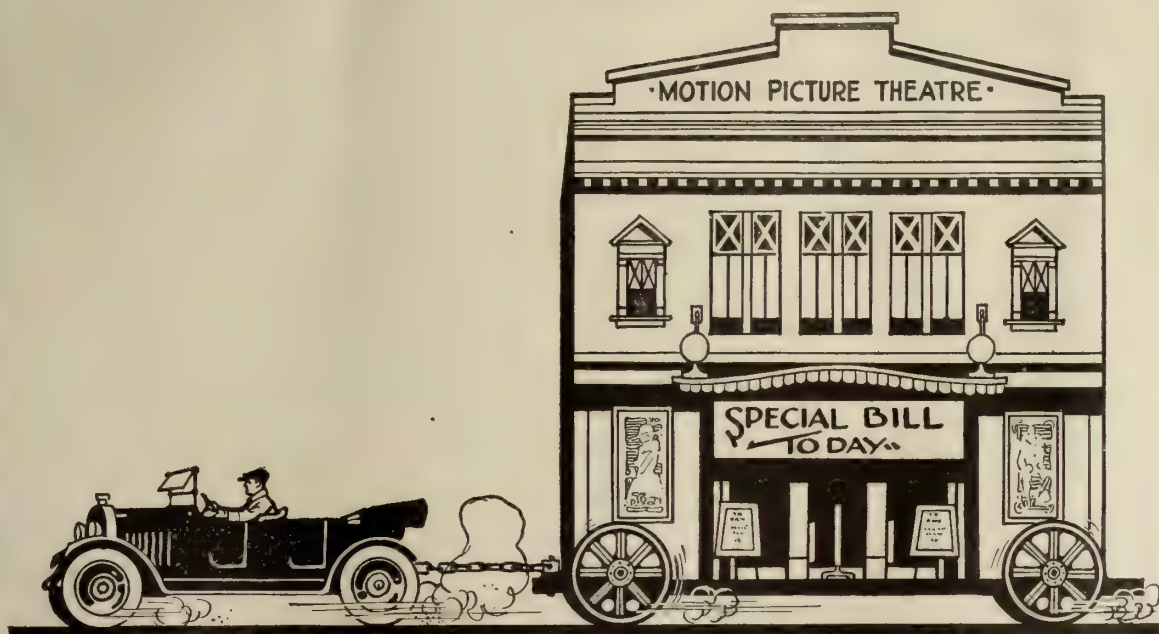
KEYSTONE COMEDY.

Jan. 13—His Punctured Reputation (Two parts).
Jan. 20—Dimples and Dangers (Two parts).
Feb. 3—A Sea Serpent's Desire (Two parts).
Feb. 10—Wronged by Mistake (Two Parts).
Feb. 17—His Double Life (Two Parts).
Feb. 24—A Tell Tale Shirt (Two Parts).
Mar. 3—A Lady Killer's Doom (Two Parts).
Mar. 10—Did She Do Wrong? (Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.



Simplex



IF YOUR HOUSE WERE ON WHEELS YOU COULD GET A NEW AUDIENCE EVERY DAY

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Consequently, it's up to you to put on a show that makes **repeaters**.

Good subjects alone won't do that. Imperfect projection will shake the drawing power out of the best pictures.

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List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Feb. 4—The Other Man (Five Parts—Drama).
Feb. 11—The Woman Between Friends (Five Parts—Drama).
Feb. 18—The Wooing of Princess Pat (Five Parts—Drama).
Feb. 25—Cavanaugh of the Forest Rangers (Five Parts—Drama).
Mar. 4—The Song of the Soul (Five Parts—Drama).

BIG V COMEDIES.

Jan. 28—Guns and Greasers.
Feb. 4—Telephones and Troubles.
Feb. 11—Babes and Boobs.
Feb. 18—Courts and Convicts.
Feb. 25—Rooms and Rumors.
Mar. 4—Jumping Jacks and Jail Birds.
Mar. 11—Meddlers and Moonshiners.

VITAGRAPH COMEDIES.

Jan. 7—A Little Ouija Work.
Jan. 14—Seeking an Oversoul.
Jan. 21—A Four Corned Triangle.
Jan. 28—Their Anniversary Feast.
Feb. 4—Surprising Husband.
Feb. 11—Coals for the Fire.
Feb. 18—Sweets of the Sour.
Feb. 25—Their Godson.

VITAGRAPH SERIAL.

Vengeance and the Woman.
Jan. 21—Episode No. 5—"The Plunge of Destruction" (Two parts—Drama).
Jan. 28—Episode No. 6—"The Lure of Hate" (Two parts—Drama).
Feb. 4—Episode No. 7—"The Wolf Trap"—Two parts—Drama).
Feb. 11—Episode No. 8—"The Mountain of Devastation"—(Two parts—Dr.).
Feb. 18—Episode No. 9—"Buried Alive" (Two Parts—Drama).
Feb. 25—Episode No. 10—"The Leap for Life"—(Two Parts—Drama).
Mar. 4—Episode No. 11—"The Cavern of Terror"—(Two Parts—Drama).

FAVORITE FILM FEATURES.

Feb. 4—The Pirates (Two parts—Comedy) and The Wings of a Moth (One reel—Drama).
Feb. 11—The Sacrifice of Kathleen (Two Parts—Drama) and Art for a Heart (One Reel—Comedy).
Feb. 18—The Mischief Maker (Two Parts—Drama) and Sonny Jim in Search of a Mother (One Reel—Comedy).
Feb. 25—Old Reliable (Two Parts—Drama) and "Stenographer Troubles" (One Reel—Comedy).
Mar. 4—An Officer and a Gentleman (Two Parts—Drama) and "Unlucky Louis" (One Reel Comedy).

Feature Releases

BLUEBIRD PHOTOPLAYS, INC.

Jan. 14—Face Value (Five parts—Drama).
Jan. 21—Broadway Love (Five parts).
Jan. 28—The Fighting Grin (Five parts).
Feb. 4—The Wife He Bought (Five parts—Drama).
Feb. 11—Hands Down (Five parts—Drama).
Feb. 18—Her Body in Bond (Five Parts—Dr.).
Feb. 25—The Rough Lover (Five Parts—Dr.).

BRIND EDUCATIONAL PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 618 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORPORATION.

Dec. 19—Flying Trip Through Japan No. 2.
Dec. 24—Nature's Songsters (Ditmar's Living Book of Nature).
Dec. 26—Beside the Glimmer Glass.
Dec. 31—Animals in Mid-Summer (Ditmar's Living Book of Nature).

FIRST NATIONAL EXHIBITORS' CIRCUIT

On Trial.
Alimony.
Daughter of Destiny.
Empty Pockets.
Charlie Chaplin's Forthcoming Comedies.
The Sign Invisible.
The Light Within (Mms. Petrova's Second Picture).

FOX SPECIAL FEATURES.

Jan. 20—A Heart's Revenge (Five parts—Dr.).
Jan. 27—Treasure Island (Six parts) and Troublemakers (Seven parts) will be released on this day.
Feb. 3—The Heart of Romance (Five parts—Drama).
Feb. 10—Jack Spurluck, Prodigal (Five parts—Drama).
Feb. 17—The Moral Law (Five Parts—Drama).
Feb. 24—Six Shooter Andy (Five Parts—Comedy—Drama).
Mar. 3—The Girl With the Champagne Eyes (Five Parts—Drama).
Mar. 10—The Debt of Honor (Five Parts—Dr.).
Mar. 17—Woman and the Law (Five Parts—Drama).

FOX-LEHRMAN COMEDIES.

Jan. 20—Son of a Gun (Two parts).

FOX STANDARD PICTURES.

Jan. 20—Cheating the Public (Seven parts—Drama).
Feb. 3—The Forbidden Path (Six parts—Dr.).
Feb. 10—Les Miserables (Eight parts—Dr.).
Feb. 24—American Buds (Seven Parts).

FOX SUNSHINE COMEDIES.

Dec. 23—Damaged—No Goods (Two parts).
Jan. 6—Shadows of Her Pest (Two parts).
Feb. 2—Hungry Lions in a Hospital.
Feb. 17—Are Married Policemen Safe?

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Dec. 15—A Man's Man (Seven parts—Drama).
Jan. 1—Madam Who? (Seven parts—Dr.).
Jan. 15—His Robe of Honor (Seven parts—Dr.).
Feb. 15—The Turn of a Card (Seven Parts—Drama).
Mar. 1—Within the Cup (Seven Parts—Dr.).
Mar. 15—Humdrum Brown (Six Parts—Dr.).

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Come Through (Seven parts—Drama).
Pay Me (Five parts—Drama).
Sirens of the Sea (Six parts—Drama).
The Man Without a Country (Six parts—Dr.).
The Co-Respondent (Six parts—Drama).
The Price of a Good Time (Seven parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).

GEORGE KLEINE SYSTEM.

Jan. 1—Uneasy Money (Essanay).
Jan. 10—Brown of Harvard (Selig).
Jan. 25—I, Mary MacLane (Essanay).
Feb. 11—The Unbeliever (Edison).
Feb. 25—Ruggles of Red Gap (Essanay).
Montgomery Flagg, One Reel Comedies.
"Girls You Know" (Made by Edison).
Jan. 2—Screen Fan (1st release).
Jan. 16—The Bride (2d release).
Jan. 30—Superstitious Girl (3d release).
Feb. 13—The Artist's Model (4th release).
Feb. 27—The Matinee Girl (5th release).
March 13—The Spoiled Girl (6th release).

SELECT PICTURES.

Dec.—Shirley Kaye (Five Parts—Drama).
Dec.—The Honeymoon (Five Parts—Drama).
Jan.—The Marionettes (Five Parts—Drama).
Jan.—Ghosts of Yesterday (Six Parts—Drama).
Jan.—The Studio Girl (Five Parts—Drama).
Jan.—Woman and Wife (Five Parts—Drama).
March—The House of Glass (Five Parts—Dr.).
March—By Right of Purchase (Six Parts—Dr.).
March—The Shuttle (Five Parts—Drama).
March—The Knife (Five Parts—Drama).

Special Releases.

Over There (Six Parts—Drama).
The Lone Wolf (Five Parts—Drama).
The Barrier (Seven Parts—Drama).
The Wild Girl (Five Parts—Drama).

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Little Red Riding Hood (Four parts—Juvenile).

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Jan. 28—Gates of Gladness (Five parts—Dr.).
Feb. 4—Divine Sacrifice (Five parts—Drama).
Feb. 11—Whims of Society (Five parts—Dr.).
Feb. 18—Broken Ties (Five parts—Drama).
Feb. 25—His Royal Highness (Five parts—Dr.).
Mar. 4—Spurs of Sybil (Five Parts—Drama).
Mar. 11—The Wasp (Five Parts—Drama).

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The Porters (One Reel—Comedy).
- EPOCH FILM CORP.**
Longacre Building, New York.
Birth of a Nation.
Intolerance.
- EXHIBITORS' OPERATING CORP.**
51 East 42d Street, New York.
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- FORT PITT FILM CORPORATION.**
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The Italian Stand on the Pave.
- FOUR SQUARE PICTURES.**
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The Eagle's Eye (Episode No. 2—"The Naval Ball Conspiracy"—Two parts—Drama).
The Eagle's Eye (Episode No. 3—"The Plot Against the Fleet"—Two parts—Drama).
- FRANCE FILMS, INC.**
220 West 42d Street, New York.
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- FRANCO-AMERICAN FILM CORP.**
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The Warrior (Seven Parts—Drama—McClure Picture).
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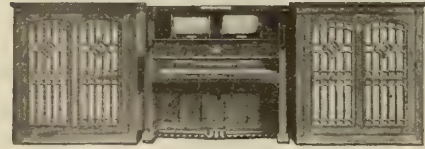
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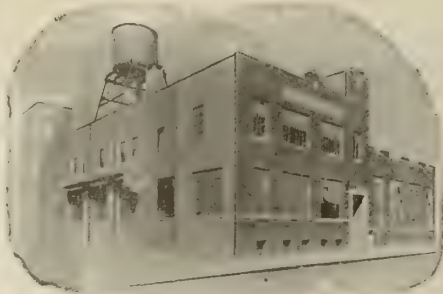
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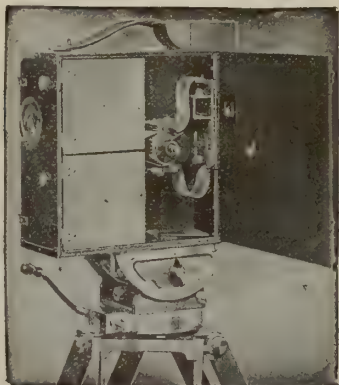
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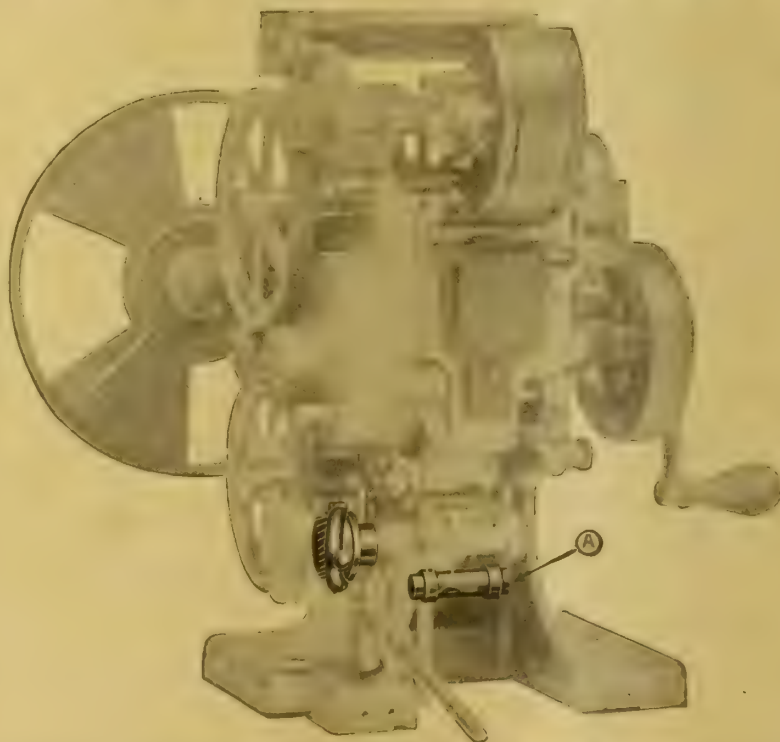
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This is only one of its many individual features which give this projector the pre-eminent position it holds in the motion picture industry.

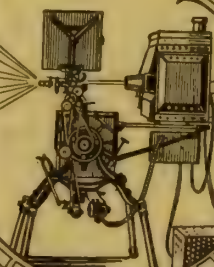
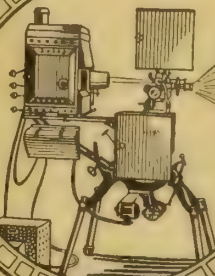
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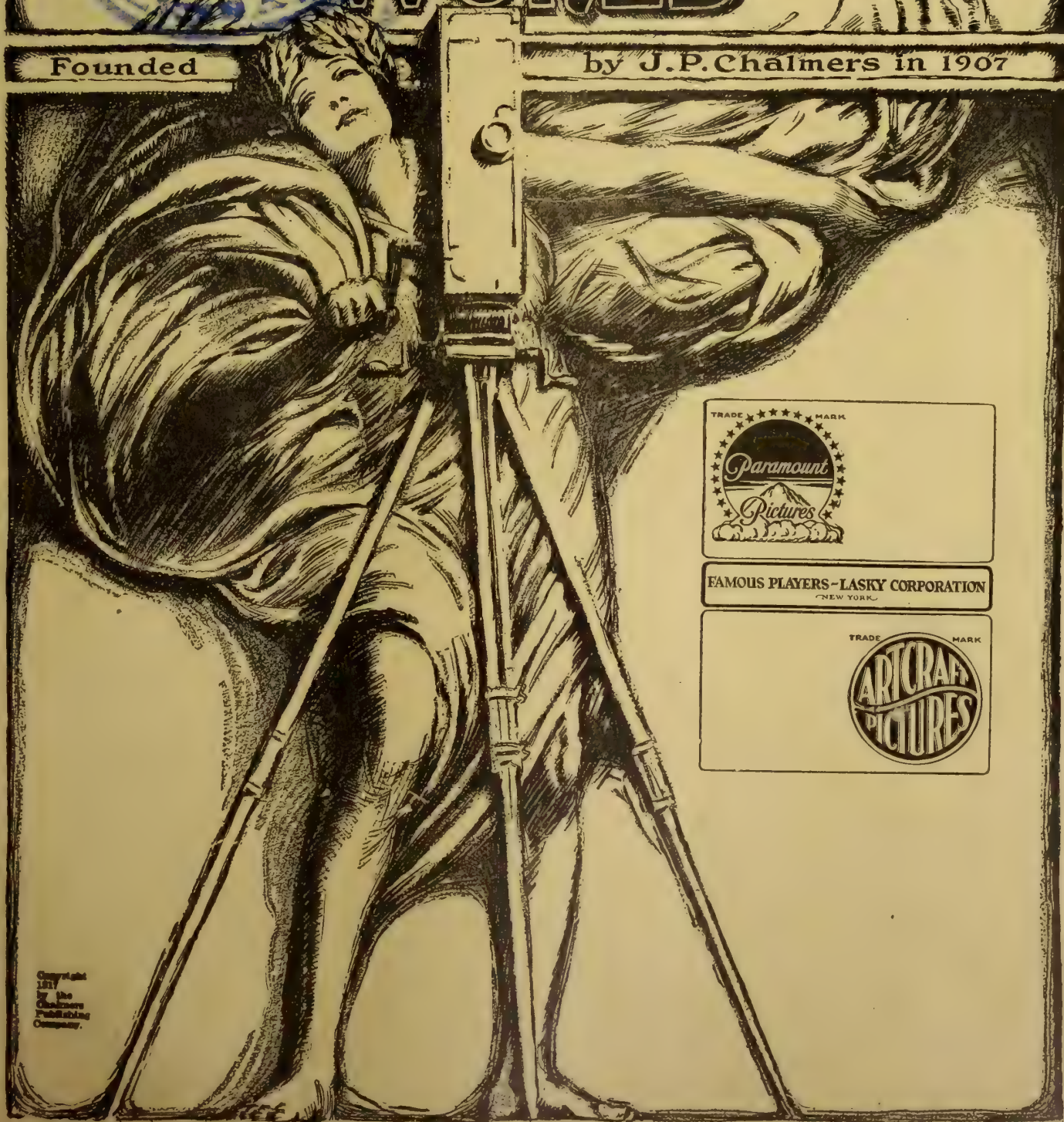
90 GOLD ST. NEW YORK



MOVING PICTURE WORLD

Founded

by J.P. Chalmers in 1907



FAMOUS PLAYERS-LASKY CORPORATION
NEW YORK



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Chalmers Publishing Company 516 Fifth Ave. New York

*The
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*"The
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Lois Weber
Production*

*An Intimate
Disclosure
of Life as
We Live it.*

*Reserve
Now*

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Productions, inc.
1600 Broadway N.Y.*



CALLS
"RUGGLES OF RED GAP"
A SCREAM

The Exhibitor's Trade Review says:
"The story and dramatization of
'Ruggles of Red Gap' were a scream.
The acting of Taylor Holmes and
Frederick Burton alone is worth go-
ing to see, but there are other things
which make the picture unusual.
The scenes in the Grand Canyon are
wonderful and the photography very
superior."

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II PRESENTS II

TAYLOR HOLMES
IN
RUGGLES OF RED GAP

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VAN NICE
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Pictures**

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H. A. Aitken, of Triangle

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*Wm. A. Brady, President of the National
Association of the Motion Picture
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Tom Ince

*Lee Ochs, President of the Moving
Picture Exhibitors' League of
America*

Richard A. Rowland, of the Metro

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Mack Sennett

Albert E. Smith, of the Greater Vitagraph

*George K. Spoor, of Essanay
and last but not least*

Adolph Zukor

The Universal Film Manufacturing Company invites all of the producers named above (as well as other producers too numerous to mention) to CLOSE THEIR STUDIOS AND MAKE ALL OF THEIR PICTURES AT UNIVERSAL CITY, CALIFORNIA.

This we regard as the most practical step toward eliminating waste and duplication and thus bringing down the cost (and therefore the renting price) of all moving pictures produced in this country.

Universal City is acknowledged to be not only the largest but the best equipped studio in the world. It can easily be made to accommodate ALL OF THE PRODUCING COMPANIES IN THE UNITED STATES.

Its equipment is the finest that can be had. It represents the investment of vast fortunes in cash as well as years of study, experimenting and improving—all with a view to making the best possible pictures at the slightest possible cost.

It is ready for you to use immediately. Simply close your own studios, send your producing staff to Universal City and START MAKING PICTURES WITHOUT THE LOSS OF AN HOUR OF TIME; and without having to divert your mind from producing to the worries attendant upon running the mechanical end of the studio business.

Several suggestions have been made by various men in the trade as to the best method of effecting needed economies in picture making. Some have suggested mergers, but there are so many obstacles in the way of satisfactory mergers that much time will be lost before any merging can be done on such a scale as to help the whole trade.

Under our plan, as suggested above, the economies can be made effective IMMEDIATELY. The closing of the large and small studios represented by the above list of names would so reduce the cost of picture producing that all producers taking part in the movement could IMMEDIATELY turn part of their savings over to the exhibitors in the form of *lower rental prices*,

Universal City contains EVERYTHING you can possibly need to make the finest pictures in the history of the trade. It is complete. It is convenient. It is far too large for the needs of any single concern. If, by chance, it should need more artificial lighting equipment than it has at present, we could remove the lights from your own closed studios and transfer them to your stages at Universal City. The same idea could be applied to props, scenery, electrical equipment and so on, although the equipment already on hand is vast.

We invite every producer to give this the most serious thought. We ask each and every one to realize what a boon such a move would be to the whole trade, provided enough of you take advantage of the offer.

We invite Mr. William A. Brady, as president of the National Association of the Moving Picture Industry, to use his good offices to bring about this tremendous good for the whole industry.

We invite Mr. Lee Ochs, as president of the Moving Picture Exhibitors' League of America, to use his good offices to help accomplish this almost limitless economy by which THE EXHIBITORS WOULD BENEFIT DIRECTLY. In no other practical manner that we know of can he do so much to HELP THE EXHIBITORS AT A CRITICAL TIME IN THEIR AFFAIRS.

We are ready to arrange the most reasonable rates for the rental of space and facilities at Universal City—and naturally the more producing companies the more reasonable the rates.

War conditions have caused all producers to give more serious thought to their producing costs than they have ever done in past years. A year ago we do not believe such an invitation as this would have met with favor; but now WE BELIEVE IT TO BE THE MOST LOGICAL, THE MOST NATURAL AND THE MOST PRACTICAL SOLUTION OF THE BIG PROBLEM THAT CONFRONTS THE WHOLE TRADE.

If we have seemed selfishly to reserve the great benefits of Universal City to ourselves in the past, it was only because we have never felt that the time for real co-operation was ripe until now.

Those of you who have suffered from annoying restrictions placed upon studios, either in New Jersey, New York or the city of Hollywood, California, may be pleased to know that there are no such restrictions in Universal City where we are virtually "a law unto ourselves."

UNIVERSAL FILM MANUFACTURING COMPANY
Carl Laemmle, President, 1600 Broadway, New York
"The largest film manufacturing concern in the universe"

**—close your studios and make all
your pictures in Universal City**

a hit!

in a thousand theatres

Eddie Polo

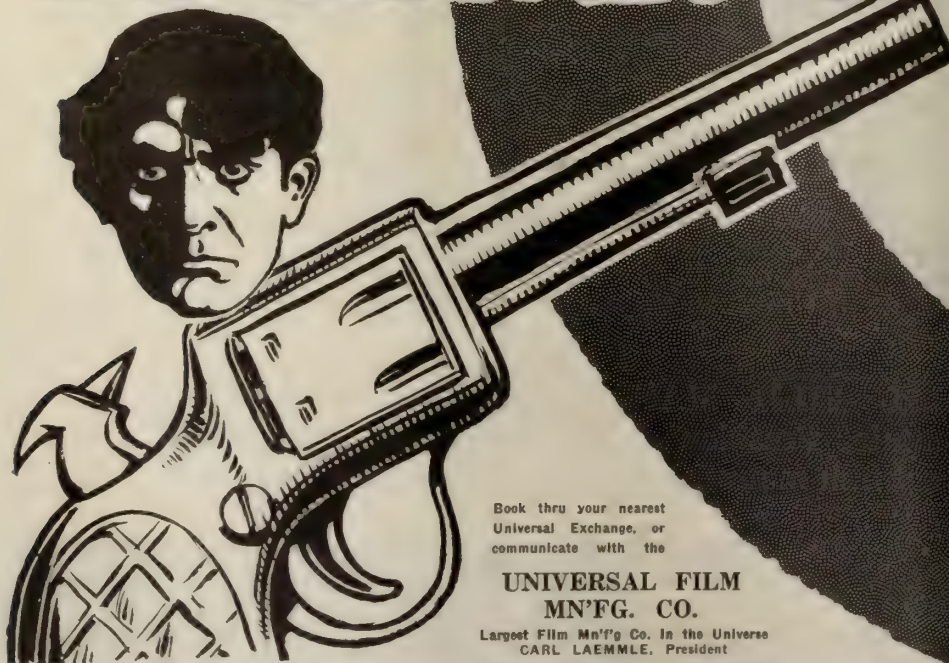
and Vivian Reed in

the Universal's
big serial smash

The Bull's Eye

playing
capacity
every-
where.

how
about?
you.



Book thru your nearest
Universal Exchange, or
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**UNIVERSAL FILM
M'FG. CO.**

Largest Film M'fg Co. in the Universe
CARL LAEMMLE, President
1600 BROADWAY, NEW YORK

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8 to 1

By the overwhelming odds of 8 news scenes to 1 The Universal News Weeklies beat all other news weeklies on the market put together, at Rothapfel's beautiful Rivoli Theatre this week. All the salesman's talk in the wide world falls flat alongside of an accomplishment like this. What does it mean to you Mr. Exhibitor? Simply means that in the largest and finest New York theatre, the Universal News Weekly subjects always take the lead.

Manager Rothapfel buys all the news weeklies issued every week from all the film concerns producing these news weeklies each week. He picks only the best subjects, assembles them and projects them under his own News Reel—"The Topical Review." Rothapfel Picked 8 of the Universal subjects to 1 of ALL THE OTHERS COMBINED. The only subject we did not show was a funeral, which we had but did not use because The Universal News Weeklies do not show funeral processions.

Two weeks ago the Universal's wonderful Liquid Fire pictures set the whole trade talking. Nothing like them ever has been shown. Week before last the Universal's marvelous X-Ray pictures amazed the country. Every week we score a beat. If you want these scoops—if you want the biggest picture news of the whole world, as picked by the greatest Theatre expert in America—do as Rothapfel does—use Universal Animated Weekly-Screen Magazine and Current Events—every week and be the first with the BIG news of the world in your house.

Book thru your nearest Universal Exchange or communicate with the

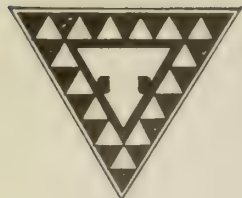
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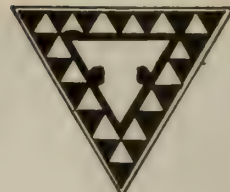
1600 BROADWAY, NEW YORK



Universal News Weeklies Cover the World - FIRST Every Week



TRIANGLE



To think

—while you still have the
God-given privilege—

Brains, backbone and money must be hitched to the pen that dictates the policy of successful motion picture concerns these “hot” times.

This is an age of split second watches.

When fast manufactured munitions and gigantic guns grow out of date before they even get to the firing line,—

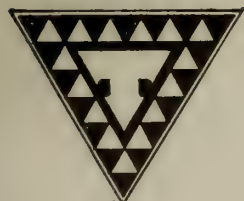
When war is costing the world almost a million a minute in cash and “NO MAN’S LAND” is making all other battle grounds look like faintly remembered “pikers,”—

When American business takes a holiday every week just to add another million tons of coal to the choking of the intolerable Hun,—

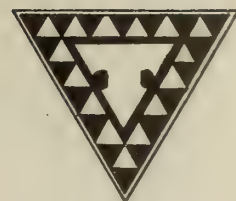
When General Pershing’s daily report is being read by Secretary Baker and the war department in Washington almost before the ink is dry on the original document in France,—

When General Sherman’s everlasting epigram is coming home with new force and meaning at every tick of the clock,—

When wheatless days, lightless nights and common sense are asking every patriotic American to KILL WASTE—to STOP THE LEAKAGE,—



TRIANGLE



—why don't you hitch your check writing arm to your brain?

Quit flirting with the Sheriff and his FOR SALE sign if you expect that theatre of yours to feed and clothe the wife and baby during the rest of the year 1918.

Triangle dollars are spent so efficiently that they get right through to your screen 99% strong.

We've cut the corners, but we've saved the meat for you. There isn't a ten thousand dollar a week star on our payroll. Our department heads and managers are business men with a product that was designed as systematically as ever Ford built an automobile.

Triangle days may not be the largest box office days in your town, but at the end of the month your Triangle contract will help you pay back some of the money you gambled away with other pictures.

We expect to make more pictures of high quality and box office value in 1918 than all the rest of them put together—the Triangle machine is oiled, steam is up—are you ready to ride?

There's a Triangle Exchange just at the other end of your telephone—and we pay the war tax.

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"MY UNMARRIED WIFE"
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A PHOTOPLAY THAT
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At the zenith of artistic and box-office value

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"DAUGHTER
OF
DESTINY"

Ask the men who
have shown it



"THE
LIGHT
WITHIN"

Watch the box-
office reports



"THE
LIFE MASK"
(A MARCH RELEASE)

"Who killed
Woodruffe Clay?"

PETROVA PICTURE COMPANY
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Exchanges of FIRST NATIONAL
EXHIBITORS' CIRCUIT

A Release We're Proud of and a money-maker!



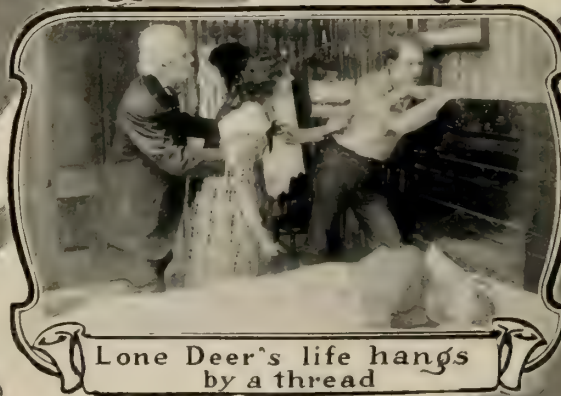
"First National"
Attraction



Lone Deer's great fight



Lone Deer Protects
Jeanette



Lone Deer's life hangs
by a thread



Mitchell Lewis in
"THE SIGN INVISIBLE"

An Edgar Lewis Production
Packed Rothapfel's Rivoli for a
Week and delighted everyone

ANOTHER BIG MONEY-MAKER!

Herbert Brenon's Masterpiece

The Fall of the ROMANOFFS

"Tremendous subject, well handled — has unforgettable characters and incidents; holds interest throughout."—Wid's.

"Among the many excellences to be found in 'The Fall of the Romanoffs' Herbert Brenon's eight part picture novel based on the Russian revolution, one attribute stands out in bold relief—the swift onrush of events."—Edward Weitzel in Moving Picture World.



"Truth is not often so dramatic as fiction, but in this story of the most remarkable by-product of the war, all the essential historic and histrionic elements were present, awaiting only the skilled hand of a producer like Mr. Brenon to fuse them into the most impressive pictorial form."—New York Sun.

"King of the movies."—Rev. Thomas B. Gregory in New York American.

NOW a "First National" Attraction

Notice That We're Getting the Big Ones!

Good Enough for the "First National"—Good Enough for You



WILLIAM S. HART

in "BLUE BLAZES RAWDEN"

By J. G. Hawks. Directed by William S. Hart. Photographed by Joe August. Supervision of
THOMAS H. INCE

An ARTCRAFT Picture

WILLIAM S. HART is a boss-lumberjack in "Blue Blazes Rawden"—a tough customer who kills bears with his hands.

This Thomas H. Ince star is a 100 per cent. box office attraction.

William S. Hart pictures always are inspiring. They make folks breathe deeper.

You ought to show William S. Hart at your theatre. The price is right. Your profits are assured.



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NEW YORK





MARY PICKFORD

in

"AMARILLY OF CLOTHESLINE ALLEY"

By Belle K. Maniates. Scenario by Frances Marion

Directed by Marshall Neilan

An ARTCRAFT Picture

THE most wonderful thing about Mary Pickford is that each of her pictures has some new element in it that makes her million of admirers pronounce every release to be "the best that Mary Pickford ever made."

Mary Pickford's art and her drawing power are limitless.

The price of her productions is so scaled that every theatre can show Mary Pickford—at a profit.



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NEW YORK





ADOLPH ZUKOR

Presents

BILLIE BURKE

(By arrangement with F. Ziegfeld, Jr.)

in

"EVE'S DAUGHTER"

By Alicia Ramsey. Scenario by Margaret Turnbull. Directed by James Kirkwood

A Paramount Picture

BILLIE BURKE will crowd your theatre as she crowds the Rialto in New York.

The critics say of "Eve's Daughter":

New York World—"Miss Burke seems to be duplicating in the movies the popularity she enjoyed for some time on the regular stage."

New York Herald—"One of the best roles [Miss Burke] has had on the screen. She played it skilfully in a charming ingenu manner."

New York Tribune—"Miss Burke has a thousand fresh charms with which to intrigue one's fancy. We love her and always feel a grateful thrill when we are allowed to gaze on her."


FAMOUS PLAYERS-LASKY CORPORATION

 ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK




ELSIE FERGUSON

in

"The Song of Songs"

By Edward Sheldon. Scenario by Charles Maigne. Directed by Joseph Kaufman

An ARTCRAFT Picture

"H. U.," in the New York Tribune, says:

"How Elsie Ferguson does tug at one's heartstrings. You find yourself sitting on the edge of your chair and following her every movement. There is something about Miss Ferguson's personality which makes you feel as though you yourself were

playing the part. You live it with her and so we say without fear of contradiction 'there is no greater artist on the screen today.' Someone said that Miss Ferguson filled a long felt want, but we should hardly express it so, for you can't miss what you never had, and Miss Ferguson is creative. But if we should be deprived of her now—well, it is simply unthinkable."



FAMOUS PLAYERS-LASKY CORPORATION
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 Goldwyn Pictures


John H. Kunsky, Michigan's Biggest Exhibitor, Says:

"I HAVE just seen one of the best motion pictures made within the past twelve months—exactly the kind of production that will bring the public back to the theatres—the kind of production I like to present in *my own* theatres.

"And I have just seen a wonderful star resume her important place among the few great personalities of the screen. The star and story to which I give my hearty approval are combined in the

Goldwyn
presentation of

Mabel Normand in THE FLOOR BELOW

by Elaine Sterne

Directed by Clarence Badger

This great Michigan showman of keen vision and big fortune plays Goldwyn productions in his ten Detroit theatres, headed by the splendid Madison Theatre. 4,000 other exhibitors throughout the United States also profit by playing our powerful attractions regularly in their theatres.

"The Floor Below" is released everywhere March 10.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, President EDGAR SELWYN, Vice President
16 East 42nd Street New York City

Goldwyn Pictures

WHO bid the highest for a kiss from this little "bad girl" who was being reformed?



WHAT did his society sweetheart do when she saw this?



WHY did this lovable girl steal a watch and run for shelter in a mission?



Here are but a few questions of the many that point to the mystery, the romance, the jealousy and the comedy-drama plot surrounding

Mabel Normand

in

Her Second Triumphant Goldwyn Production

THE FLOOR BELOW

A dramatic, pathetic and beautiful Mabel Normand—a story of love and laughter—and with the solution of the mystery saved for the last minute.

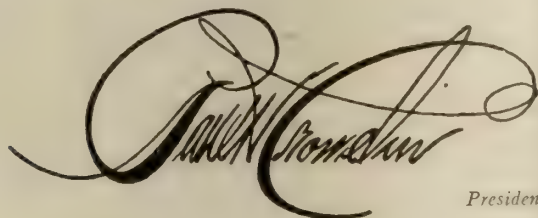
GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, President EDGAR SELWYN, Vice President
16 East 42nd Street New York City

Little Talks with Foreign Buyers, No. 3

Shipping Conditions in War-Time

By



President

A 1917 factor in Inter-Ocean's success has been its keen knowledge of the varying shipping conditions caused by the Great War. Our energies and methods have been on a war-time basis! All sorts of shipping "switches" occurred last year, but—due to our intensive watch—we ANTICIPATED ALL OF THEM. Our customers reaped the spectacular benefit! They received **their** American films, altho competitors suffered all sorts of disappointment. Small wonder these buyers have become our warmest boosters. They swear by the Inter-Ocean system that guarantees satisfaction under any and all conditions, even those of war-time. They swear by Inter-Ocean's market knowledge—the knowledge that tells us what sort of productions that theatres the **world** over are MAKING MONEY WITH. These films are selected by us from the following list of material, which we **exclusively** represent in the foreign market.

52 World Films (*Brady-Made*) a year; featuring *Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell and June Elvidge*; **24 Paralta Plays** a year; featuring *Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall and Louise Glaum*; the great features "**Whither Thou Goest**," "**To-day**," "**Mad Lover**," "**Hunting Big Game in the Frozen North**," "**The 13th Labor of Hercules**;" the surefire comedy brands, *Vim, Black Diamond, Bingo, "Charley"* (*Mabel and Fatty*) cartoons.



"We Operate Everywhere"—Largest Distributors of Films in Foreign Fields

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PICK OF THE PICTURES

Distributed through
"HODKINSON SERVICE"



PRODUCING

"THE IRON BEAST"—By Monte M. Katterjohn
"THE SNAPDRAGON"—By Horace Hazeltine

LOUISE GLAUM PRODUCTIONS CORPORATION
PARALTA PLAYS, INC.
6 West 48th Street, New York City

IT is easy enough to criticise.
An empire can be wiped out over night
by criticism.—
But of what avail is
Bolsheviki destruction?
The thing to do is to build up
a solid foundation, stone for stone,
while you tear down the old useless shell.
At the same time, let us be sure
that "business goes on as usual"
while the changes are being accomplished.

(signed)

W. W. Hodkinson

"Hodkinson Service"

PROGRESS — INTEGRITY — PERMANENCE
in the Motion Picture Industry

The First Four Paralta Plays

J. Warren Kerrigan *in*
"A Man's Man"

Henry B. Walthall *in*
"His Robe of Honor"

Bessie Barriscale *in*
"Madam Who?"

J. Warren Kerrigan *in*
"The Turn of a Card"

"HODKINSON SERVICE"
at all General Film Exchanges

These and all other Paralta Plays are not to be obtained anywhere else.

W. W. Hodkinson Corporation

527 Fifth Avenue, New York City

PARALTA PLAYS

PICK OF THE PICTURES

LOUISE
GLAUM

BESSIE
BARRISCALE

An Early Release

The First

PARALTA—GLAUM—PLAY

starring

Louise Glaum

in

"An Alien Enemy"

by

Monte M. Katterjohn

directed by **WALLACE WORSLEY**

"AN ALIEN ENEMY"

is copyrighted, 1918

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Under the Title

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No. 6 WEST 48th STREET

NEW YORK CITY

HENRY B.
WALTHALL

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"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

J. WARREN
KERRIGAN

A Selexart Production

"Carmen of the Klondike"

Conceived and Written
by
MONTE M. KATTERJOHN

Directed by
REGINALD BARKER

! A Tremendous Sensation !

An epic
of snow-bound Alaska;—
where men measure
their brute strength
for the possession
of mother Earth's treasure;—
where they think with fists
hard as steel,
and love
with the hearts of children !



Featuring
CLARA WILLIAMS

Playing at Strand Theatre
NEW YORK CITY
Week of March Fourth

STATE RIGHTS DISTRIBUTORS, Incorporated
418 LONGACRE BUILDING NEW YORK CITY

PATHE

BESSIE LOVE

is presented in her first picture as a
Pathé star

The GREAT ADVENTURE

adapted from Henry Kitchell Webster's novel
"The Painted Scene."

"The Great Adventure" is the fourth of the big new Pathé Plays to be released. In "Innocent", Pathé gave you Fannie Ward in a tense, wonderfully produced drama, hailed everywhere as Miss Ward's best picture; In "Loaded Dice" you had Frank Keenan in a marvellous character study of the unusual sort; In "The Naulahka" were Antonio Moreno and Doraldina in a Kipling play which grips the eye and amazes with its beauty; In "The Great Adventure" is bonnie little Bessie Love in a charming, light and sunshiny comedy-drama. Thus Pathé Plays are giving to you not only the highest quality but variety as well, and at

CA REASONABLE PRICE

Ask the nearest Pathé exchange today to
screen for you these

PATHE PLAYS

Then you'll have to admit to yourself in all
frankness that they are the four best features
ever released in succession on any program!





MR. EXHIBITOR!

We have told you the full and truthful story of the new Pathé serial

"THE HOUSE OF HATE"

We have called your attention to the extraordinary box office value of

PEARL WHITE

We have shown that the phenomenal success of her past serials should be exceeded by this, since it has a better story, written by the man who wrote "The Exploits of Elaine;" better production, with the most costly feature sets; better direction, by the man who directed "The Fatal Ring" and who wrote the scenarios of all three of her greatest serial successes; and a better leading man, for she has been given a star who is one of the most popular in the business—

ANTONIO MORENO

And we have said: All the facts demonstrate that beyond doubt this is

GREATEST PEARL WHITE SERIAL!



NOW IT IS YOUR MOVE!

The mere announcement of a new and bigger Pearl White serial has been followed by a raft of bookings from exhibitors who have "cleaned up" on her in the past and KNOW that she, in a Pathé serial, is the BIGGEST of all box office attractions.

The release date, March 10th, is near at hand. If you want the best business-getter of 1918 you must act quickly. Ask the nearest Pathé exchange to screen for you the special information reel—the first episodes. ANY exhibitor who sees them will recognize the one best bet in pictures today.

"THE HOUSE OF HATE"

Produced by ASTRA
Directed by GEO. B. SEITZ
Written by ARTHUR BREEVE
and CHAS. A. LOGUE . .
Scenarios by B. MILLHAUSER

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.



IN RESPONSE TO THE
DEMAND IT HAS BEEN
DECIDED TO RELEASE:
TWO TWO-REEL TOTO:
COMEDIES EACH MONTH
BEGINNING APRIL 14th

NOW READY "A ONE NIGHT
STAND" COMING: "FARE PLEASE"

Alice Brady

the brilliant star of
Eugene Walter's drama

"THE KNIFE"

scenario by Charles Maigne
directed by Robert G. Vignola

"Alice Brady does the best
work of her screen experi-
ence."

—*Moving Picture World*

"Alice Brady does the best work
of her long career in this role."

—*The Dramatic Mirror*

"Alice Brady does by far
the best work of her screen
career."

—*Morning Telegraph*

"Alice Brady, in the heroine role, must
be marked as having scored the greatest
hit of her career."

—*Exhibitors' Trade Review*

"Alice Brady in 'The Knife'
has added another superb char-
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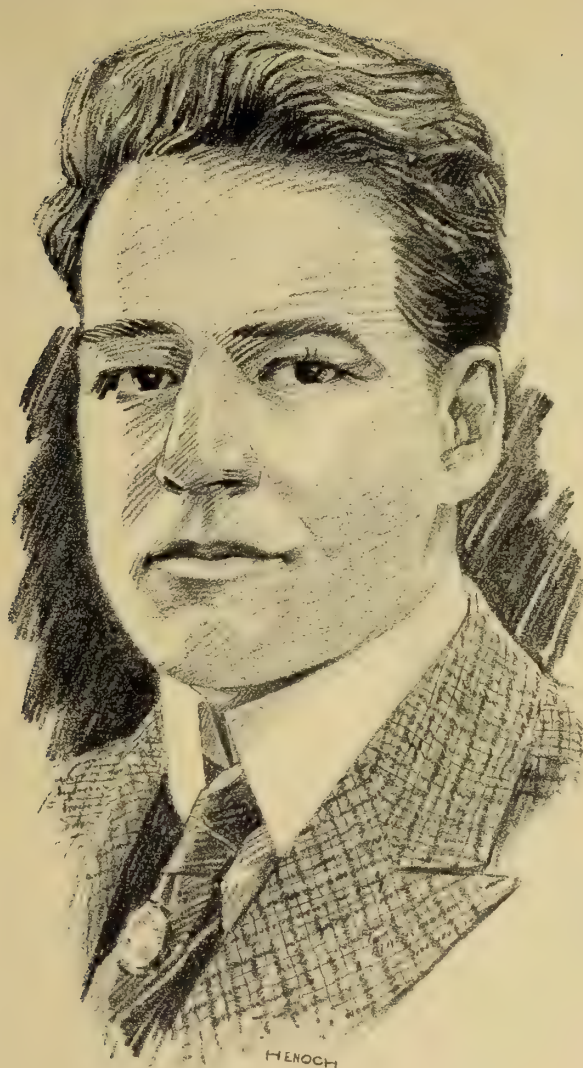
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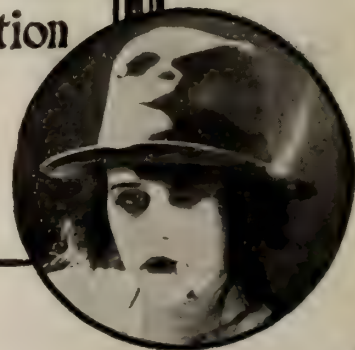
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SERIAL
SUPREME

"THE EAG

The Story of the Imperial German

By WILLIAM J. FLYNN recently retired

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Despite the fact that New York was in the grip of one of the worst blizzards of this winter; that 10,000 soldiers from Camp Upton were parading Fifth Avenue less than a block away; that every theatre in the city was given a special holiday matinee, more than 1,600 people crowded into a room which was prepared for 1,000. More than 1,200 eager guests permit them to enter the ballroom of the Hotel Biltmore, where there was an unadvertised showing of the first three episodes of

"THE EAGLE'S EYE"

The Public Will Know Where to See It

More newspapers have been given contracts for space in which to advertise it, and the theatres booking it, than have ever been used in exploiting any serial. More helps to exhibitors in gaining their local publicity at little, or no cost, have been prepared for it than for any other serial. The importance of the subject, the authenticity of it, the general public interest in it, all advertise

"THE EAGLE'S EYE"



With KING BAGGOT and

The Favorite Stars of

"THE EAG

BOOK THROUGH FOURSQUARE

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47 W. Swan Street.
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312 Sloan Bldg
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207 S. Wabash Avenue.
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DENVER, COLO.,
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SAN FRANCISCO, CAL.,
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163 Yonge Street.

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It is the only authentic revelation of the activities of the vast spy-army of the Imperial German Government in America. It is based upon actual facts furnished by the greatest authority on the subject, William J. Flynn, recently retired Chief of the United States Secret Service. Twenty reasons why this country is at war with Imperial Germany—one vital reason exposed in each episode—makes this the most damning indictment against the Kaiser that has ever been prepared for the public, as shown in

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Help the Public to See It

The exhibitor is the man to whom the public must look for the opportunity to see it. Aside from the importance of the subject its picture value sets a new pace for serials. The situations are thrilling. The romantic interest is sustained and exciting. The acting is superb. The impersonations are marvelous. Further, it is timely, topical and patriotic in its appeal. The public want to see it. The public should see it. Satisfy and gratify your patrons by booking

"THE EAGLE'S EYE"

MARGUERITE SNOW

Motion Picture Patrons

LE'S EYE"

AMERICA'S
SERIAL
SUPREME

PRODUCED BY
THE WHARTONS



WORLD PICTURES BRADY-MADE



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GORDON
IN
"The Wasp"

Story by WILLARD MACK
Directed by LIONEL BELMORE

MABEL NORMAND in "MICKEY"

MACK SENNETT'S
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Real News



Gaumont Co.

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FOR
Hayakawa Productions

Made by
MOST UNIQUE OF ALL SCREEN STARS



Hayakawa

Hayakawa

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NOW HEADING HIS OWN COMPANY

For Release and Other Particulars, Write or Wire

Hayworth Pictures Corp.

H. W. Hellman Bldg.

Los Angeles, Cal.



The key to success is cooperation



United Picture Theatres of America, Inc.

Asks YOU—THE EXHIBITORS

to get rid of the staggering expenses and ruinous waste that threaten to strangle the industry.

THE time has come for plain words. Unless this plan of concerted operations be adopted, the business of motion picture exhibition faces the direst and blackest disaster in the history of commercial amusements. War caused practically all the producers and 25 per cent. of the picture theatres of England and of France to close. Expenses must be cut—middlemen eliminated—exhibitors' rentals reduced—cash paid producers so they will dare make bigger and better pictures—all this can be accomplished—but only by exhibitor co-operative buying.

The Old Way

1. Overproduction and consequent waste of negative and positive.
2. Useless competition of distributors' exchanges.
3. Millions wasted in home office overhead.
4. Big salaries to stars who are not stars.
5. Charging what the traffic will bear, meaning UNLIMITED PROFITS.
6. Contracts hog-tying the exhibitor, thus rendering him helpless.
7. Anarchy and haphazard profiteering.

The New Way

1. Production only at exhibitor demand.
2. No costly exchanges—merely inexpensive service depots.
3. Overhead cut down to a tiny fraction of film cost.
4. Careful selection of stars of proved drawing power.
5. Charging only the CERTIFIED COST plus a reasonable percentage for producer's profit.
6. Easy agreements, in the framing of which the exhibitor-stockholder has a share.
7. Helpful, friendly co-operation and profit-sharing between producer and exhibitor.



Eliminating the waste of competition



Motion Picture Proprietors of the Nation

Now Is the Time to Assert Your Collective Buying Power

Study carefully the differences between the present out-dated distributing system and the new way which we outline.

THE most trusted leaders of exhibitor-activity and exhibitor-organization are concerted in this plan. Do not be fooled by words and names. Co-operation cannot proceed from the producers or distributors—that has been tried and failed. The only true and economical co-operation is among yourselves—in the exercise of your united buying power.

We are in this campaign with good will to all and malice toward none. Producers will experience the benefit of the plan because the enormous waste due to the present hurried and mechanical manufacture and the present uneven, unscientific and unsatisfactory method of distribution will be eliminated. The producer will always find an excellent market for his standardized product with us, a product that will be distributed in all sections of the country with equal thoroughness, and the prompt payment for which will enable the producer to do away with financial worries and the making of pictures by the clock or the calendar.

Fill out and mail the blank to-day, and we will explain in detail how you can enroll in this great, nation-wide movement.

UNITED PICTURE THEATRES OF AMERICA, INC.
1600 Broadway, New York

United Picture Theatres of America, Inc.
Dept. W, 1600 Broadway, New York
Gentlemen:

Please advise me of the detailed plans of your organization, methods of enrollment, and participation by individual exhibitors in its savings and benefits.

Name

Theatre

City and State

BRONCHO BILLY—REVIVIFIED



BRONCHO BILLY
(Reg. U. S. Pat. Off.)

Essanay yields to popular demand from showmen all over the country and announces an immediate weekly release of the world-famous single-reel Western

BRONCHO BILLY

(Reg. U. S. Pat. Off.)

subjects.

No other character ever enjoyed the phenomenal success that was afforded **BRONCHO BILLY**, the first exponent of the drama of the hills and plains, as well as the greatest. He appeared

every week in a thrilling, Western picture for years, to the delight of millions of "fans." Every single reel **BRONCHO BILLY** has more action, story, plot, than the present-day five-reel features. The best of the famous **BRONCHO BILLY** pictures only will be offered. All re-edited and rebuilt.

HERE ARE THE FIRST TEN—BOOK THEM ALL

"Broncho Billy's Leap"

"Broncho Billy and the Rattler"

"Broncho Billy's Close Call"

"Broncho Billy and the Settler's Daughter"

"Broncho Billy's Indian Romance"

"Broncho Billy, A Friend In Need"

"Broncho Billy's Wild Ride"

"Broncho Billy's First Arrest"

"Broncho Billy and the Rustler's Child"

"Broncho Billy's Last Deed"

BETTER THAN EVER—ALL NEW PAPER

WONDERFUL PHOTOGRAPHIC BEAUTY

See Them Before Booking

Essanay
LIONEL & LOUISE BRIDGES

George Kleine System Distributors Everywhere—NOW



GENERAL FILM COMPANY

CHARLIE CHAPLIN

NOW APPEARING
IN HIS GREATEST COMEDY

"THE TRAMP"

New Essanay-Chaplin Print
Every Month

"A WOMAN"—"WORK"—"IN THE PARK"—
"BY THE SEA"—"A JITNEY ELOPEMENT"
—"THE CHAMPION"

ESSANAY COMEDIES

Will Keep Your Patrons
Roaring With Laughter

"THE LIE THAT FAILED"
"ALL STUCK UP"
"WILD ALGY OF PICCADILLY"
"CHECK YOUR HAT, SIR?"
"OUR LITTLE NELL"
"A TOUGH KNIGHT"

ONE EACH WEEK

presented by
GEORGE K. SPOOR



Essanay
LITTLE FILM COMPANY

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General Film Company

25 West 44th Street, New York City

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Wallis Brennan and Boy City Kids in "Bud's Recruit"

A Refreshment for Jaded Screen Audiences

"To dignify youth and youth achievement, to make work and goodness of heart attractive, to instil patriotism in the boy of this day, mean but to delight both youth and manhood and to grow prosperity.

"The money maker in the motion picture business will be the man who plays his business to ALL, not a half nor a still smaller percentage, of the people."—Judge Willis Brown.

"BUD'S RECRUIT"

(A Patriotic Masterpiece)

"CHOCOLATE OF THE GANG"

(A colored lad's comic trials)

"THE LOST LIE"

(Two boys with an elusive myth)

"TAD'S SWIMMING HOLE"

(How a forlorn outsider bested the gang)

"MARRYING OFF DAD"

(A lad's struggle to get the right stepmother)

"THE PREACHER'S SON"

(A much abused type's triumphant coup)

"THIEF OR ANGEL"

(A story of the city streets)

"THE ACCUSING TOE"

(A cruel taskmaster's downfall)

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Another of those human, compelling pictures that save your program.

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INDEX TO CONTENTS and ADVERTISERS

TO CONTENTS

Advertising for Exhibitors.....	1505	"Hard Rock Breed, The" (Triangle).....	1556	Oakman, Wheeler, Enlists as Private.....	1501
Advertising Aids for Exhibitors.....	1561	Hatrick to Film World-War Fighters.....	1491	Operators Arrested for Arson.....	1523
"Ann's Finish" (American).....	1558	"Headin' South" (Artcraft).....	1557		
As They Happen.....	1477	Hoffman, Milton E., Studio Manager.....	1487	Pacific Coast Theaters Faces Raise in Price	
At Leading Picture Theaters.....	1496	"House of Glass, The" (Select).....	1555	for Power.....	1552
"Beggar Woman, The" (Pathe).....	1556	How It Is Done at the Strand.....	1501	Parcel Post Decision Aids Film Trade.....	1491
"Beloved Traitor, The" (Goldwyn).....	1555	"Huck and Tom" (Paramount).....	1553	Pathe Prepares Mass of Exhibition Aids.....	1490
"Before and After Taking" (Metro).....	1558	"Hungry Eyes" (Bluebird).....	1567	Pettijohn Reports.....	1527
Boston, World Pictures Opens New Office In.....	1545			Photoplayright, The.....	1508
Bradford is Triangle's Chicago Man.....	1489	Kansas City Trade Letter.....	1550	Picture Theaters Projected.....	1543
Broader League in Southern Ohio.....	1486	Keeping Your Ear to the Ground.....	1479	Pittsburgh Promised Five New Theaters.....	1564
"Broncho Billy's Leap" (Essanay).....	1557	Kentucky Sabbatarians Growing Cautious.....	1524	Powers Talks to Advertising Men.....	1516
Buffalo Has Fewer Lightless Nights.....	1546			Projection Department.....	1509
		Laemmle Celebrates Twelfth Anniversary.....	1526	Prominent Film Men from South America.....	1518
California Exhibitors Choose Officers.....	1484	League Holds Regular Meeting in Boston.....	1484	Protest on Children Patron Law.....	1485
Canada Ready for Federal Censorship.....	1488	Liberty Loan Picture Completed.....	1491		
Cardinal Wins Infringement Verdict.....	1480	Louisville Has Chance to See Good Boxing.....	1548	Rambles Round Filmtown.....	1492
Carewe Returns to Metro.....	1523	Malitz Appeal for Lower Ball Refused.....	1480	"Revenge" (Metro).....	1559
Carlos, Fox Right Hand Man.....	1516	Manitoba Amusement Tax in Effect.....	1486	Romance and Realism.....	1479
Chicago News Letter.....	1495	Manufacturers' Advance Notes.....	1533	Rothapel Protests Against Drew's Exit.....	1525
Cleveland Trade Letter.....	1547	"Man Eater" (Edison).....	1568		
Consolidation in South, Another.....	1523	"Marrying Off Dad" (Judge Brown Story).....	1558	St. Louis Theaters, Many Sales of.....	1515
Co-operative Plan Up in North Carolina.....	1486	Maryland Exhibitors Discuss Child Bill.....	1485	Santa Barbara to Be Russell's Home.....	1487
Critical Reviews and Comments.....	1555	Mayo, Margaret, Out of Goldwyn Position.....	1487	Screen Star in Unique Role.....	1515
		Metro Director Marries Actress.....	1513	"Sign Invisible, The" (First National).....	1555
Dallas Exchanges (Two) Burned.....	1550	Michigan Fuel Restrictions Lightened.....	1549	"Song of the Soul" (Vitagraph).....	1557
De Bray, Alexander.....	1527	"Midnight Trail, The" (American).....	1555	"Soul in Trust, A" (Triangle).....	1556
Defining Modern Drama.....	1476	Minneapolis Film Managers Honor Brad-	1551	Spokane's Clemmer Celebrates Birthday.....	1553
		ford.....	1551	State Rights Department.....	1523
Erecting Model Studio at Minnehaha Park.....	1489	Motion Picture Educator.....	1502	Sunday Closes Fall in Chillicothe.....	1484
"Eve's Daughter" (Paramount).....	1555	Motion Picture Exhibitor, The.....	1484	Sunday Shows in Alabama, Fighting for.....	1486
		Motion Picture Photography.....	1512		
Facts and Comments.....	1475	Murillo, Mary, Script Writer Extraordinary.....	1525	"Tad's Swimming Hole" (Judge Brown	
"Family Skeleton, The" (Paramount).....	1558	Music for the Picture.....	1513	Story).....	1558
Foreign Trade News.....	1499	Mutual Elects Board of Directors.....	1483	Titan Expects to Produce in April.....	1489
				"Trimmed Lamp, The" (Broadway Star Fea-	
Getting a Line on the Public.....	1524	New Company Outlines Working Plans.....	1496	ture).....	1558
"Girl in the Dark, The" (Bluebird).....	1556	New Concern Elects Officers.....	1489	Triumph of Venus (Victory Film).....	1556
Goldwyn Rents Two Additional Plants.....	1524	New Jersey (East) Hold Dances.....	1545		
Goldwyn Announces Foreign Alliances.....	1516	News of Los Angeles and Vicinity.....	1497	"Wasp, The" (World).....	1557
Government Film Shows Army Training.....	1488	"Nobody's Wife" (Universal).....	1556	Welch Asked to Visit Soldiers.....	1496
Great Government Plant Needs Theater.....	1515	Northern Ohio Exhibitors Happy.....	1523	Why Is a Continuity Writer.....	1473
Greene Says Business Clouds Are Passing.....	1487	Now for the Liberty Loan Night.....	1481	World Pictures Opens Boston Office.....	1545

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES.

Speer Carbon Co.....1575

CHAIR & SEATING MFRS.

Steel Furniture Co.....1563

ELECTRICAL & MECH. EQUIPMENT.

Amusement Supply Co.....1577

Exhibitors' Supply Co.....1566

Moving Picture Mch. Co.....1564

Northwestern Electric Co.....1576

Porter, B. F.....1576

Swaab, Lewis M.....1566

Typhoon Fan Co.....1566

United Theater Equip. Corp.....1579

Universal Motor Co.....1576

Westinghouse Elec. & Mfg. Co.....1573

FILM EXCHANGES.

Film Exchange, The.....1566

LENS MANUFACTURERS.

Goetz, C. P., American Opt. Co.....1577

Gundlach Manhattan Opt. Co.....1575

LOBBY DISPLAYS.

Kraus Mfg. Co.....1566

Newman Mfg. Co.....1564

MFRS. OF INDUSTRIAL PICTURES.

Cromlow Film Laboratories.....1564

Duhem M. P. Co.....1576

Erbograph Co.....1577

Evans Film Mfg. Co.....1576

Ford Optical Co.....1567

Gunby Bros.....1564

Rothacker Film Mfg. Co.....1566

MISCELLANEOUS.

Automatic T. S. & C. R. Co.....1563

Bioscope, The.....1564

Cine-Mundial.....1573

Cinema, The.....1576

Eastman Kodak Co.....1577

Far Eastern Cinema Exchange Co.....1577

LaCinematografia Italiana.....1563

Moore, Wm. N.....1564

Moving Picture World.....1578

M. P. Directory Co.....1576

M. P. World Circulation Coupon.....1576

M. P. World Publication.....1571

National Ticket Co.....1565

No. 4185, Box 51.....1563

Our-Boys-in-France Tobacco Fund.....1565

Society of M. P. Engineers.....1575

MOVING PICTURE CAMERAS.

Bass Camera Co.....1564

Burke & James, Inc.....1565

Classified Advertisements.....1567

MUSIC & MUSICAL INSTRUMENTS.

American Photoplayer Co.....1566

Marquette Piano Co.....1575

Sinn, Clarence E.....1564

PROJECTION MACHINE MFRS.

De Vry Corp., The.....1576

Enterprise Opt. Mfg. Co.....1566

Power, Nicholas, Co.....1580

Precision Mch. Co.....1569

PROJECTION SCREEN MFRS.

Gold King Screen Co.....1563

MFRS. OF MOVING PICTURES.

Bluebird Photoplays.....1442

Boy City Film Co.....1472

Broadway Star Features.....1473

Clune Producing Co.....1563

Essanay Film Mfg. Co.....1435, 1470-71

First Natl. Exhibitors' Circuit.....1443

Fox Film Corp.....1459-60-61

Gaumont Company.....1466

Goldwyn Pictures Corp.....1448-49

Haworth Pictures Corp.....1467

Inter-Ocean Film Corp.....1450

Jewel Productions, Inc.....1434

Mutual Film Corp.....Colored Insert

My Four Years in Germany, Inc.....1458

Paralta Plays, Inc.....Colored Insert, 1451-52

Paramount Pictures Corp.....1444-45-46-47

Pathe Exchange, Inc., The.....1453-54-55-56

Petrova Picture Co.....Colored Insert

Select Pictures Corp.....1457

State Rights Distributors, Inc.....1452

Triangle Distributing Corp.....1440-41

United Picture Theaters of America.....1468-69

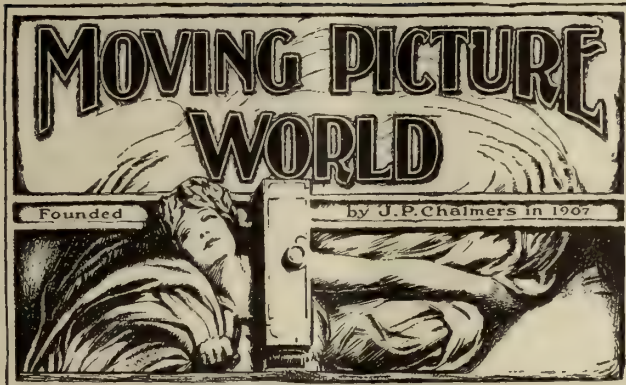
Universal Film Mfg. Co.....1436-37-38-39

Western Import Co.....1465

Wharton Releasing Corp.....1462-63

World Film Corp.....1464

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CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY
(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr. President
J. F. Chalmers Vice-President
E. J. Chalmers Secretary and Treasurer
James L. Hoff Managing Editor
A. MacArthur, Jr. Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

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United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....\$3.00 per year
Canada 3.50 per year
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Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

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CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, \$1.50. Advertising rates on application.

Saturday, March 16, 1918

NOTICE TO THE TRADE

The Chalmers Publishing Company, publisher of Cine-Mundial, desires to advise the patrons of that publication and all persons connected with the trade that E. T. McGovern, formerly advertising solicitor for Cine-Mundial, is no longer connected with that paper in any capacity.

Facts and Comments

WHEN we suggested last week that exhibitors could find a way to aid in the prosecution of the great battle for democracy now being waged by our country by holding a "Liberty Bond Night" at their theaters we did not anticipate that the idea would be so warmly received by the trade as is now indicated. We learn, further, that already plans are being formulated by a committee of the National Association of the Motion

Picture Industry, of which Adolph Zukor is the chairman, to provide slides, posters, and other material to be used by the theaters, plans for the distribution of which will be made public presently now that the date of the next Liberty Loan is announced. A large number of subjects are also being assembled by the Government, which will be distributed gratis to help raise the loan. It will be seen that an abundance of material will be at hand for "Liberty Loan" programs, so that picture theater managers will have every opportunity to demonstrate their patriotism.

*

The point we want to emphasize is this: This is an exhibitors' movement; this is the time that the exhibitor comes in for his proper share of the honor and distinction of giving aid to the Government in its time of need. Heretofore others have claimed the credit of all that has been done by the motion picture trade in support of war measures. This is the opportunity of the exhibitor to show what he can do. The MOVING PICTURE WORLD believes that he will improve that opportunity to the last man. Now let's prove it. Representatives of the MOVING PICTURE WORLD will call upon as many exhibitors as possible within the next few weeks to urge them to hold a "Liberty Loan Night" in their houses, and the Roll of Honor will be started as soon as the returns begin to come in. Do not wait to be solicited; send in your consent to co-operate at once. The date of the third loan has been announced to begin April 6. You have until then to make your plans. Let everybody get busy.

* * *

AS a result of the dissatisfaction among exhibitors with present trade conditions and methods there has sprung up several schemes which have for their purpose the elimination of a large percentage of the cost of service of the various items supplied to picture theaters, especially pictures. It is a new movement in the trade, and is receiving some attention because the promoters promise that their plans will save money for the exhibitor. The purpose of these proposed organizations is commendatory, but before exhibitors sign up with any of them or pay real money for the stock that is to be offered for sale they should give those plans careful scrutiny. Ask yourselves a few questions; namely, are the men behind the scheme strong enough to put it over; have they anything to sell besides promises, and, if so, can those promises be performed?

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Without singling out any one of these several plans suppose we consider the broad question of co-operation and the elimination of the expense of distribution as applied to the picture amusement business. The general principles of co-operation in commercial lines are pretty generally understood. There we have a standardized commodity sold to established retail houses by a central distributing company, which is able to save in costs to the retailer by reason of buying in large quantities and the elimination of the middle-man's profit. In such cases the commodity dealt in is fairly uniform in quality, and is a necessity. Then, again, the retailer who is served in a commercial co-operative project is established in his community and has a definite business of providing his patrons with the things they need—things they must have. When such elements as these enter into a co-operative proposition the plan is as simple as one, two, three, and the benefits are manifest.

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The amusement field does not offer so simple a problem for co-operation for the reason that the elements are not stable in character. The product or commodity is not

a necessity of life, it is not of uniform quality or unvarying in supply, and must change as the tastes of the public change. The theater to which the product is sold also lacks stability. Thus far in the motion picture game we have seen many changes in ownership and character of houses, as well as in the character and desires of their patrons. Altogether the combination does not provide a firm foundation for a plan of co-operation.

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Probably the greatest opposing force to any plan of co-operation between producers and exhibitors of motion pictures will be the producers and the exhibitors themselves. On the one hand the producer will oppose it first, because he already has his plan of distribution in which he has invested large sums of money. This investment would be a dead loss if he were to turn his product over to some other distributing organization, as would necessarily be the case if the co-operative plans we have heard about are to live up to their promises. When one realizes that there is something more than \$15,000,000 invested in film exchanges there would be about fifteen million reasons why the plans are not feasible, insofar as the producers who operate exchanges are concerned. It is only a few weeks ago that a plan to bring five of the largest producers together in a common distributing project failed of completion because a common agreement could not be reached. It may be possible that outside interests can bring the same factors together in a co-operative plan, but the same objections would have to be overcome.

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On the part of the exhibitor there is the constantly varying demand for this or that subject. The exhibitor is never entirely satisfied with the subjects offered to him by any one producer, and, as a rule, demands freedom of action in the selection of his program. Under such conditions it will be extremely difficult for any co-operative distributing organization that does not control the entire output to satisfy the demands of the exhibitor.

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Taken all in all it appears to us that any co-operative plan along the lines of those already proposed must of necessity be compelled to operate with a very limited product, and will not be able to secure the pictures that have the vogue at the present time. There is one certainty, should the promoters of any one plan succeed in securing the co-operation of any single one of the greater producers it will not be able to secure any of the others, and thus it will become a mere adjunct to the company which favors its plan.

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The MOVING PICTURE WORLD offers these observations for the guidance of its patrons with the additional advice that they "look before they leap." We are not going to condemn any of the plans that have been brought to our notice. All have their good qualities, and will succeed, possibly, if they can be put over right. Likewise all have their defects, and may not be as fine or as fool-proof as they will be painted by an enthusiastic promoter. So look them over carefully, and do a little thinking for yourself.

* * *

WHEN Manager Rothapfel wrote to President R. A. Rowland, of Metro, protesting against the withdrawal of the Drews from the screen he sounded a note that will bring hearty response from exhibitors and photoplay goers everywhere. Mr. and Mrs. Drew have given us a distinct brand of entertainment—wholesome in the best sense, and all the more so because it is human. The Drews have portrayed the well-to-do

couple of today, making no attempt to conceal the shortcomings of the head of the house in his associations with his intimates. Perhaps Mr. Drew has not shown us a husband who would be accepted as a model by the more straitlaced, but he has given us a most lifelike counterpart of the men we meet every day—of the men who have the faults of their virtues maybe, but of sham and humbug a thing apart. Mrs. Drew is a splendid example of the American wife, one whose hands may be full at times keeping track of a spouse who will get tangled up with the boys, but who nevertheless is sure that she owns a mate who has got just a shade the best of it on any other man she knows. May the Drews return to us and remain on the screen for many years to come.

Defining "Modern Drama"

By LOUIS REEVES HARRISON.

THERE is no change in drama so far as it stirs man's feelings and stimulates his thought, but he has grown, and it must grow with him. All the old primeval emotions are his today, but he has become acquainted with the control of emotion by intelligence and power of will, and it was inevitable that his mental advancement should strongly affect stories concerning his nature and destiny. The drama still portrays the spirit of man, whether in his sufferings or in his lighter moods, but the tremendous reconstruction going on in his own character through constant enlightenment could not do other than reshape dramatic content.

It is an easy matter to say that we are very much the same as people in the dark ages, but a clean-minded, wholesome and vigorous man of today has only to come in close touch with ignorance and brutality to appreciate the vast difference made by the civilizing influences of education. Only a little common sense is needed to perceive that whatever we are and aspire to be must communicate itself to what is conceived to be a storied phase of our lives. Then there is nothing eternally changeless in our methods of living, as clearly evidenced in recent transformations, and those going on in our political and social existence.

It may be plausibly maintained that we should abide by the traditions of drama. Stout-hearted old farmers, good men and true, stood out bravely for awhile against automatic seeders, reapers and twinebinders. So we find men of earnest conviction standing out against replacement of the idea that serious drama means the attempt on the part of individual will to transgress some unrelenting law of nature, or of society, in which the man who commits an error is bound to suffer the consequences.

Our aches and pains might forever vanish if we understood the laws of nature. As for those of man, he has been trying to make them for two thousand years, and he is still at it. They are merely adjustments to human action or intended to influence it rightly, but a very large part of them act as obstacles, rather than as incentives, to progress. The idea of liberty for which we are fighting means that the natural play of social forces shall be unimpeded by arbitrary force. We are right up against an autocratic attempt to suppress freedom of thought, an evil force of dogmatic control arrayed against allied enlightenment.

Keeping between the oceans which bound our country east and west, we are aware that mandatory laws are constantly being enacted which are sometimes successfully enforced. If they were always contributory to our common benefit we should have no reason to rebel against them, but they too often compel us to do useless things, or they forbid us to do harmless things which

we might greatly enjoy. Then we are aware that a very large proportion of them are enacted at the dictate of pecuniary interest. The mere existence of any human law is no proof of value.

We know the value of "Oedipus," "Othello" and "Wallenstein," if we know anything at all about the drama. The principle involved in all great classics is more or less the same. It can be used if necessary to keep away from the meaning of immediate experience, but not to compel or suppress what is vital to the impassioned soul of our times. To show profound admiration for the finest classics is one thing, to anchor in their waters quite another. We may still love to kneel before the altars of other days and seek rest in their twilight influence, but we may better enjoy the blue sky infinity of outdoor today.

"Modern drama" exacts nothing, but it recognizes that each individual acts in harmony with a very complicated character, made into one or another unique compound by the initiative of hereditary impulse and the influences of environment from earliest childhood. "Modern drama" has less to do with hero and heroine than with mortals. No longer are we impossibly good, no longer irretrievably bad. It is the story of our inmost souls, of our foibles, of our weaknesses, of our self-struggles, of all we deem worth considering in the world each one of us makes for himself. We venture into a field beyond our strength and come back defeated, perhaps to find opportunity was knocking at the back door while we were looking for it at the front, perhaps to discover compensation for lost effort in the unexpected.

There may be a law of retribution—there often seems to be—but it is not to be grasped and used by mortal hands as yet. It is as intangible as the laws which govern the varied movements of planets throughout the universe. "Modern drama" does not attempt its rigid enforcement, but deals with what we know of ourselves, of our conditions, of what is to be enjoyed, of what endured. It seeks to portray some fragment of what life is, with a basic truth of some kind on which to build an absorbing romance.

So far as the structure is concerned, no one need hesitate to rearrange the order of actual experience to suit the need of sustained interest. There must always be considered that state of uncertainty in the audience mind, accompanied more or less by anxiety as to the outcome of events in the story, but that is a matter of technique. Whatever that technique involves, from a large grasp of some vital subject to concentration upon the needs and deeds of one character, it is merely a matter of manipulation.

"Manipulation," or whatever the artistic arrangement may be called, has its own methods, principles and varied forms. It is of value to the extent that it is responsive to the end in view and to the "vision of life" creative genius attempts. That of today almost instinctively rejects the devices of tradition. The application of ancient artifice to modern situations is worse than futile—it is very often destructive. It leads into the useless and strangles the effective. Therein lies the weakness of many modern novels, quite as well as those of other days.

The effect of modern drama on an audience may only be that of diversion from weary commonplace. It may relax, or it may stimulate, but its effect upon the spirit of those in front is the more powerful that they are not sitting at the feet of ancient wisdom. The author does not advise human beings who strive and suffer. He does not intrude his personality upon the illusion at all. The idea is not to uphold some supposed immutable law, like that of retribution. You need not think—it is enough that you feel. If you are unaffected, the play is a failure.

It is not a question of realism and romance. Realism may be merely offensive, a pale attempt at the plausible, while romance may arouse a fascinating sense of mystery, lead us completely away from humdrum experience into the spell of a strange bit of life we are viewing. As much as we have been told about that dominant influence, love, it is still unmasked. In us, all around us, it remains an unsolved mystery, a strange whispering from the Infinite. It is so with modern drama. It powerfully affects us, yet it seems beyond analysis. We cannot force its shape to our wills. It affects us most deeply when some spirit derived from our best selves enters to make it beautiful.

As They Happen

By SAM SPEDON.

WHETHER we go we hear the same old, old story. Every organization proclaims it. The few who have the interest of the industry at heart are obliged to take the burdens of the many on their shoulders, while the majority proceed in the even tenure of their ways, hoping to enjoy the fruits of the labor of the few. The boys at the front and the slackers at home are often quoted as a parallel. We are told that the shirkers not only fail to give their services, but they fail to contribute their mite to aid those who are fighting their legislative and other battles to save them from annihilation and bankruptcy. They talk co-operation like a preacher and practice it like a human incubator of the hookworm.

Consistency, Thou Art a Jewel.

Here is a funny one: A bill for state censorship was before one of the state legislatures, with a fair chance of becoming a law. Two or three exhibitors thought they would take time by the forelock and apply for a job on the board of censors. While it would be an excellent idea to have any capable exhibitor as a member of a board of censors, it would be wise to wait until it became a law, before applying for a berth on it. Such premature action looks like an endorsement of legalized state censorship and favoring its adoption, against the wishes and interests of the whole country.

Any member of the industry who carries "safety first" to such a point, comes under suspicion and is liable to internment. If we were to take the will for the deed, he might be adjudged a traitor and shot at sunrise. Fortunately the bill did not become a law and their ambitions were nil.

A "Crazy Theater" Manager of the Right Sort.

This man has the qualifications of a real manager. Listen to what he says:

"Your letter to the 'Crazy Theater,' Mineral Wells, Texas, has reached myself, the present owner of this theater, the twelfth owner during the past few years. I know I am going to stick because I love the business. I am giving the people here a regular show, which you know is bound to succeed. Am passing the first year in the business and the hard bumps have been smoothed over, at least it is coming much easier now than six months ago."

This statement embodies all the essentials for success. He loves the business; he is a stickler; he gives the people a regular show and he knows he is going to succeed. These three declarations show enthusiasm in what he is doing, which is another big factor that means success and a real showman. This man displays a spirit that makes good and builds up the business and will establish the business and industry on a firm basis. Such a spirit is contagious and infuses others with a like spirit and interest in the man who possesses it. Where eleven fail such a man succeeds. Wish we had more like this "Crazy Theater" manager.

There Are Others.

By such communications as this, we are convinced that

there is a general movement among the exhibitors to keep up with the progress of the industry. Be that as it may, here is a live one who evidently watches the trend of things and is not going to leave anything undone to win patronage—not if he knows it. In other words, he's a live wire and isn't going to be found wanting. Here is what he says:

"We are decorating and remodeling the theater now and when completed I can safely say that the Pastime theater will be one of the finest little theaters devoted to motion pictures in the Loop, as we realize the moving picture industry from manufacture to exhibitor will mean the survival of the fittest and we are going to be classed among the fittest."

Keeping Up with the Pictures.

The pictures have made the industry, the pictures have made the stars, the pictures have made the theaters what they are today and are setting the standard for what the theaters must be. No matter how small the house of the silent drama, it must be the setting for the pictures. If the theater is cold and cheerless the picture will be a frost. If the entrance is uninviting and unattractive, the picture will suffer by comparison and fail to draw. If the music is out of tune with the picture, there will be discord. Instead of pleasing your patrons it will spoil the picture and their pleasure. Even the manager and attendants must keep up with the picture. Don't take our word for it, ask the best and most successful showmen in the business.

When we had poor pictures, we had poor theaters. Everybody in the industry, everything in the industry has got to keep up with the pictures. You wouldn't hang a beautiful oil painting, a masterpiece with a gold frame on it in a shack and expect people to appreciate it; it would make them laugh at its surroundings. The pictures have shot ahead so fast it has required some hustling to keep up with them. Many have fallen by the wayside and there are more to follow. The producer of any old kind of a picture is a thing of the past and he wonders why.

Why Is a Continuity Writer?

By EDWARD WEITZEL.

THE moving picture is a great educator, and in nothing is this more clearly shown than in its ability to teach the value of its own product. This frank self-revelation is the chief cause of its rapid improvement in technic during the last three years. There is no way of covering up a weak situation or a bad bit of construction on the screen. The banalities of both are heightened and intensified to the same degree that strong and convincing reflections of life are made the more impressive. The unnecessary incident is also revealed for the awkward intruder it is, and all attempts at padding are shown to be nothing but padding. With such a fierce light beating on his work it is easy to understand why the scenario writer is continually striving to build his stories more compactly and with firmer dramatic force. Continuity, however, is a technical point that still admits of improvement.

In the early days most continuity writers employed what may be termed the "words of one syllable" method. Some of them still cling to this method. The development of their plots is like that of a child's story book: "Do you see the cow? It is a red cow. It has four legs; one on each corner." These industrious but misguided toilers evidently labor under the impression that all persons have seven-year-old intellects or that the more mature mind does not attend the screen theaters. They are, apparently, not aware that it requires but little clever-

ness to take the outline of a plot and tell every incident that happens to the characters in a given time; that the trick is to pick out those events that will best bridge over the wide gaps in an unbroken narrative that add nothing to the force and clearness of the theme.

Construction is a question of selection and, although a play is like an argument—no good unless it convinces the other fellow—it is always as well to give this same "other fellow" credit for a fair amount of perception. Also, that he is willing to take a large number of things for granted, provided he can find no flaw in the material shown him.

Pictures have been released that contained continuity of this description: Word is brought to the villain of the story that the heroine he imprisoned has escaped. The spectator is aware of this fact and has followed her flight from the moment she outwitted her captor and got away, yet the continuity insists upon showing the enraged villain pursuing the lady and searching anxiously in places where the spectator knows she *isn't*. Such a method may do for the novelist, who is not restricted as to time and may meander along at will. But it is the business of the dramatist to make drama; and a photoplay should move with sufficient speed to keep ahead of the spectator's ability to anticipate.

Up to the present there has been no highbrow screen drama, intended to appeal to a few cultured mortals whose tastes run to the sordidly realistic or the unusually erudite. But all good drama contains the same essential elements—simplicity of theme, progressive action and constant growth of interest. These rudiments cannot be present if the continuity writer insists on leaving nothing to the imagination and the director attempts to stimulate interest by introducing an oversupply of "long shots" whose only merit is pictorial beauty. A continuity writer who speaks, in a recent article, of what he terms "direct action continuity," and says "I want to tell my stories in fewer episodes, and without the multiplicity of photographic transgressions which render many photoplays so utterly mechanical," is on the right track.

However great the dissension on other questions appertaining to the photoplay, there is one point upon which every practical mind in the art—or industry—is agreed: The story is the real foundation of a picture's success. They also know that the public will pay any price for what it considers is novel—and that the strictly "original" story is not to be had. Fortunately, this condition is not beyond repair. While the demand for story material makes it obligatory that the screen avail itself of every source of supply and utilize the novel, the stage play, and newly prepared stories on well tried subjects, there will be no cry against worn out material so long as the screen dramatist, director and the members of the cast have the skill to create a new interest in an old theme.

The one remedy for the dearth of original plots is a newer and better technic in telling the old. The sum of human experience is the same in all ages. It is only necessary to follow the changes in outward appearances and take advantage of the latest discoveries in art expression as it relates to the screen.

At the present time there are on exhibition in New York two examples of drama which substantiate the claim just made. One drama is a spoken play; the other is a product of the silent stage. Both are noteworthy specimens of their respective schools of mimetic art. And both owe their success to the same causes: The quickening into new interest of old material by the magic of the playwright and the acting of the star and the supporting company. It is safe to maintain that not one of the spectators at either entertainment will ever give a thought

as to how often the theme has been used before. They will witness lessons in nobility of soul that will drive everything else from their minds, for the time being, and leave the knowledge that they have seen something very much worth while.

Romance and Realism

By ROBERT C. McELRAVY.

WHO Will Rescue Cody?

The above question is flying across the moving picture screen at the end of each two-reel installment of a new serial called "The Bull's Eye." And a very interesting serial it is, being filled with tense, exciting situations of the red-blooded type, mirrored forth in sharp, clear photography which very frequently catches in the back ground much of the panoramic splendor of the Western plains.

Some women of the Board of Review have expressed at times considerable agitation at the end of installments as to whether anybody would be able to rescue Cody, suggesting that perhaps he had at last got into a predicament from which no human being could rescue him. The blasé critics, however, and the secretary of the board, are inclined from past experience to regard the situation with more complacency. They have no doubt in the world that Cody will be rescued, whether he is hanging by his eyelids over the edge of a cliff, or is sitting bound and gagged over a keg of powder, to which is attached a lighted three-minute fuse. Someone or other is bound to rescue Cody, and if everyone fails, at the last second he will contrive to rescue himself! For the Cody of this serial is portrayed by no less a person than Eddie Polo, who has perhaps survived as many ticklish situations as any other screen performer.

Eddie Polo and other players of his intrepid type, both men and women, among whom may be mentioned Marie Walcamp, who played with him in another serial called "Liberty," succeed very frequently in accomplishing the seemingly impossible. They risk their lives gladly in efforts to provide new thrills for screen patrons. There was a time indeed when conscientious critics felt impelled to inveigh against this reckless disregard of life and limb, but it was of no avail. It seemed to be on the cards that moving picture players should do these daring things for the entertainment of the public, and they have carried them out with a fearlessness that shames criticism. They have made the improbable probable; they have turned romance into realism.

What is romance with which we think adventure fiction may be safely classified anyway? Is it nothing but realism walking about in a long coat and a high hat, lurking behind a smiling camouflage of fiction which is after all fact? Is romance really a true picture of life as well as the sterner form of writing?

There used to be an old warfare between these schools of fiction. The romanticists contended that they were entitled to first credit because they dressed the hard facts of life up in pleasant attire; the realists contended that they came first because they did not hesitate to expose the bones and sinews of life as they went along.

It begins to look as though the two are identical at bottom, and that the moving pictures have proved it. Certainly the adept scenario writer seems to have no hesitation as he digs out the salient features of either school of fiction. However high-flung the improbabilities of the romantic writers may be, he will find some way of getting convincingly upon the screen. He has at his disposal trained screen performers who will carry out his bidding at almost any risk. It would be practically impossible, for instance, to pick up a wilder or more un-

likely story for screen purposes than Edgar Rice Burroughs' "Tarzan of the Apes," and yet it has been transferred to the screen today, and the general verdict seems to be that it lacks nothing in conviction.

What are you going to do about it? You say, as you read a story, that this thing or that thing is impossible, that it could never have happened in real life. Yet when you visit the moving picture theater you see the thing itself happening, through the agency of real human beings. You see Eddie Polo swinging from the top of one cliff to another by a lariat attached to a tree in the middle of the canyon; you see young Tarzan clambering through the tree tops among the apes, both real and assumed, with an assurance that goes far to support the familiar Darwin theory. In what way is your romance distinguished from realism?

It has been the custom in past years to deplore the character of our robust western tales, as they appear in Adventure, The Popular, The All-Story and other publications devoted to this vigorous and enjoyable type of fiction. It has been said frequently that fiction cowboys are an unreal lot, that real cowboys never went about doing the highly-colored stunts attributed to them by the authors of these wild and woolly yarns. Perhaps they didn't, as they probably had other work of more importance to do, but we liked to read about it and to believe that these things were true. And now the moving pictures come along and prove that if these very interesting things never happened, they at least might have happened.

The answer to the old controversy seems to be that romance has its basis in real life as well as realism; that it must be just as firmly, if not as visibly, anchored in plausibility as the latter.

Keeping Your Ear to the Ground

By SAM SPEDON.

WITHOUT multiplicity of words we give you as briefly as possible the result of our observations of present business conditions and the prevailing thoughts among those engaged in the industry.

Legislation Uppermost.

The introduction of bills on censorship, Sunday opening and the exclusion of children from theaters unaccompanied by parents and guardians are uppermost in the minds of the exhibitors.

In New Jersey the state censor bill, similar to Virginia, has been tabled in the House by a vote of 28 for and 32 against. In Maryland the repeal of the State Board of Censors is still under discussion and the exhibitors are to be given a hearing this week, also a hearing on the bill excluding children under 14 years of age from theaters if unaccompanied by parents or guardians. This is looked upon as a move to offset the attempt to repeal state censorship.

The board of censors has become so firmly established in Maryland as an essential part of political patronage that it looks like a Herculean task to displace it, although no effort will be spared to accomplish its abolishment. In Maryland there is talk by the legitimate theater of introducing a bill favoring Sunday opening. Many exhibitors in the state are well satisfied with a day of rest each week while others favor Sunday opening. The people in the larger cities, especially the manufacturing communities would welcome it. The bill excluding children, unaccompanied, from the theaters is something new to Maryland and it is the first time the question has ever been raised.

Virginia and Alabama.

In Virginia the exhibitors are leaving no stone un-

turned to defeat the state censor bill and from latest reports there is every reason to hope that it will be so modified that it will not be as drastic as it first appeared and there is yet a possibility that it will be defeated. A great many of the films shown in Virginia are censored in Maryland, which should be sufficient endorsement for Virginia. The Maryland censorship saves Virginia an extra tax on its exhibitors, but it deprives Virginia of political patronage at the expense of the exhibitors. All state boards of censors are unnecessary when the films are passed by the "National Board of Review." There isn't any political patronage in the "National Board of Review." It's a voluntary body. In Alabama the exhibitors and the people want Sunday opening, but their wish is opposed by the less liberal-minded, who have introduced a bill to make it illegal, and so it goes all along the line.

New York.

The convention of the New York State branch of the National Exhibitors' League of America was held at the Hotel Astor, New York City, on March 5 and 6 to discuss New York State legislation, touching upon and appertaining to motion pictures. The principal question debated was Sunday opening and we promise to give you a full report of the proceedings as participated in by the National League officers and heads of the "National Association of the M. P. I." who were in attendance, as well as the views of the exhibitors themselves. We may not tell you all they said, but we will let you know in a general way. O, yes; other subjects were dealt upon, but the main question, law and legislation, received much attention.

Other Current Matters.

Production and distribution are full of promise, which always follows in the natural course of events. The topics most discussed are those which concern the elimination of waste and equalization of cost to exhibitors, as set forth in direct plans between producers and exhibitors and co-operative booking. Another matter of rumor, which has been interpreted as a threat, is the five years' contract for the booking of certain products which is also interpreted as a domination or monopoly of the industry. We believe there is no such animal and if there is such a one being created, it will die in its infancy, unless the exhibitors are like the Bolshevik leaders, willing to sell their liberty for camouflaged bait that conceals an inextricable book. All these matters are under process of consideration and development, some probable, some possible, but they all have a direct bearing on the future of the industry. Therefore, it is well to keep them in mind; to keep ourselves posted and prepared to meet them.

Malitz's Appeal for Lower Bail Refused

Federal Judge Chatfield Recommends District Attorney to Consider Advisability of Interning Film Men.

FEDERAL Judge Chatfield, in New York, on February 28, refused to reduce the bail of \$20,000 jointly fixed in the cases of Felix Malitz, president of the American Correspondence Film Company of 2 Rector street, Manhattan, and his secretary, Gustave Engler, who are indicted for attempting to take contraband goods abroad for use by the Germans. The court, after hearing sensational charges concerning the alleged German propaganda activity of the accused pair, recommended that United States Attorney France consider the advisability of interning both men.

According to the investigation made by the Neutrality Squad, in charge of Lieutenant George Busby, both Malitz and Engler appear to be dangerous aliens. Since the outbreak of the war they have been, to outward appearance, peaceable and "neutral." Before the war the record showed them affiliated with the most notorious of the German propagandists.

Malitz is an officer of the Second Company, Fusileer

Regiment of Prince Heinrich of Prussia, and reported every year at the cantonment at Mainz, Germany, until the summer of 1913, when he came to this country. Engler served with the Heavy Artillery, Thirteenth Corps, of the German army. Both are highly intelligent.

Cardinal Wins Infringement Verdict

District Court Awards Decree in Suit Over Copyright of "Joan the Woman."

THE Cardinal Film Corporation was awarded a decree in the United States District Court recently by Judge Augustus N. Hand against Fred Beck, Louis Weiss, Leo Singer and others adjudging the defendants guilty of infringement of copyright in connection with the photoplay entitled "Joan the Woman."

The defendants contended that under Section 62 of the copyright law the rights of the plaintiff company to exclusive commercial use of the photoplay were nullified by reason of the fact that there had been no publication prior to the date on which copies of the photoplay were deposited with the Librarian of Congress.

"Section 62 of the copyright law, which provides that the date of publication in the case of a work, of which copies are reproduced for sale or distribution, shall be held to be the earliest date when copies of the first authorized edition were placed on sale, sold or publicly distributed by the proprietor of the copyright, or under his authority, was an enactment to fix the date from which the copyright term should begin to run and not a general definition of what constituted publication," Judge Hand decided.

The film company also lodged a complaint against the individual defendants named with the United States District Attorney's office and they were indicted on a charge of violating the criminal law in pirating films owned by the plaintiff. The indictments are still pending.

TO REGULATE ATTENDANCE OF CHILDREN.

An amendment to the Penal Law regulating the children's attendance at moving picture theaters unattended was introduced in the New York State Senate on February 12, 1918, by Senator S. A. Cotillo of New York City and referred to the Committee on Codes. The amendment provides as follows:

"The penal law is hereby amended by inserting therein, after section four hundred and eighty-four, a new section, to be section four hundred and eighty-four-a, to read as follows:

"No. 484a. Permitting children to attend moving picture houses in certain cities during certain hours unattended. The provisions of subdivision one of section four hundred and eighty of this chapter shall not apply in cities of the first class having a population of one million or more, to children under the age of sixteen years unaccompanied by their parents or guardians admitted to a moving or motion picture performance on any day of the week between the hours of three and six in the afternoon, provided a suitable separate part of the building or structure in which such performance is held, is set apart for their exclusive use and a female attendant is in charge of such separate part of such building and structure during such hours. Such attendant shall be furnished by the bureau of licenses of such cities and the expense thereof, which shall not exceed twelve dollars per week, shall be paid by the owner or proprietor of such moving or motion picture performance.

"No. 2 This act shall take effect immediately."

BIG W. H. PRODUCTIONS-SELECT DEAL.

As the result of practically an all-night session, a big deal has been consummated between Louis J. Selznick of Select Pictures, and H. Winick of W. H. Productions, by which the latter concern secures the exclusive rights to all of the Select Pictures for a number of foreign countries. Further details will be announced later; however, the total amount involved is said to run into seven figures, while the deposit which has been put up, runs into six figures.

VIRGINIA CENSOR BILL PASSES SENATE.

The motion picture censorship bill drawn by the Rev. James Cannon passed the Virginia State Senate March 1 by unanimous vote and will now be presented to the House before the day of adjournment on March 7. The Virginia exhibitors who have succeeded in securing some amendments from the Senate still have small hope for ultimate victory. There is a possibility that Governor Davis will veto the bill.

Now For "Liberty Loan Night"

April 6, the First Anniversary of Our Entrance Into the War, Will Witness the Opening of the Third Liberty Loan Campaign—Producers and Exhibitors Indorse World's Suggestion for Concerted Trade Action.

APRIL 6, 1917, has already been entered upon the record of this United States as a never-to-be-forgotten date in the annals of our country. It was upon that date that we, as a Nation, entered upon the greatest and most cruel war that the World has ever known, and with the most noble purpose—the saving of the World for democracy and from the evils and oppression of Teutonic autocracy and militarism. Since that date we have raised many billions of dollars and have trained, armed and equipped many thousands of fighting men—the flower of the youth and manhood of our country, many of whom are now on the fighting line striving and dying to maintain the principles that have been enunciated by us.

Our task in this war is a great one and one that cannot fail, because it is right, but before we shall prevail, more billions will have been spent and thousands of our sons and brothers will have laid down their lives on the battlefields.

Those who have gone to the trenches and to man our ships are giving their all—their lives—more than that no man can give to his country. To those of us who are to keep the home fires burning remains the task of supplying the sinews of war; we must raise the money required to feed, clothe and arm our boys "over there."

Already we have answered the summons to that task in a manner that has challenged the admiration of our Allies, but more and still more will be required before this big job is finished. This brings us to the subject of the Third Liberty Loan, the date of which has been announced by Secretary of the Treasury McAdoo as April 6—the first anniversary of the Declaration of War against Germany.

In making the announcement Secretary McAdoo said:

"April 6 will forever be a consecrated day in American history, and it seems peculiarly appropriate that the opening of the second year of our participation in this war for the honor and rights of America and the freedom of the world should be celebrated with a nation-wide drive for another Liberty Loan.

"The campaign should begin with great demonstrations of patriotism in every city, town, and hamlet in the country that will truly express the spirit of aroused America. On this date every American should pledge anew to his Government the full measure of his resources and resolve to make every required sacrifice in the same fervent spirit that impels our gallant sons in the trenches of France and on the waters of the Atlantic to shed their blood in America's sacred cause."

What Prominent Film Men Say

Speaking to the exhibitors of the United States the Moving Picture World asks: What are you going to do?

It has been suggested in the editorial columns of the World that exhibitors show their loyalty by holding a "Liberty Loan Night" in their theaters during the campaign, giving programs calculated to arouse the patriotism of their patrons. Since that suggestion was made various men in the trade who could be quickly reached have been sounded on the proposition and their indorsements are printed herewith. Because of the position of Adolph Zukor as chairman of the special committee of the N. A. M. P. I., appointed to co-operate with the Secretary of the Treasury in collecting material to be used in picture theaters to further this loan, his letter heads the list. Mr. Zukor writes:

Whole-Hearted Indorsement by Zukor.

New York City, February 28, 1918.
Editor, Moving Picture World,
New York, N. Y.

Dear Sir—Permit me to indorse whole-heartedly and congratulate you on the plan of a Liberty Loan

Night in every motion picture theatre in the United States, outlined in your issue of March 9th, in your editorial columns. As chairman of the Committee of the National Association of the Motion Picture Industry, appointed to co-operate with the Treasury Department, such a suggestion meets with my unqualified approval, and the article referred to has been sent to Washington for information.

On the occasions of the First and Second Liberty Loan Campaigns, as well as the War Savings Stamps Campaigns, Secretary McAdoo found opportunity to express his appreciation of the co-operative efforts of the motion picture industry. He and his assistants have found the industry ready and willing to aid in every possible manner.

Plans for an extensive motion picture campaign in connection with the Third Liberty Loan drive have been approved by the Treasury Department and the details of which will be announced coincident with the announcement of the date and details of the Third Liberty Loan.

Suffice it to say that in the Third Liberty Loan

Campaign the exhibitors of the country will be called upon again by our Government to aid in the great patriotic work. The manner in which they have supported these endeavors in the past is an indication that the suggestion of the Moving Picture World will be received with enthusiasm.

Sincerely yours,

ADOLPH ZUKOR, President.

We are encouraged by the hopeful words of Mr. Zukor and, from other information learn that much labor and care has been given to the preparation and selection of material which will be available for "Liberty Loan Night" programs.

What the Universal Will Do.

Heartily indorsing the editorial request contained in last week's issue of the Moving Picture World, to the effect that exhibitors give the forthcoming Liberty Loan drive their fullest co-operation, Carl Laemmle, president of the Universal Film Manufacturing Company, has written this publication of his organization's intention to throw its entire weight back of the World plea.

Letters have already gone forward to all exchange managers from Universal's home office, directing them to exert every effort to get exhibitors to give a "Liberty Loan Night." Showmen who express their desire to be of special assistance will be put in touch with the "Four Minute Men" organization and so given an opportunity to help win the war.

Orders have also been issued to the advertising department that the slogan, "Are you Giving a Night for the Liberty Loan?" be inserted in the trade paper advertising placed by Universal. This will be varied by such slogans as "What Are YOU Doing to Help the Liberty Loan?" "How great a part is YOUR theater playing in the Liberty Loan Drive?" etc.

Universal's screen publications—the Animated Weekly, Current Events and the Screen Magazine—will contain Liberty Loan propaganda each week throughout the duration of the drive and for a period just previous to its commencement. These releases played important roles in the first and second Liberty Loan campaigns. Mr. Laemmle wrote as follows:

The Universal Film Manufacturing Company is proud to indorse your patriotic request to exhibitors on behalf of the forthcoming Liberty Loan drive. More than this, the organization I represent desires you to know that we propose to do everything in our power to help bring your request to the attention of every showman in the country.

Universal exchange managers have already received letters directing them to give your campaign their heartiest co-operation. They have been requested to sound every exhibitor coming into their offices on the "Give a Night for the Liberty Loan" idea. There isn't the slightest doubt in my mind but that many picture theatre men will not be content with merely this one little contribution towards the country-wide effort to help win the war, and our representatives have therefore been instructed to put these patriotic exhibitors in touch with the "Four Minute Men" organization so that those showmen who seldom visit the exchange centers, but who have been reached by the World's request, may be personally followed up.

I know that you will be glad to learn that the Universal Advertising Department has been instructed to insert the following slogans in all our trade paper advertising: "Are You Giving a Night for the Liberty Loan?" "What Are YOU Doing for the Liberty Loan?" "How Great a Part is YOUR Theater Playing in the Liberty Loan Drive?" These, and such other slogans as may occur to us, will be run in rotation.

As has been the case in the two previous Liberty Loan drives, the Universal Animated Weekly, Screen Magazine and Current Events will carry Liberty Loan propaganda throughout the drive. In fact, we are about ready to shoot out pre-campaign material.

Universal can be counted upon to do everything possible to make the third Liberty Loan an overwhelming success.

Confirming the foregoing Mr. Laemmle writes this:

New York, March 1, 1918.

Editor Moving Picture World.

Dear Sir—I want to congratulate the Moving Picture World for what is without doubt the clearest exposition of the long time contract evil that has yet been published.

The second paragraph of your "Facts and Com-

ments" editorial is a gem, and I have requested the Universal advertising department to follow up in conjunction with the sales organization the movement you have initiated.

More power to the World's good right arm.

Cordially yours,

UNIVERSAL FILM MANUFACTURING COMPANY.

Carl Laemmle, President.

The Moving Picture World is particularly grateful for the practical manner in which the Universal proposes to take hold of the plan. Such co-operation will go far toward interesting the exhibitors of the country and to make the big idea go through.

Congratulations From Rowland of Metro.

I congratulate the Moving Picture World upon its timely and patriotic suggestion for a Liberty Loan Night at the motion picture theaters every week. A great many plans have been suggested, and those who made the suggestions were undoubtedly moved by the most patriotic motives, but the World's plan is not only patriotic, it is practical.

The idea that consideration should be given to German feelings in the presentation of motion pictures finds an answer in the fact that we are at war with Germany, and that persons who are offended by pictures which would offend Germany identify themselves as belonging to the other side. By this I do not mean offensive pictures, but pictures which are patriotic pictures. Offensive pictures should be more distasteful to Americans than to Germans or to German sympathizers.

Motion picture theaters have already responded with gratifying enthusiasm to the suggestions made to them by the Red Cross, the Food Administration and the Treasury Department in the Liberty Loan drive, but these responses have been more or less scattered, and it has seemed up to now to be impossible to get theaters to agree on a concerted plan. The Moving Picture World's suggestion that one night a week be devoted to enthusing the people by the use of patriotic pictures, patriotic music and patriotic decorations in behalf of any of the activities of the war, more particularly in crystalizing enthusiasm to a white heat in favor of our side of the contest is admirable in all its phases.

It is a pleasure to again extend congratulations and best wishes to the World for its fine idea.

RICHARD A. ROWLAND.

Goldwyn Says: "Of Tremendous Value."

I am immensely interested in the suggestion made by the Editor of the Moving Picture World that the motion picture theaters of America still further aid their Government in the successful prosecution of the war by holding a special Liberty Loan Night. Both the exhibitors and the producers are a unit in their loyalty to their country and the Administration which is directing the energies of our people. I feel that a special Liberty Loan Night—observed on the same date across the continent, if possible—will be of tremendous value to our Government. This involves, of course, as the Moving Picture World points out, the decoration of all theaters with our flag, a complete program of patriotic music, the liberal use of the newspapers, which already are bending their every energy to give wholesale exploitation to the selling of our national bond issues and our War Savings and Thrift stamps. I feel that great enthusiasm will be created and that the percentage of gross receipts devoted by exhibitors to the purchase of either Liberty Loan bonds, War Savings or Thrift stamps will amount to an enormous aggregate.

F. B. WARREN,

Vice-President Goldwyn Distributing Corporation.

Exhibitors Respond Early.

At a meeting of the Executive Committee of the Manhattan local of the Motion Picture Exhibitors' League on Friday, March 1, Sam Spedon, special representative of the Moving Picture World, addressed the members on the World's plan to promote, in co-operation with the exhibitors, setting aside a special Liberty Loan Night or nights at their theaters during the next Liberty Loan drive to be made throughout the United States. The idea met with instant approval and enthusiasm.

David Weinstock voiced the views of the rest of the mem-

bers by stating he thought in this way the support and co-operation which the exhibitors tendered the Government would be given greater emphasis.

Sydney S. Cohen said: "The World's plan would be a recorded evidence of the exhibitors' loyalty and patriotism in standing ready at all times to give to the Government the use of their screens and the privileges of their theater in promoting its work for the good and welfare of the people."

On motion made by John Manheimer, seconded by A. J. Wolf, and unanimously carried, the following resolution was adopted:

That we, the Executive Committee, recommend to the organization the plan suggested by the Moving Picture World, to support the Government in this next Liberty Loan drive, by setting aside a special night for that purpose.

The names of Executive Committee are: Sydney S. Cohen, Empire theater, 161st street and Westchester avenue, chairman; John Manheimer, Times theater, 42d street and Eighth avenue; Chas. O'Reilly, 68th Street Playhouse, 1164 Third avenue; Sol Coleman, Coleman theater, 745 Westchester avenue; David Weinstock, City Hall theater, 33 Park R w; Sidney Ascher, Wonderland theater, 2952 Third avenue; Gus Koenigswald, Sunset theater, 4705 Fifth avenue; Isaac Hart-stall, Bunny theater, 314 Flatbush avenue, Brooklyn; C. R. Martineau, Hanover theater, 571 Fulton street; A. J. Wolf, Adelphi theater, Broadway and 89th street.

Manager Edel of the Strand Heads Exhibitors.

Heading the list of Exhibitors who have individually endorsed the Moving Picture World plan to boost the Liberty Loan is Harold Edel, managing director of the Strand theater, New York. Mr. Edel recites the activities of the Strand organization in behalf of the second Liberty Loan and intimates that he expects to carry out, if possible, a more strenuous campaign for the third loan. There is lots of encouragement in his letter which follows:

Editor Moving Picture World:

Dear Sir—The editorial in the Moving Picture World of March 9, calling the exhibitors' attention to the advent of another Liberty Loan, is a patriotic suggestion which is both timely and highly commendable.

During the two previous Liberty Loan drives, we endeavored in every possible way to further the movement. In the large Strand theater advertisements were embodied the line: "Buy a Liberty Bond." Appeals were flashed on our screen, and some of the best known ladies and gentlemen in the country addressed the audiences every afternoon and evening. The Strand theater program was largely composed of patriotic features and music of the kind that inspired and aroused patriotism.

It goes without saying that the Strand theater will be in the lead in the new Liberty Loan drive, as was the case formerly. I have given the matter a great deal of thought, and it is my desire, if possible, to conduct an even greater Liberty Loan propaganda this time.

I purpose to obtain as much new patriotic film material as possible. The musical program will be American throughout. The soloists will render rousing songs, the orchestra play inspiring music, and speakers of national fame will deliver stirring speeches. In addition to these features, the Strand program will contain a wellworded appeal.

I should like and hope to be able to do a great deal more than what I have stated above. I will use every means at my command and every suggestion from my staff or others, that will help to create a desire to buy Liberty Bonds. Where we cannot sell Bonds we will sell War Savings Stamps. If any visitor to the Strand theater, during the Liberty Loan drive fails to do his bit, we will not be to blame, I can assure you.

I may say in conclusion that the employees of the Strand theater answered the call to buy Liberty Bonds in splendid style on the two previous occasions. In many instances the owners of the Strand purchased the bonds for the employees and allowed them to make weekly payments for same. The Mitchel H. Mark Realty Corporation, owners and operators of the Strand, also bought a tidy amount of bonds on each previous occasion, and undoubtedly will do so again.

HAROLD EDEL,
Managing Director, Strand Theater.

Splendid Idea, Says Landau.

In presenting the World's plan to W. A. Landau, proprietor of the Heights theater, 150 Wadsworth avenue, New York City, Mr. Landau said: "It's a splendid idea and I shall be glad to cooperate with the Government in holding a Liberty Loan Night at my theater."

Let Us Have Your Indorsement.

As it will be impossible to interview personally many of the picture theater managers, we hope that all who are interested in the plan—and that should mean everyone—will write a brief letter stating their intention to get into the fight. This is the time to show your colors and to do what little you can to help our boys "over there."

Next week we will tell you of the material that has been assembled for "Liberty Loan" programs and where to get it. We are advised that there will be lots of pictures and slides for the purpose. The Committee on Public Information informs us that it has a catalogue of a thousand slides which will be available. This is in addition to many reels of motion pictures which have been made for this especial purpose.

Don't forget that this is an obligation that every exhibitor owes to himself and to his country. Come through with the strongest effort that you ever made.

Mutual Elects Board of Directors

Five New Financier Members Are Included in the List—Freuler Continues President.

THE Mutual Film Corporation announces from the office of John R. Freuler, president, in Chicago, the election of a new board of directors including five new financier members, representing and connected with several of the larger banking and investment houses of the middle west. The new Mutual directors include:

Charles Henry Bosworth, former president of the People's Trust and Savings Bank and former chairman of the board of directors and federal reserve agent of the Federal Reserve Bank of Chicago; William Tabor Abbott, lawyer and banker, vice-president of the Central Trust Company of Chicago; Walter Field McLellan, assistant federal reserve agent and secretary of the Federal Reserve Bank of Chicago; Isaac Compton Elston, Jr., investment broker, of 39 South La Salle street, largely interested in utility concerns, and Warren Gorrell, investment securities, 208 South La Salle street.

The new board of directors includes also James M. Sheldon, long associated with film enterprises, including the Randolph Film Corporation and the Empire All Star Corporation, of which he is president.

The other members of the board are John R. Freuler, president; Samuel S. Hutchinson, president of the American Film Company, Inc.; John F. Cuneo, P. H. Davis, George W. Hall, J. W. Smith, banker of Fargo, N. D.; Dr. Wilbert Shallenberger, F. E. Kahn of New York and Crawford Livingston of New York.

"The board election represents a move for the strengthening of the Mutual's directorate, enabling us to further the execution of our firmly established policies of film distribution on a businesslike and effective basis," said President Freuler.

SEYMOUR SCHULBERG HAS A SISTER.

Master Seymour Wilson Schulberg is receiving the congratulations of his friends. So are his father and mother, Mr. and Mrs. Benjamin Schulberg. The staff of the Moving Picture World extend theirs, too.

You see, Master Seymour has a sister. Sonya Gladys Schulberg reached New York on February 20, tipping the scales at seven pounds. Her first utterance was an emphatic demand to see the latest Fairbanks and Hart pictures, remarking incidentally she always was strong for the real western stuff.

Latest reports are that Mrs. Schulberg and Sonya are doing splendidly.

HERMAN RIFKIN BUYS NEW ENGLAND RIGHTS.

Robert Priest, of the Arrow Film Corporation, announces that Herman Rifkin, the well-known exchangeman of Boston, has purchased the rights for New England of "Today" and "The Mad Lover." These are the subjects produced by Harry Rapf, purchased by Pathe, and being marketed on the state rights basis. Mr. Rifkin will have an important announcement to make shortly regarding his acquisitions that will be of interest to New England exhibitors.

The Motion Picture Exhibitor

League Holds Regular Meeting in Boston

Asks Relief from Fuel Restrictions—Admit Non-Members Working on Exposition—Other Matters Discussed.

THE most important matters to come up at the regular business meeting of the Massachusetts and Rhode Island branches of the Motion Picture Exhibitors' League, at their Boston headquarters, were a plea to the Fuel Administration to have the 10 p. m. closing order for moving picture theaters canceled and an endorsement, on motion of Samuel Grant, that non-members of the League, who are doing special work in connection with the National Exposition, to be held in Boston this summer, be made special members of the League.

Jacob Lourie, manager of the Beacon theater, one of Boston's best downtown houses, voiced the sentiment that the ten o'clock closing order had outlived its purpose. President Michael J. Lyden appointed a committee of three to see Mr. Storrow, the Fuel Administrator. This committee included the president, Jacob Lourie, Stanley Sumner and Mr. Harris.

Samuel Grant, who is director of the coming National Exposition, asked the privilege of addressing the League in regard to allowing certain moving picture men, who at present are not handling films or film exchanges, to attend League meetings during the period that they are connected with the film exposition. He pointed out that he was not particular as to whether he be allowed a voice at such meetings, but was anxious to be present in order to get a line on what is taking place in the League. He said that for several months he would have a number of workers associated with him in handling the exposition and was anxious that these men also be familiar with League workings.

At the suggestion of President Lyden a motion was carried that such men as Mr. Grant desired be given the privilege of attending the regular League meetings. A special committee was appointed by the president to report at the next meeting with regard to the question of dues for such members. This committee includes Stanley Sumner, Harry I. Wasserman and Frank J. Howard.

President Lyden brought before the meeting the question of paying regular dues. He favored an amendment to the article in the League constitution calling for the payment of at least half a year's dues as an initiation fee. He said there was some doubt as to a member's right to take the floor in debate if he was in arrears in his dues. The matter was referred to the executive committee, and will be taken up at the next meeting.

A grievance committee, comprising three members, was formed. The committee consists of Ernest H. Horstmann, Jacob Lourie and President Michael J. Lyden.

Edward R. Gregory brought up the matter of paying the secretary for the work in connection with his office. The matter was left to a committee to report at the next meeting.

The appointing of a committee to wait upon the mayor of Boston relative to the reduction of the Sunday license fee for the Boston theaters, which was increased during the regime of James M. Curley, was discussed. President Lyden voiced the opinion that the exhibitors did not have a "ghost of a show" of securing a reduction of the present fee. It was voted to lay the matter upon the table for the present.

Those at the meeting included President Lyden, of the Dorchester theater; Harry I. Wasserman, Roxbury; Jacob Lourie, Beacon; Secretary Cornell, Hyde Park; Treasurer Gillman, Dorchester; Edward R. Gregory, Dorchester; Elmer R. Daniels, Lynn; Abraham Montague, East Boston; William Dowling, East Boston; Charles Ross, Boston; Harry Aiken, Boston; Samuel Grant, Boston; Nathan N. Gordon, Olympia; Mrs. Marcella Ayer, Boston; Stanley Sumner, Boston; Charles Hodgdon, Middleboro; George A. Giles, Framingham; Charles Mailley, Brighton, and Charles Harris, Boston.

The largely attended meeting gave evidence of the great interest Boston exhibitors are taking in the mutual benefit of organization.

Sunday Closers Fail in Chillicothe

Ohio Ministers Unsuccessfully Appeal to Mayor and Military Authorities to Shut Theaters Near Cantonment.

CHILICOTHE exhibitors, as well as film men, have been keenly interested in the detailed reports received from Chillicothe, where Camp Sherman, the cantonment of the Ohio National Army troops, is located, regarding the question of Sunday closing of theaters and other places of amusement. It will be recalled that it was at Chillicothe a year or so ago that the "blue stocking" element secured a legal decision construing an old Sunday closing statute remaining on the Ohio laws, and had the satisfaction of having a court ruling to the effect that the law was in effect and that it must be enforced. In spite of this decision, however, moving picture houses, as well as other theaters, have generally operated all over Ohio, including Chillicothe itself, since the army camp was located there; and it is only recently that the Chillicothe Ministerial Association, which originally started the trouble, has again endeavored to have the picture shows there closed, this time taking the ground that the shows were bad for the morals of the soldiers.

The force of this argument was somewhat weakened by the emphatic declaration of a Chillicothe minister, himself a member of the Ministerial Association, to the effect that he had attended picture shows in the town for three years and had yet to see a single picture which would not pass a committee on morals.

The fight continued, however, under the leadership of Rev. H. A. Straub of Ada, the walking delegate, so to speak, of the Lord's Day Association, who insists on the literal enforcement of the law. Dr. Straub endeavored to keep the Chillicothe Ministerial Association in the right, but struck a snag in the attitude of the mayor, who said that if the army authorities had no objection to this form of amusement for the soldiers on Sunday he would take no steps to close the theaters.

As General Frederick Perkins, commanding the cantonment, stated that he saw no reason why the soldiers should be deprived of an innocent means of entertainment on Sunday, being supported in this view by his provost marshal, there seems to be no immediate danger of Sunday closing in Chillicothe.

California Exhibitors Choose Officers

Alameda County Exhibitors' League Holds Annual Meeting in Oakland—Discuss Tax and Hold Election.

THE annual meeting of the Alameda County Exhibitors' League was held in the headquarters of the organization, in the St. Mark's Hotel, Oakland, Cal., on February 21. President H. L. Beach presided, and the roll call brought out the fact that all of the officers and most of the members were present. Secretary-Treasurer Will F. Krahn read the annual financial report, which showed that the organization was in a healthy shape financially.

A. E. King, chairman of the committee having the real tax question in hand, outlined the work that had been done, and stated that all the data asked by Government officials, including bills and receipts, had been furnished, and that film exchange managers had been asked to appear and state their side of the case to the authorities. An early decision in the matter was believed to be possible.

The music tax question was discussed, but it developed that no one in this district was being called upon to pay royalties. The matter of joining the national organization was also touched upon, but no decision on this was reached, although President Beach expressed the opinion that there would doubtless be a need in the near future for more concerted action on the part of exhibitors than ever before.

The election of officers resulted as follows: President, H. L. Beach; vice-president, J. Hellman; secretary-treasurer, Will F. Krahn; directors, W. S. Smith, A. E. King, E. W. Scott, Emil Kehrlein and W. H. Warnock. Following the gathering a luncheon was held.

Maryland Exhibitors Discuss Child Bill

Members of Woman's Civic League Confer With Baltimore Showmen Concerning Proposed Parent Measure

A SPECIAL meeting of the Maryland Exhibitors' League was held at the headquarters, 210 West Lexington street, on February 26. The object of the meeting was to plan what action would be taken by the exhibitors of Maryland to avert the passing of the bill introduced in the House at Annapolis by Representative League of Baltimore City which provides that no children under twelve years of age be admitted to moving picture theaters unless accompanied by a parent or legal guardian.

Frank Hornig, president of the league, presided and introduced Mrs. Robert Burton, chairman of the educational committee of the Woman's Civic League of Baltimore, and Mrs. W. R. C. Wood, executive secretary of the Civic League. Mrs. Burton is also chairman of the moving picture committee of the Civic League.

Mrs. Wood said she thought the Exhibitors' League of Maryland and the Woman's Civic League should really get together on the matter of children's matinees. "We have two thousand members from all sections of the city," she said, "and we all realize that there is good constructive work in good moving pictures." One of the ideas of the Civic League is that a theatre in each section of the city should run a Saturday morning matinee for children, and if the pictures which are to be shown at these performances could be guaranteed by the exhibitors the Civic League would recommend the pictures and she thought that this would carry weight. It is one of the purposes of the Civic League that godmothers, as they call them, be appointed in each section, who should be permitted to see that the condition of the theaters as to the ventilation and the subjects of the shows are all right and then recommend them to the other members of the league so that their children may be sent to these theaters.

Thomas D. Goldberg, manager of the Walbrook theater, objected to this suggestion, as it might reflect on the exhibitors to have these women inspect their theaters, as the theaters are already under the supervision of the police, the health department and the Grand Jury.

President Hornig then invited the Civic League, through the two members present, to come out with the exhibitors on the League bill which, if passed, might keep many children from attending the moving pictures and to attend the hearing with the exhibitors at Annapolis.

Mrs. Burton then suggested that the exhibitors have special moving pictures for their Saturday morning matinees, or any morning matinees for children.

Mr. Pacy said that it was necessary to go to Annapolis and speak against the League bill. J. J. Hartlove, manager of the Crescent theater, said he had seen Representative League and had asked him why he had introduced the bill into the House, and Mr. League said that he was not in favor of it.

"There is absolutely no need of the League bill," said Mr. Schlichter, "not only because we have censorship at the present time in Baltimore, but because we also have police laws which protect the public, and in reality if the bill is passed, the Civic League will be hurt as well as the exhibitors."

Mr. Schlichter then suggested that the exhibitors in all parts of Baltimore should talk to the clientele of their theaters as to just how detrimental this bill would prove. This, he said, he has been doing with the people at his theater. To the others I would suggest that they get slides made and show them on the screen to let the people know how detrimental this bill would be to their interests," he said, "and it would not be a bad idea to give the name of the legislators in each district and ask the people to send letters to them, opposing this bill. Explain to your patrons that it would affect their pocketbooks, for when this is explained to them it does a lot of good."

Thomas D. Goldberg then made a motion that a committee be appointed to find out how the Civic League stands on the matter as to the bill introduced by Representative League at Annapolis. This motion was finally approved, and President Hornig then appointed E. C. Sandell of the Lord Calvert theater, and J. J. Hartlove of the Crescent theater, on this committee.

Sam Spedon, of the Moving Picture World, who was present at the meeting, explained to the women of the Civic League how the same kind of a bill had been introduced in New York and how it had acted all right for a while, but lately the Board of Aldermen in that city had introduced an ordinance that no children be admitted to moving pictures unless such a theater was provided with a matron, at a salary of \$12. He pointed out that the exhibitor would have to admit 240 children before the \$12 would be made up.

With regard to the suggestion of the women from the Civic League relative to the godmothers in each section inspecting the theaters, Mr. Spedon suggested that the women be requested to come and look over the theater at any time they saw fit. Mr. Spedon declared that exhibitors were careful as to the shows they screened.

E. C. Sandell suggested that one reason why the Women's Civic League should oppose censorship and join hands with the exhibitors in their fight to repeal the censorship law in Maryland was that when it is wiped out the New York films can come into Maryland, and the programs of Mr. McQuire, which they think so much of, can then be easily shown in Baltimore.

A committee was appointed by President Hornig, which will devote time to investigating the best way to fight the League bill. Those appointed on this committee were Frank Durkee, Thomas D. Goldberg and J. Louis Rome.

Relative to the hearing on February 27, at Annapolis, for the opponents of the repealing of the Censor Law, this hearing was postponed until Wednesday, March 6.

Those who were present at the meeting included W. E. Stumpf, Louis Schlichter, E. C. Sandell, Frank H. Durkee, Milton Caplan, J. A. Winkle, G. H. A. Stroebel, B. Rosenbauer, Geo. R. Osborne, Star at Westminster, J. J. Hartlove, C. V. Eyer, W. M. Ginsberg, E. Schuck, W. A. Albers, M. T. Eser, C. W. Pacey, Louis A. DeHoff, T. D. Goldberg, F. A. Hornig, Eugene B. McCurdy, J. Louis Rome, A. C. Frey, Palace and Lyric of Frostburg and Grand of Eckhart, Md., and H. S. Trimble.

Protest on Children Patron Law

Toronto Exhibitors Send Deputation to Provincial Treasurer—Get Promise to Consider Change.

FOLLOWING the conviction of W. J. Holstein, proprietor of the Teck theater, 700 Queen street East, Toronto, by Magistrate Kingsford on the charge of permitting unaccompanied children under fifteen years of age to attend a performance at the theater some thirty exhibitors of Toronto waited upon T. W. McGarry, provincial treasurer, at the Parliament buildings, Toronto, on February 23.

The deputation asked for an amendment to the law covering the admission of children to a theater so that any adult over twenty-one years of age could take children to the show and that children under fifteen years of age could attend performances unattended by adults on holidays and on any weekday afternoon.

The recent conviction was cited as an instance of injustice possible under prevailing regulations. Mr. Holstein had been fined \$20 and costs because he had permitted a man to bring three children into his theater and had not insisted that the children remain seated with the adult. The children went to the front seats, while the man took a place near the back. Magistrate Kingsford, in convicting the manager, had ruled that all children must be under the supervision of an adult the whole time that they are in a theater.

The deputation declared that such a regulation was impossible, and several exhibitors declared that they might as well abolish their matinee performances altogether.

Mr. McGarry was inclined to the belief that such a case would constitute a technical error only, and promised to consider a measure that would cover the point.

PLAN BIG MOVIE CARNIVAL IN SEATTLE.

Representatives from the Northwest Film Board of Trade met with the Seattle exhibitors belonging to the Washington Theater Managers' Association on February 20 to discuss plans for a big movie carnival. Although no definite plans have been announced the instigators of this idea promise that if it is accomplished at all it will be the biggest affair of its kind ever held in the West.

Fighting for Sunday Shows in Alabama

Birmingham Voters Petition for Referendum—Activities on Both Sides in Other Cities—Blue Laws Unpopular.

STIMULATED perhaps by the fact that the Sunday moving picture fight is in full sway in Birmingham, religious leaders in other Alabama cities and towns recently have been stirring up a continual turmoil regarding the antiquated Sunday "blue laws." The enforcement of these old statutes appears to have practically died out in a number of the Alabama towns, including Albany, Decatur and others. For a while even drug stores and newsstands were not permitted to open, and the past few Sundays have seen a return to the old order of things. With the masses the "blue laws" are unpopular in the extreme in Alabama. The Pastors' Union of Decatur resurrected the old laws some weeks ago, and have made a number of strong attempts to have the statutes enforced.

Petitions asking the Birmingham city commission to allow moving picture theaters on Sunday are being circulated, and over 1,000 names of prominent merchants, business and professional men of Birmingham at this writing have signed their names to the papers. When a sufficient number are procured the names will be presented to the city commission.

Only 1,500 signatures are required under the five-commissioner act to submit any question to a vote of the people, providing each of the signatures are qualified voters. Indications point to many thousands of signatures being attached to the petitions, thirty of which have been prepared.

The petitions will be refused by the city commission, and will then be turned over to the election commission to be checked, and if the required number is confirmed a referendum election will be called to settle the question of Sunday moving pictures. It is understood the Pastors' Union, which has been agitating the Sunday closing question, will continue its active fight toward closing the Birmingham moving picture houses on Sunday.

Co-operative Plan Up in North Carolina

League Will Meet on March 11—Committee Has Data Necessary for Action.

SECRETARY H. B. WARNER and President P. W. Wells have called the third monthly meeting of the North Carolina Exhibitors' League, to convene at the Selwyn Hotel, Charlotte, N. C., on Monday, March 11, at 10 a. m., this being a meeting at which final details of the co-operative booking office, to be opened in the near future, will be completed and all working plans set into operation.

Complete working details, contracts and data have been accumulated by the committee in charge, to be submitted to the board of directors at this meeting for final and full action so that the office can be opened without further delay to handle all film service from all exchanges for its members. A manager and assistant manager for the office will also be appointed at this meeting to maintain the head offices of the booking corporation at Charlotte, N. C., and a charter will be applied for at once, which will allow the office the privilege of buying, leasing and selling, also producing, motion pictures and conducting such other business as is usually conducted in connection with a film exchange, including the handling of a large supply depot at Charlotte, also upon a co-operative basis.

Representatives of Famous Players-Lasky, Select and Fox exchanges doing business in North Carolina have notified prominent exhibitors that they have positive instructions from their head offices not to recognize any co-operative or affiliated booking offices in their territory, and as the working plans for the North Carolina office are aimed to compel members to play no service except that which is booked through the office it is very likely that many film representatives will attend the Charlotte meeting.

Broader League in Southern Ohio

Plan Amalgamation of Miami Valley Exhibitors' League with All Nearby Organizations.

AN important announcement was made in Dayton by Al Kinzeller, secretary of the Miami Valley Exhibitors' League, of the proposed merger of all southern Ohio exhibitors in one organization, which would include all towns from Lima on the north to Hamilton on the south. This is a large territory, and if the arrangements are perfected it will no doubt make the Miami Valley Exhibitors' League one of the largest.

The move will include many small towns, which, according to Mr. Kinzeller, are as important as the larger cities.

Some of the more important towns included in the new move are Springfield, Hamilton, Lima, Celina, Piqua, Bellefontaine, Urbana, Middletown, Franklin, Miamisburg and Covington.

The new organization will work for closer co-operation among the several exhibitors. The central office will be in Dayton. A committee will be appointed to visit every town and city of importance in the new territory to explain the plan fully to all new members. All the details are not completed as yet, but the plan in rough is worked out.

Manitoba Amusement Tax in Effect

Beginning March 1 Patrons Will Pay from 1 to 25 Cents on Tickets Costing from 5 Cents to \$2.50.

WORD has been received in Toronto that the amusement tax act went into force in Manitoba on March 1. This provides for a graduated scale of taxes, from one cent to twenty-five cents, on tickets from 5 cents to \$2.50.

The first collection of the tax will be made on April 1, it is announced. The tax will be collected by means of stamps, which will be sold to exhibitors by the government monthly. The administration of the act has been placed in the hands of J. H. Willoughby, formerly chairman of the Manitoba Board of Censors, who has been succeeded in that position by T. A. D. Bevington. Walter Deering, formerly of the staff of the Walker theater, Winnipeg, has been appointed to administer various details of the act in Winnipeg under the supervision of Mr. Willoughby.

CENSORSHIP BEATEN IN NEW JERSEY.

A bill introduced by Assemblyman Roberts of Burlington County, N. J., to create a board of censorship of three members, each to receive \$2,500 annually, which, with other necessary expenditures, was to be paid by a tax upon the picture men, was defeated in the Assembly last week.

Minority Leader Simpson spoke against the bill, declaring it to be an interference with the rights of the individual. Mr. Simpson pointed out that New Jersey, next to California, was the largest moving picture State in the country. He said that the imposition of an additional tax on the producers was unjust and unfair, in view of the fact that they are now paying so many taxes.

Mr. Roberts alone spoke for the bill, saying it was a moral necessity. He was recorded in the negative so that he might be able to recall the bill at a later time.

Screeners Enthuse Over Rare Singing

Wilfred Glenn Stirrs Film Men Gathered at Italian Dinner—Collectors Keith and Eisner Talk of Income Tax.

THERE were some surprises for the members of the Screen Club gathered at their clubrooms on the evening of Saturday, March 2, for an Italian dinner. Chief among these was the singing of Wilfred Glenn, who by competent authorities is credited with the possession of one of the finest basso profundo voices in America. Any one of the hundred men present at Screener Mario Majeroni's feast of rare spaghetti, of curry and rice and of chops will swear to the truth of the statement. Mr. Glenn aroused high enthusiasm by his singing of "On the Road to Mandalay." Then came the Drinking Song. At its finish every man was on his feet and cheering. The same scene was repeated at the conclusion also of "Simon the Cellarer." Mr. Glenn was accompanied by Arthur Leonard, organist of the Central Methodist Church of Yonkers. Mr. Leonard also officiated for Jack Harvey, chairman of the entertainment committee, who was called on to sing "For You Alone" and "Mother Machree," which he did in his usual finished manner. Fred Smythe, too, sang finely and Dan Mason told stories phrased in his inimitable dialect.

At the end of the dinner President Joe Farnham related experiences of seven months in the war zone, reminiscences of journeys from Verdun to the sea. The president introduced Henry P. Keith, collector of internal revenue for Long Island, who described some of the outstanding features of the income tax. Mr. Keith was followed by Mark Eisner, who collects for Uncle Sam from Fourteenth street, Manhattan, to Albany. Mr. Eisner spoke briefly and then invited his fellow-diners to ask questions on mooted points—and they did.

The occasion was declared to rank high in the list of Screen Club affairs. Chef Majeroni and his competent assistants were the recipients of hearty praise for their culinary accomplishments—which were executed in rather cramped quarters at that.

Greene Says Business Clouds Are Passing

Famous Players' Official Reviews Conditions and Points Out Why the Picture Is Looking Up.

ACCORDING to Walter E. Greene, managing director of the Famous Players-Lasky Corporation in charge of the Distribution Department, the darkest clouds have now rolled by as far as exhibitors are concerned, for business generally throughout the country is now moving forward with an added impetus and the breaking up of a severe winter has already evidenced a much brighter view than has been disclosed since the beginning of the new year.

"The passing of 'heatless days' and the abnormally cold weather which has gripped the country throughout the entire winter has already brought about a reaction," says Mr. Greene, "and the rapidity with which business has increased after being relieved of the deterrent factors is added proof of its rock-ribbed foundation and its resiliency.

"The next few months promise to be the banner season as compared with similar periods in the past. The more reassuring view of the crisis in Europe, the successful landing of countless American troops, as announced by the Secretary of War, as well as the loosening up of railroad congestion and the rescission of embargoes in connection with the advent of milder weather, will benefit the entire world of amusements and the motion picture in particular.

"The maintenance of a high price for wheat and the prediction that it will be increased slightly, as well as the unprecedented demand for farm products, are spelling prosperity for the agricultural districts.

"In the manufacturing field everything is being speeded up and factories are attempting to work twenty-four hours a day. For every hour that has been lost in the past few months two will be made up in the near future. There is no problem of unemployment, but rather a shortage of men, and the wage scale is the highest the country has ever known.

"There is no scarcity of money, and the limitations of food and clothing are patriotic ones. Conservation of food is asked by the government in order that our soldiers may be fed and our allies assisted. This means that every pound of foodstuffs will find a ready sale at good prices.

"The public has been requested to refrain from extravagance in clothing in order to divert the material for the making of garments for our soldiers. Manufacturing industries are asked to decrease their outputs of regular products so that the metals can be used for war purposes.

"All these economies are the result of the bullish conditions so vast that the general mind has not yet fully grasped them. The country is experiencing underproduction, notwithstanding that all its vast resources are being called upon. Thus, while unprecedented prosperity in dollars and cents exists, the public is asked not to eat unnecessarily or clothe itself extravagantly.

"This means a boon for moving pictures, for it has been clearly established for centuries that amusement is essential to the well being of the human race, and the photoplay is the favorite entertainment. Under the strain of the war and forced industrial conditions, the motion picture is the safety valve for an overwrought people, who can conserve their health and happiness with its pleasant and diverting entertainment.

"As the industrial lines are bounding forward in renewed and increasing activities, so will the motion picture become enlarged in the new order of things, and it is up to the exhibitor to brighten up his house, increase his advertising and wear his best smile to welcome the multitudes that will come to his house in search of amusement."

Santa Barbara to be Russell's Home

New Producer's Pictures Will Be Made at American Studios, Where He Has Been for Three Years.

ALL pictures to be made by the William Russell Productions will be done at the American Film Company Studios at Santa Barbara. The technical work will be done at the laboratories of the American at Chicago.

"Mr. Russell's most brilliant screen successes were made in the American Film studio, under our direction," said President Hutchinson, "and it was natural that after a thorough investigation into the merits of different locations and studios he should wish to have his new pictures made under the same highly desirable conditions. He feels that with the unusual equipment and facilities of the American the William Russell Productions are starting out under auspicious surroundings.

"We will doubtless also contract to supply an American

director for the direction of Mr. Russell's new pictures. Stephen Fox, who will write exclusively for Mr. Russell and for the American, is now at work on a novel idea for a comedy-drama for Mr. Russell, in which some surprising climaxes will be shown, affording opportunity to picture the vivid Russell personality."

Margaret Mayo Out of Goldwyn Position

Well-Known Playwright Resigns as Scenario Head to Put on Musical Farce.

MARGARET MAYO has resigned as head of the scenario department of the Goldwyn Pictures Corporation. Before severing her connection in that capacity, however, she was instrumental in bringing to the department Elizabeth Jordan, late of Harper's, and Harry Durant, formerly of the Famous Players, it being her theory that the greatest success in the selection and creation of screen stories is to be obtained through a combination of the masculine and feminine point of view.

Miss Mayo counts the year she devoted exclusively to picture work as the most strenuous of her life. Upon her devolved the task of organizing the scenario department of the big film corporation. She is leaving in order to have more time to devote to the forthcoming production of "Rock-a-Bye-Baby," a musical play which has been adapted from her farce, "Baby Mine," and which Selwyn & Company are to produce this spring.

Miss Mayo, however, is by no means severing all connection with motion picture work. At the present moment she is doing considerable in the preparation of three new stories for special feature propaganda pictures, with which she expects actively to associate herself as soon as "Rock-a-Bye-Baby" is safely launched.

Milton E. Hoffman, Studio Manager

WITH the increasing activities at the studios of the Famous Players-Lasky Corporation in Hollywood, Cal., where the western productions of Paramount and Arcraft pictures are being made, the position of studio manager has become of prime importance. Milton E. Hoffman occupies this important post, which carries with it the care of five hundred employees. To gain an idea of the multitudinous duties required of Mr. Hoffman, it is necessary to know the routine which is followed.

The story is forwarded from the New York office to Frank E. Woods, head of the scenario department in the west, to be read. If it meets with his approval and seems adapted to some one star, he and Mr. Hoffman arrange when work shall start on the production, and a director is assigned to the work. Mr. Woods then puts a continuity writer on the story, and after it is completed copies are given to the departmental heads. After the scenes have all been taken, Mr. Woods, the director and Mr. Hoffman get together and decide on the cutting, the titles, etc.

The possibilities of hitches in the course of production are innumerable, and many things do happen, regardless of how well oiled the machinery is kept. When these difficulties come up the studio manager is very much in demand, and it is his business to be the "fixer" for the organization.

Arriving at his desk early in the morning, Hoffman disposes of the mass of letters and telegrams and telephone calls and makes a round of the studio, and confers with the chiefs. His travel through the studio is usually stopped every ten feet by some one with a query, but he goes through the day unruffled. He has systematized his organization so as to obtain a maximum of efficiency with a minimum of friction, but no man regards him as a "boss"—he is and prefers to be considered "one of the boys."



Milton E. Hoffman.

Government Films Show Army Training

Every Phase of Uncle Sam's Preparation for War Reflected in One and Two Reel Pictures, Officially Produced.

TWENTY reels of official war films were shown to a representative of the Moving Picture World in Miles Theaterette the other day through the courtesy of Walter A. Niebuhr, who for some time has been in New York organizing local operations for the Division of Films of the Committee on Public Information. All of these subjects were made under United States Government supervision, with members of the new National Army or recruits in the naval branch of the service performing their drills and various tasks exactly as required in these times of war.

Nine different subjects were thrown upon the screen, representing less than half of the output that has already been made. Every day the Division of Films is working on other subjects, and so will the task of reflecting war activities go forward until the day of victory.

Here are the subjects, all ready for distribution, many of them having been publicly exhibited in different parts of the country. The exact titles are not in all cases given, but a general idea is conveyed in the following descriptions:

1. 1917 Recruit—Maneuvers and training of America's great Liberty Army.
2. Gas and Fire—Maneuvers of Engineers, showing the use of gas and fire in war.
3. Soldiers of the Sea—Marines in action on sea and land.
4. Spirit of 1917—Showing an attack of the Jackies on the Sammies at Lake Bluff.
5. Submarine—Showing types of submarine used by navy and life and maneuvers on dreadnoughts.
6. Messengers of Mercy—Two-reel feature, showing the training of doctors in their effort to receive commissions in the army. Actual scenes of what they have to go through on the battleground.
7. Torpedo—Depicting the loading of torpedoes; torpedo boats in action; firing of torpedoes and "wake of death."
8. Ready for the Fight—Maneuvers of the cavalry.
9. Ships for Uncle Sam—A two-reel feature, depicting scenes of the actual building and making of warships and vessels.

No adequate description of the impressions conveyed by these displays can be given short of a detailed reference to each subject that want of space prohibits. Every foot of film will serve as an inspiration to patriotism and bring a flush of pride to the cheek of every true American who shall behold them. Every subject is complete in its single reel, while "Messengers of Mercy" and "Ships for Uncle Sam" requires two reels to tell their inspiring story.

In viewing twenty reels at one session every branch of training, every style of drilling and battle practice, and every service to which the manhood of America is devoting itself is reflected in splendid photography. Nobody is "acting"; every individual in each subject is working at his appointed task, active in actual drill or practice. The evidence of splendid discipline and alertness in training is shown in every move men and officers make in proceeding with their work.

With proper and patriotic co-operation from exhibitors the Government will have in these and other pictures, still to be released, an assistance in co-ordinating its forces and an aid to awakening patriotism that will be an inestimable benefit in hastening peace through victory over the Hun. The exhibitor who does not arrange for regular and consecutive showings of these and all other pictures the Government will place at his service is neglecting a work that will bring to him an individual credit far greater than any other use to which he may put his theater.

The pictures will not disturb any other arrangement the exhibitor or exchange manager may have made. They do not conflict with anything else that may be shown upon the screen, because they are different from any news weekly or any other pictures that were ever run through a projecting machine. They are Uncle Sam's pictorial history of what he has done, is doing and will do to make it possible for exhibitors and the rest of us to run business—in future, as we have in the past—as freemen and not as serfs in a vassal state.

When it comes time to put on a "Liberty Loan Night" in your theater these Government pictures will be just the ticket; just the thing to use as an adjunct to a regular or prearranged entertainment. The Government is ready with the films, offering them freely to showmen who have enterprise enough to ask for them.

Canada Ready for Federal Censorship

Max Finklestein Says He Finds Sentiment in West Favorable—Authorities Seek Knowledge of Problems.

ACCORDING to Max Finkelstein, the Winnipeg "film lawyer," national censorship of moving pictures in Canada is nearer to a reality than most exhibitors imagine. While in Toronto recently he declared that three of the four Western provinces were ready to pass up the censorship of films providing the work was taken over by the Federal Government and providing they were permitted to secure new revenue to replace censorship fees. He had taken it upon himself to interview various officials in the Canadian West and had obtained favorable answers from them after he had explained the many disadvantages of provincial censorships. He believed that if one leader of the industry in the Canadian East undertook the same missionary work he would find the same official feeling, thus making practically the whole country ready to adopt measures for Federal censoring. The matter is receiving the thoughtful consideration of Toronto exchange managers.

Mr. Finkelstein, visiting Ottawa on official business, found that Federal officials knew practically nothing about the adverse conditions under which films are now being marketed in the Dominion on account of varying opinions on the part of many provincial censor boards. This is where exchange managers and exhibitors have been making a big mistake, he declared. They should be laying this grievance before members of the Federal Government at every opportunity.

Mr. Finkelstein expressed his willingness to represent both exchange and theater interests of the West in a big movement for national censorship in Canada. Ontario and Quebec should each have one man to co-operate with him in organizing a campaign. Mr. Finkelstein enjoys the distinction of representing both the exchange and theater interests in a legal way in Manitoba. He acts for both sides of the house, as it were, and there are numerous occasions when he can act as an arbitrator in disputes over booking contracts, prices and other details of the business. The result is that the internal affairs of the film business in Manitoba are running smoothly.

Censorship Fees in Saskatchewan.

In Saskatchewan the government has discovered several ways of increasing its revenue from the moving picture business through the censoring of films. Not only has the Saskatchewan Censor Board, which consists of one man, been authorized to collect a fee of \$1 a reel for the censoring of all usual films, but a fee is also charged for the examination of advertisement films. For advertising films of less than 100 feet in length a charge of 50c. is made; a fee of \$1 is charged for advertising films of 100 to 500 feet and \$2 is the censor fee from advertising films of from 500 to 1,000 feet. The owners of advertisement films are also required to pay a license fee of \$5 per annum.

The government has also decided to charge 15 cents each for the censoring of slides, while the censor board is authorized to impose a fee of \$5 a reel for censoring the films of "itinerant or special feature exhibitors." Any owner or lessee traveling with a special feature or features not belonging to any film exchange licensed in Saskatchewan is required to pay a special license fee of \$50. A qualified projection machine operator, non-resident in Saskatchewan, traveling with a film road show, must obtain a license from the provincial secretary. This license is good for two months and costs \$2. The operator must show proof that he is a qualified man.

These regulations are entirely distinct from the rules providing for the payment of annual fees by all theaters and exchanges, etc., permanently located within the province. The theater license cost from \$50 to \$250 a year, while film exchanges must pay an annual fee of \$200. Every operator in the province is required to pay \$10 a year and apprentices pay \$5 for the six months that they are learning to become operators.

"THE HIDDEN HAND" GOES TO THE WORLD.

Through arrangements concluded by the export and trading department of the Pathe organization, "The Hidden Hand," the serial starring Doris Kenyon, Sheldon Lewis, Arline Pretty and Mahlon Hamilton will be shown throughout the world.

Contracts have been closed for the presentation of this picture throughout the Far East, China, Singapore, Strait Settlements, India, Philippines, East Indies, Japan, Australasia, Mexico, West Indies, Brazil, Argentina, Uruguay, Paraguay, Chile, Peru, Bolivia and the other South American republics, England and its colonies, France, Italy, Spain, the Scandinavian countries—Sweden, Denmark and Norway.

Erecting Model Studio at Minnehaha Park

Plant of Washington Motion Picture Corporation Nearing Completion—Tyrone Power to Be Star of First Production—Location Affords Picturesque Scenes.

RESIDENTS of Spokane, Washington, and the surrounding towns are looking forward with much interest to production of the first big moving picture to be made at the plant of the Washington Motion Picture Corporation in Minnehaha Park, in which Tyrone Power is to be starred. Construction work is to be completed about April 10. C. J. Ward, general manager of the company, announces that shortly following the completion of construction work the equipment will be installed and laboratories will be fitted for the production work. Speaking in a general way of the details Mr. Ward said:

"In April we shall have a modern and efficient plant in Spokane, ready to begin the production of photoplays. With the completion of our stages our corporation will have one of the most convenient studios to work in to be found anywhere in the industry. The administration building has on the first floor the general offices of the company for the general manager, secretary, director of productions, continuity editor, auditing and bookkeeping. There is a large reception lobby for callers, with a drinking fountain, fireplace and comfortable chairs. In the basement of the building will be a heating plant, supplying the entire group of buildings. The second floor of this building will be taken up entirely by the dressing rooms. A covered passageway is to allow the performers to go from their dressing rooms to the stages, a great convenience at all times, and particularly during stormy weather.

"Our mechanical buildings will contain, on the first floor, the laboratory, consisting of special rooms for developing, drying, printing, cutting and assembling films. There is a room for chemicals and a separate department for still photography, also a projecting room, which will have a reinforced concrete film vault. Space is provided on this floor for a restaurant for the employees and visitors. On the second floor of this building is a department for the cameramen, the office of the technical director and the stage manager, wardrobe and costume department. Here also is the property room, cabinet shop and a spacious dressing hall for extra people.

"Under construction is another building, 60 by 100 feet, with a 32-foot ceiling, which will contain (in the front) the scenic artist's room. The larger part will be utilized for the indoor stage. Directly in front of the mechanical building will be the outdoor stage, 60 by 80 feet in size. In the rear of the group of buildings we shall erect a garage to take care of the company's autos."

The plant is located near the Spokane River, and there will be no difficulty in getting even the most thrilling mountain or precipice scenes near at hand.

Titan Expects to Produce in April

New Spokane Company Will Be Under the General Management of Frank Montgomery.

THE Titan Feature Photoplay Company has disposed of its 50,000 shares of stock at 50 cents a share and is now selling the 50,000 shares of the 75-cent stock, all having a par value of \$1 a share and being common stock, according to the statement of J. Don Alexander, president of the company.

A. Anderson, Jr., has been appointed superintendent of the company and has moved to what has been named Titan City, on the bluffs and prairie in the southwest section of the city, where the Titan has established headquarters for its producing work.

C. L. Mayo, a director and the underwriter of the company, also of the Allied Film Company, a company which will make educational films to be released by the Titan company, gave a dinner at Davenport's, February 20, for the officers of the two companies.

Mr. Mayo announces that Frank Montgomery has been engaged as general manager of the Titan company and that he will direct the productions, which the company expects to have started in April.

KENNETH HODKINSON RECOVERS.

Kenneth Hodkinson, son of W. W. Hodkinson, who has been actively connected in an executive capacity with his father for a number of years, is recovering from a slight attack of appendicitis. Mr. Hodkinson was taken ill shortly after his father started on his western trip and it was thought at that time that an operation would be necessary. He has recovered sufficiently to be at his office, however, and his physicians believe him to be out of danger.

New Concern Elects Officers

W. L. Sherrill Chosen President of the Producers and Exhibitors-Affiliated.

AT a meeting held February 25 the officers of the Producers and Exhibitors-Affiliated were elected by the eight independent producers, who plan to market their pictures from manufacturer to exhibitor direct. They are as follows:

William L. Sherrill, president; L. Lawrence Weber, vice-president; Joseph A. Golden, secretary and treasurer; I. E. Chadwick, Lester Park, L. Lawrence Weber and C. C. Pettijohn, executive committee.

These officials, with the exception of C. C. Pettijohn, who is the general manager, are the producers who form the company. William L. Sherrill is president of the Frohman Amusement Corporation, Mr. Golden of Triumph, Mr. Weber of L. Lawrence Weber Photodramas, Mr. Park of Lillian Walker Productions, and I. E. Chadwick of Rialto Pictures Corporation. The remaining producers who have joined the plan are Herbert Brenon, Harry Rapf and Shubert, Hammerstein and Ince. The plan adopted by these independent producers is to eliminate exchanges by having a committee of exhibitors arrange their own bookings in each state and also to share in the profits of each picture. It contemplates the release of one picture a week.

Bradford Is Triangle's Chicago Man

RALPH BRADFORD, of Minneapolis, returns to Chicago this week to take charge of the Triangle offices, in the Mallers Building. Mr. Bradford is one of the best known exchange managers in this section and was manager of the Chicago exchange of the Mutual for two years until he went to Minneapolis and opened up the Triangle exchange there.

After successfully conducting the Triangle offices in Minneapolis for eighteen months, Mr. Bradford was selected to open the Goldwyn exchange in Minneapolis, and only resigned last week to accept the alluring Triangle offer in Chicago.

While the exhibitors in the Chicago territory will welcome him back with open arms, the Northwest exhibitors have suffered a distinct loss, and very much regret to see Ralph Bradford leave their territory.

Manager Bradford is a clean cut, fair-minded, energetic film exchange manager and with a host of friends among the exhibitors will assuredly make a tremendous success of Triangle in the Chicago territory. He was born in Bremen, Ohio, in 1885; is a high school and business college graduate, and received his early film training by business associations with C. J. Hite and R. C. Seery.



Ralph Bradford.

DERHAM HAS EXCITING TRIP.

J. A. Derham, controller for Select Pictures Corporation, has returned from a visit to several of the branches of that company and reports a very satisfactory financial system in operation throughout. "Business is picking up all along the line," says Mr. Derham, "and Select's exchange managers are seeing to it that we get our full share. Otherwise, I certainly did have a most exciting trip. On two occasions the train just preceding mine was wrecked completely. At Niles City, Neb., we were held up six hours while the wrecking crew cleared the tracks of a derailed train; and on the Missouri, Kansas and Texas the engine of the train before mine ran off the tracks, killing the engineer and the fireman, but none of the passengers. My lucky star was surely with me on this trip."

Pathe Prepares Mass of Exhibitor Aids

"The House of Hate" Serial Will Go Before Public with Advertising Campaign of Great Originality to Focus Attention.

NOT counting a few serials that have failed to live completely up to expectations, Pathe is preparing to release its eighteenth chapter-film that carries prospects of being a "hit"—"The House of Hate," ready for general distribution starting March 10. There have been campaigns of advertising behind other serials, many times and oft, but the claims for the new Pathe offering, that the means to wide publicity for "The House of Hate" will be radical in novelty and efficiency, are easily allowable.

The World representative listened to Tarleton Winchester's presentation of the Pathe plans and was shown numerous examples of the advertising material; campaign books, press sheets, wall and window work, publicity novelties and details of newspaper publicity were presented by the Pathe serial publicity manager with the resulting conviction that Pathe means business—for the exhibitor. If the managers who book "The House of Hate" will use with intelligence and energy the means to profitable ends that Pathe will provide, the new Pearl White story will be "continued-in-our-next" by showmen, greatly to the advantage of all concerned.

"Having the story, the star, the director, the supporting company and the proper sequence of 'punch' episodes," said Mr. Winchester, "we have prepared aids to the exhibitor that will supply him with the means to embrace his money-making opportunity. Mr. Berst has told us to go ahead and make the most of our ingenuity for establishing a record on 'The House of Hate,' and we are going after some hard records to outdistance."

The basic details of the new serial include Pearl White, star of many Pathe chapter stories; Antonio Moreno, her featured support; production by Astra Film Corporation; direction by George Seitz, who wrote "The Iron Claw" and directed "The Fatal Ring," and a series of episodes that are intended to build up to an exciting conclusion for each issue and a punch to combine all the thrills in the final outcome. Charles Logue and Arthur B. Reeves wrote the story, which Bertram Millhauser scenarized.

Exhibitors who are within travel distance of Pathe exchanges have the opportunity of witnessing a "sales reel" embodying some of the "punches" before they sign contract; showmen who cannot see this reel will be expected to bank on the serial reputation of Pathe for their assurance of an attraction to draw the crowds. Speaking in round figures of the cash popularity of Pearl White the Pathe announcements state that the public in this country alone has paid twenty-five million dollars to see her in "The Perils of Pauline," "The Exploits of Elaine," the two other "Elaine" serials; "The Iron Claw," "Pearl of the Army" and "The Fatal Ring." That's a lot of money, even when counted in these days of war billions.

Showmen will have observed how extensively the trade paper advertising campaign on "The House of Hate" has been carried forward. Burton Rice, an artist who has established a reputation in the specific line of film art work, has been furnishing striking designs for two-color inserts in *The World*. These inserts preceded a flow of advance work mailed to exhibitors which has already begun and will continue for weeks hereafter.

The first piece of mail matter was effectively designed with Pearl White shown on the front cover and "The Hooded Terror" on the back. This "mystery fellow," by the way, has been intrusted with the work of holding together the strands of the plot and he will be "played up" in all advertising that will bear an illustration. From the text and cuts that this advance advertising contained showmen could gain a good idea of what is coming their way.

Campaign books have been issued in two parts—covering the first and last half of the serial. Part one contains advertising and press work, applying to each of the seven first chapters. "How to Put It Over" is also detailed in the first section of the publicity book, and suggestions have been carefully worked out to aid, in a common sense way, the exploitation of the attraction. Newspaper cuts, mats and special stories are stacked up in tiers at Pathe's waiting to be released. Program aids, cuts, and "stunts" galore will be among the helps Pathe will supply to exhibitors.

Rather novel is the idea for "throw aways," designed in illustrated herald form to whet the appetites of the fans who shall gaze upon the striking cuts and be enticed by the "punch" paragraphs that tell about "The House of Mystery." The back of this four-page herald is blank and Pathe has

advanced an idea which will give the exhibitor his heralds free and a possible profit. There is room for local advertisers to share Page 4 and still give the theater lots of room for announcements.

Novelty that will also engage attention is a paper house, sent to exhibitors in "knocked-down" form. When unfolded this paper house is arranged to hang with an electric light globe within, its transparent sides showing Pearl White's picture and the "Masked Terror." The low price will give exhibitors a chance to supply merchants and shopkeepers with this attractive effect. There will be lithographs and special art work for posting, and a series of newspaper stories written especially for the different class of dailies to which they will be sent.

Pathe's advertising and press forces seem to have been taking advantage of the lightless nights by burning the candle of industry, and have kept themselves warm on Garfield Mondays by hustling ahead the aids that have been prepared for exhibitors.

N. A. M. P. I. LAUNCHES MEMBERSHIP DRIVE.

Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, is launching a vigorous drive for new members. Paralta is the first company to be brought in by the new campaign for support, Carl Anderson, president of Paralta, having wired an acceptance from Los Angeles.

The association now includes eighty-two producing companies, thus representing 90 per cent. of the film manufacturers of the country. It is equally representative of the other branches of the industry, and it is the purpose to bring the association up to the 100 per cent. mark within the next thirty days.

"The call of patriotism," says Mr. Elliott, in outlining his membership drive, "alone should bring the few companies which are affiliated into the association, which includes the producing, distributing, exhibiting and equipment making divisions of the business. The National Association is doing vital war-time work. The organization helped to swing over the two Liberty Loans, and is proving a vital aid to Food Administrator Hoover. It is also doing its bit in behalf of the war saving stamp drive. President Wilson, through the National Association, has officially recognized the tremendous value of the film and screen in war time for carrying Government messages to the people."

"With the third Liberty Loan about to be launched," continues Mr. Elliott, "the National Association should be able to put the weight of the whole industry behind its efforts to aid the Government win the war."

"At this critical time our organization should include every important company connected in any way with the motion picture industry. Aside from the patriotic need of joining the national body in order to help Uncle Sam in a united way it is now absolutely necessary as a protective measure. Various factions in Maryland, New Jersey, Virginia and other states are taking advantage of the war to inaugurate movements tending towards censorship and closing the picture theaters on Sunday. The industry, to successfully combat these evils, must present an absolutely united front. One person can do little alone, but with every one in the motion picture business working together it will be impossible for any one to take advantage of haphazard war-time legislation."

"The motion picture must follow the lead of Uncle Sam and unite every branch in order to win the fight for film democracy; to defeat any autocracy which demands that the entertainment of the masses be censored or that theaters be closed on one day out of seven."

WORKING FOR FIFTEEN AND TWO CENT COINS.

The National Association of the Motion Picture Industry has renewed its campaign for a fifteen-cent coin. The American Newspaper Publishers' Association is now agitating for the issuing of a two-cent coin, and it is not improbable that the national motion picture and newspaper organizations will co-operate in their respective efforts. Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, is in communication with the executive officials of the American Newspaper Publishers Association with a view towards an active co-operation in this respect.

The recent advance in price of practically all newspapers of the country to two cents is the cause of the publishers' drive for the new coin as a convenience to the public. The Government has produced a two-cent piece in the past and a return to this coin would really be a reissue.

Liberty Loan Picture Is Completed

"The Spirit of the Red Cross" to Be Shown in all Motion Picture Theaters During Weeks of Third Patriotic War Fund Drive.

THE company of players who went South with Jack Eaton to produce the special Red Cross film have returned to New York after completing their exteriors at New Orleans and at Camp Shelby. The scenario by James Montgomery Flagg called for scenes in a French city that could only be truthfully portrayed in the French quarters of New Orleans. The War Department's co-operation enabled Mr. Eaton to have the regular army troops from Jackson Barracks, Mississippi, for his French city scenes in New Orleans. With Mr. Eaton were Mr. Sniffen of the Third War Fund Publicity Committee, and Mr. and Mrs. James Montgomery Flagg. The rest of the party included Ray McKee, who plays the part of Sam Prescott, an American private in France; Peggy Adams, the American Red Cross Nurse; Saul Harrison, director; George Lane, cameraman, and Harry Grippe, an assistant to Mr. Harrison.

From New Orleans the party went to Camp Shelby at Hattiesburg, Miss., where 40,000 men, formerly the National guardsmen of Indiana, Kentucky and West Virginia, are in training. They produced trench warfare scenes here, and by the use of dynamite and large quantities of T. N. T., secured realistic effects, blowing up whole lines of trenches.

The interiors of the picture have been completed at the Biograph Studio in New York, which included some private home sets, a true portrayal of a Red Cross Canteen in France, and interiors of front line dugouts.

Mr. Flagg in his own inimitable way has sketched some truly artistic pictorial titles which will put this single-reel love and patriotic story in a distinctive "Feature Class."

This reel will be booked in all theaters free, and the means of distribution will be announced at an early date.

Hatrack to Photograph World-War Fighters

International Film Service Official to Represent George Creel on American Battlefields.

EDGAR B. HATRICK, a pioneer in the news reel field, will sail for France in a few days to make motion pictures of the European battlefields for the Committee of Public Information and the American Red Cross. Mr. Hatrick's mission is a most important one. He acts as a special representative of George Creel, director of the Bureau of Information, and carries with him credentials from Secretary of War Baker and a score of other heads of departments of the administration.



Edgar B. Hatrick.

Mr. Hatrick is secretary of the International Film Service Company and in charge of the news reel, educational, cartoon and still photograph departments. He has been given a six months' leave of absence by William Randolph Hearst in order to do this work for the Government. He will be accompanied abroad by C. J. Hubbell, who will act as his cameraman. Mr. Hubbell was personally selected by Mr. Hatrick because of his

long and varied experience in news cinematography all over the world.

More than one hundred of Mr. Hatrick's associates in the Hearst organization tendered him a dinner on Tuesday night, February 26. The occasion was a complete surprise to Mr. Hatrick, he having been detained at the offices of the International by C. F. Zittel, the general manager, until the dining room was filled by his friends. He was then hurried to Reisenweber's by Mr. Zittel on the pretext of an important conference with several Government officials. The lights in the dining room were turned out as he stepped

from the elevator. He was led to the middle of the floor, and when the lights were again turned on he found himself in the center of the dining room with friends on all sides. C. F. Zittel acted as toastmaster. All of the speakers eulogized Mr. Hatrick, but any touch of seriousness was eliminated by Mr. Zittel. Mr. Hatrick was presented with a solid gold watch, suitably engraved; while Mr. Hubbell was given a fountain pen.

Mr. Hatrick was born in Mauch Chunk, Pa., and is not ashamed of the fact that he began life as a street car conductor. Coming to New York he secured a position as a newspaper reporter, and nine years ago entered the Hearst organization as a member of the Hearst News Service. When the Hearst Syndicate was formed he was placed at the head of its photograph department, and made such a success of it that he induced Mr. Hearst to permit him to make moving pictures of news events. They were successful from the start, and were the forerunner of the great news reel of today.

Mr. Hatrick was editor of the Hearst-Selig News Pictorial for two years and general manager of the Hearst-Vitagraph News Pictorial. When the Hearst-International News Pictorial was organized he was made its general manager, and continued in that capacity until 1917, when the Hearst-International News Pictorial was consolidated with the Pathe Weekly under the name of the Hearst-Pathe News. Mr. Hatrick then took charge of gathering the motion pictures of the world's news for the Hearst-Pathe News Reel, continuing in that position and as secretary of the International until called upon to serve his country.

Parcel Post Decision Aids Film Trade

Exchanges and Exhibitors Will Be Enabled to Save Large Sums on Transportation.

THE order of Postmaster-General Burleson increasing the allowable weights of parcel post packages, effective March 15, will be of great value to the motion picture industry, as the present limitation on weight has tended to reduce the volume of business which otherwise would have been diverted from the express companies to the parcel post.

The new order of the department will permit film shipments in the first or second zones for delivery in the first, second or third zones to be as heavy as seventy pounds, where they are now restricted to fifty pounds. The weight limit for all other zones will be increased from twenty to fifty pounds. The film exchanges are utilizing the parcel post for shipments in the first and second zones in the eastern territory, while in the West they extend into the third and fourth zone, so that the industry will be materially benefited through this course, as both exchanges and exhibitors would thereby effect a saving in transportation charges aggregating hundreds of dollars daily.

The Transportation Committee of the National Association of the Motion Picture Industry, at a meeting held a year ago, went on record in favor of increasing the parcel post weight limitations for film shipments, and the order just issued at Washington is believed to be based upon the committee's recommendations, which were filed with the Post Office Department at that time. The Transportation Committee was instrumental in securing the order admitting film shipments to the parcel post.

SULLIVAN IS MUTUAL'S NEW YORK MANAGER.

M. J. Sullivan, formerly efficiency director and more recently manager of production of the National Biscuit Company, has been appointed manager of the New York office of the Mutual Film Corporation, having assumed charge of his new office on February 18. Since last March Mr. Sullivan has been visiting all branch offices of the corporation in the United States and Canada as a special salesman. During this period Mr. Sullivan met many of the leading exhibitors of the country and learned at first hand what their requirements are under the changed conditions imposed by the war.

EMINENT ORGANIST MANIPULATES PHOTOPLAYER.

Clarence Eddy, the celebrated California organist, whose series of concerts at the Panama-Pacific International Exposition in 1915 was a feature of that event from a musical standpoint, has been spending considerable time of late at the headquarters of the American Photoplayer Company on Film Row, San Francisco, practicing on the large pipe organ installed there, as well as manipulating the Fotoplayers. After examining these instruments carefully he declared that the musical instrument builders had kept pace with the wonderful artistic development of the photoplay.

Rambles 'Round Filmtown

With WALTER K. HILL.

IT'S a shame that Cleopatra had not lived to read this praise of her from the press department of the Cleopatra Film Co., said all in one sentence, with only the period at the end to stop the flow: "Helen Gardner in her tremendous portrayal of Cleopatra impresses one with the fact that the great Egyptian Queen had lived the life of lives and through it all has shown that the womanly instinct is a soul creature, that despite her failings the nobility of this woman is a generic type and as such finds its application in every degree of society; that the world here, there and everywhere—in the frigid or torrid zone where the handiwork of man has become a masterpiece, or where civilization is yet in its embryo state, woman and her great heart of hearts predominate; from days primeval through the channels of time the heart will throb in sympathy for woman because she is mother."

There would, however, be bitter with the sweet, if Cleo's social secretary pasted in her scrap book the following remarks, made by Rev. John A. McCloy, in a recent Sunday sermon he delivered from the pulpit of the Jesuit Church, Detroit, Mich. "Varnished lewdness" was the description Father McCloy applied to the film version of Cleopatra's vampirings. "Cleopatra was a woman of the streets, who happened to be a queen. Her story is one of varnished lewdness. Lasciviousness personified is spelled by the name Cleopatra."

"What a shame for a Christian city that the sewer of Egypt should be stirred up by the golden wand of pictorial art, not to nauseate but to please the nostrils of Christians! What a disgrace for us to turn back from the purity of Christ's morals to the pagan orgies from which Christ recovered us!"

"It is art," you say. The more the pity that art should be debauched, that a silken garment should cover the leprosy!

"It has been urged that this story of the vampire will teach men to avoid vampires. The play itself, to judge by its advertisements, is a vampire, sucking the blood of innocence from the veins of youth."

"You might as well place your baby's hand in fire to show him that fire burns, as to show men alluring vice to teach them not to be vicious. The harm is already done in the teaching."

Comes, then, the press agent of Theda Bara, to express that lady's views on the general subject of vamping. List to what the P. A. would have Theda say:

"Theda Bara, who has been called the 'greatest portrayer of vampire roles on the screen,' stoutly denies the assumption that men who yield readily to the lure of women are weak. 'On the contrary,' says Miss Bara, 'the very tendency may be taken as a sign of vitality. Love holds them in its tentacles like some momentary madness; it endows them with tremendous strength for good or evil. They will snatch an empire or cast away a throne at the behest of her they love. No task is too great, no sacrifice too immense to offer as tribute to their divinity of the moment.'"

Concerning Metro Specials.

"Lest We Forget" we'll say it now: It would be a "Revelation" if "The Slacker" had been "Draft 258" disguised in "Blue Jeans" and enlisted in "The Legion of Death."

"To appear natural on the screen you have to act more or less artificially," says June Caprice, the William Fox star. "If you act natural you will be accused of artificiality."

And There You Are.

All records for reading, acceptance and payment for a moving picture script have been broken by World Pictures, who, on Thursday afternoon, February 14, received from Mrs. Maravene Thompson two scripts. Friday morning at 10 o'clock they had been read, accepted and payment made therefor.

King Baggot, Jr., unlikely as it may seem, is declared to have seen his father for the first time upon the screen, at the recent showing of "The Eagle's Eye" at the Strand.

King, Jr., is an ardent motion picture fan and has exhibited marked dislikes for certain characters. Anxious to gain the praise which he thought he would receive from his only son, King put the question to him:

"Tell me how you liked your daddy when you saw him in the picture?"

"I like Charlie Chaplin better," was the very frank reply.

King Sent the Boy to School.

"Perfectly delighted," an admirer of Wallace MacDonald would be, according to her own tell, if he would send her an entire reel of himself as a souvenir; and "perfectly disappointed" she will be, says the Triangle mimeograph.

Texas Guinan Coming East.

Miss Texas Guinan is on her way East from the Triangle Culver City studios, this being her third trip since she joined the Triangle forces a few months ago. Since her return from her last visit, when she spent Christmas with her parents, Miss Guinan has been working with E. Mason Hopper in the society drama, "Another Foolish Virgin." She played the role of Olga Grey.

Thomas Bedding, press agent for "My Four Years in Germany," believes that the Gerard picture will serve as a complete exterminator of pro-Germanism. More power to it!

"Hand Picked" Cast to Appear in Support of Madame Olga Petrova in "The Mask of Life" is a Bert Ennis headline we like immensely. But who's the picker?

Everybody's Doing It.

The Paul Smith Pictures Company, a corporation organized by the Rev. Paul Smith of San Francisco, to attack vice through motion pictures, was recently granted a permit by the State Corporation Commissioners to sell 50,000 shares of its capital stock.

Ethel Has the Right Idea.

Five lonesome soldier boys away down in lonely Camp Doniphan, Fort Sill, Okla., have been made happy by Ethel Clayton, who was attracted to them by their appeal in a daily newspaper for someone to cheer them with letters. Miss Clayton has sent each a personally autographed photograph and will write them a letter each week. Not deeming it proper to become "god-mother" to soldiers on account of the misuse of this term, Miss Clayton would rather befriend individual soldiers and know the boys she tries so hard to cheer more intimately, even though they are thousands of miles away.

Help Yourself and Help Your Country.

Sing of a song of Thrift Stamps,
Sixteen in a row,
Take them to an agent,
Add fourteen cents or so;
Change them for a War Stamp,
And for your loyalty
You'll get a crisp \$5 bill in 1923.

Beverly Bruce Registers Twice.

Spring is here! The very same spring that the poets write about in the dead of winter! No, we didn't see hamadryads or pixies frolicking on the Central Park green, but her publicist saw Beverly Bruce on the thoroughfare that is paved with broken hearts, wearing a cute little bonnet the color of a baby's thumb!

Also: Beverly Bruce is quite a linguist. She can speak English—not the American of New York, nor the British of London, but *English*, the Great Unspoken—French, Italian and Japanese. She can also speak German, but won't.

Send June Your Orders.

June Elvidge, of World Pictures, at present working in the production of "Without Paying the Price," is acting as a commissionaire for a number of French soldiers occupying a trench sector near Pt. Miehel, selling for them metal flowers made from shell fragments. The sums that Miss Elvidge realizes from these goes to purchase comforts for their wives and children.

Giving Marguerite Her Say.

Daniel Frohman was recently quoted as saying that the influx of stage stars to the screen had made motion pictures what they are today—meaning, of course, that these stars had "elevated" the screen plays. Marguerite Snow, who hopes to duplicate her success of "The Million Dollar Mystery" in "The Eagle's Eye" wants it known that she greatly differs in opinion with Mr. Frohman.

"Stage stars have not brought anything to pictures," says pretty Peggie. "They left ordinary salaries on the stage to claim a false superiority of ability in pictures, and demand exorbitant salaries. Producers have only been complaining of hard times since the advent of so-called stage stars in pictures, only since they have had to contend with these high salaries."

"Mary Pickford, Ethel Clayton, Mabel Normand, Clara Kimball Young, Pearl White, Alice Joyce, Anita Stewart, Norma Talmadge, and many others of the paying and money-making stars of today are, essentially, players developed within the industry and are better drawing cards than the average stage recruit. Too many producers today buy books of famous authors, select stars to appear in them, regardless of their qualifications to portray the book-heroine, with the result a picture unlike the book story, the star improperly cast, and a production disappointing to those who, having read the book, wanted to see it portrayed as they had themselves visualized it."

"Producers made money when real screen stars appeared in original stories. They will again when they return to that regime. Picture fans want to see picture stars and not stage stars on the screen. As much money is now spent for a single story or for a single star in a picture, as it formerly cost to produce an entire production. Stars are entitled to salaries commensurate with their box-office value, but I believe that a stage star is worth no more in pictures than she is on the stage."

Myles Lasker, who worked behind a chrysanthemum on several theatrical trade papers, appeared on Broadway last week clad in the uniform of the Royal Flying Squadron. Lasker was too heavy for admission to the company of United States aviators, and promptly volunteered for the Royal Flying Squadron. He went to Toronto for training and has been home on his final leave before sailing.

Side Lights on a "Greeter's" Life.

There is a club in New York called "The Greeters," so named because its members stand behind hotel desks in glad array to greet the coming and speed the parting guest. J. A. Murphy, who wrote the expressive name of "Adam Sowerguy" into the language of theatricals, is not a member of the local "Greeters," although his service "behind the desk" makes him eligible. Besides having been an author, vaudeville actor, scenarist and screen actor, Mr. Murphy has been a director, having produced for the defunct Flamingo Film Co., put "Eight Bells" into state rights shape, and worked in various studios.

Between these jobs Mr. Murphy clerked in a fashionable Chicago hotel. There he learned that the radiantly dressed "Greeters," from here and there, are so underpaid that they must dress on donations—the pick-ups and left-behinds of the departed guests. At a time when the clerks saw winter approaching with countenance set and frosty the clerks in Murphy's Chicago hotel had printed and posted in every room the following notice:

TO OUR GUESTS.

Owing to the extreme difficulty our room clerks have encountered in obtaining clothing of quality suited to the positions they occupy, we urgently request departing guests to leave such male apparel at the office as they can conveniently spare. The size of garments is immaterial as our room clerks are of such widely divergent types as to make practically any sizes acceptable.

Coats and vests are of more importance than trousers as our clerks are seldom visible below the waist line and can stand watch in their B. V. D.'s. Plans for raising the counter to mask in short vests are now under consideration. Thanking you in advance for any donations you feel inclined to make and assuring you that any clothing that can not be worn by the management will be promptly presented to the clerks, we remain, Yours receptively, The Management.

Later on another sign appear. Winter had arrived and snow was riding in on the shoulders of the guests when this notice went up on doors or walls of the guest rooms:

TO OUR GUESTS.

The room clerks announce with pleasure that their appeal to the guests for surplus clothing has met with prompt and generous response. Two Palm Beach suits and eleven straw hats have been contributed since November 1.

Among the minor donations are two golf sticks, three gloves, one green parasol and one rubber boot. Number 905 left two suits of cotton underwear. The cylinder heads are blown out of the pants, but otherwise the garments are in perfect condition. The red vest left in 952 can be used to repairs the trousers.

Special mention is due Mrs. Collie Shepherd for leaving a bag of dog biscuits for the night clerk. Through the influence of Sergt. Duffy, at Fort Priff, the clerks have arranged to borrow an army tent, and if permission to erect and occupy same on some vacant lot can be obtained, enough room rent can be saved in about six weeks to buy overcoats.

If this is not deemed expedient by the management, the clerks propose to have fire places painted in the rear of the Palm Beach suits and dispense with overcoats. It may be a mild winter anyhow. Yours warmly, The Clerks.

Next to changing titles the favorite sport of moving picture producers seems to be changing release dates.

Rambles 'Round Filmtown

Bungalow Life Shocks Visitors.

Billie Rhodes, twinkle-toed screen comedienne, buys every new thing that comes on the market, whether she has any particular use for it or not. Miss Rhodes says she invests in these new-fangled contraptions to encourage enterprise, but whatever the reason, his latest departure of the Mutual-Strand star in the line of house equipment drove her seven guests to the street with shocking speed.

Some clever agent convinced Miss Billie that electric-heater mattresses would be nice for the beds in her ten-room bungalow at Los Angeles. The nights are so chilly out there. Two weeks later every bed in the house was wired and Miss Billie had seven week-end guests. She didn't say a word to them about electric mattresses, but waited until all were snugly between sheets before turning on the switch.

Screams of dismay were followed by a general exodus of men and women, shockingly clad, making for the open lawn. Miss Rhodes' guests were panic-stricken, and no wonder. She had plugged in the wrong switch and the motor pump current, strong enough to register twenty horsepower, had gone tearing into the beds.

While Marjorie Rambeau's admirers in New York will be denied the pleasure of seeing her on the stage for many weeks, her art will go on uninterrupted through the medium of the screen. Miss Rambeau, while skating at a local rink, fell and suffered a compound fracture of her right hand underpinning, February 26.

Ringling Bros. Start 1918 Press Work.

Chicago, Feb. 27.—Bluebirds—twenty of 'em—tried to camouflage Old Man Winter here to-day. They lined up on a fence and chorused "springtime" till they were nearly frozen.



Faithfulness and Industry Rewarded.

Here is presented a correct likeness of the oldest man in Julius Stern's service at L-Ko studios, Hollywood, Cal. The subject of this laudatory sketch entered Mr. Stern's employ as office boy when the L-Ko studios were first opened. He has, by industry and attentiveness to duty, worked himself up to a position of trust in Mr. Stern's employ, a recognition thereof being established in this publication of his portrait. He's the most popular man in Hollywood.

The Gangrene of Gambling.

Most men who occasionally "take a chance" content their passion for gambling by sticking to one style of endeavor—be it cards, dice or other symptoms of vice. But not so the fine hero who is ruined in the early reels of a screen drama. Behold him, either in stills or lithos. Usually he sits at a roulette table, before him on the green are dice, cards, coins for matching, poker chips, dice cups, and cubes of sugar, upon which he may bet that flies will or will not light, according to house rules. Racing cards hang on the wall behind him; there are slot machines everywhere, and if it is a real "movie club," as seen on the screen, he may bet on boxing matches or foot races. And with all these opportunities for plunging, the point of the piece usually hinges on the prosaic act of cutting the cards with a packful of deuces and treys. Old General Public will, some day, revolt and make 'em play at least one game of "stud" with a fifty-two card deck—and make the gamblers count 'em in close-ups.

Burton Rice and Raymond Cavanaugh have incorporated as Rice-Cavanaugh, Inc., enlarged their offices and increased their staff.

When Jack Curtis, of Triangle, bought rice to throw at a bridal pair and then changed his mind, taking the grain home to be made into pudding, he set an example for the groom of the occasion, who made the tops of the old shoes thrown in his direction into a street coat for the bride and burned the soles for fuel.

Harvey Pearson, a brother of Virginia Pearson, the William Fox star, who has been in the United States Marine Corps for more than a year, has arrived safely overseas.

A. Feinman, the young publicist who has been helping the printer squander his supply of ink for the past year, has resigned as publicity and advertising manager of the A. Kay Company. When the Rambler interviewed the Feinman party and questioned the latter as to his future connections, Mr. Feinman replied that he was undecided. It is rumored, however, that Mr. Feinman may enter the newspaper field.

When Brady Speaks He Says Something.

Closing down the motion picture industry in the United States for ninety days was advocated by William A. Brady in a recent interview with a reporter for the Detroit Free Press. Among a lot of other things Mr. Brady said:

"In the scramble to get rich quick in the picture game just about every subject has been hashed over and revamped and given a fresh gown and shoeshine until the market is inundated with good and bad and puerile and asinine and artistic."

Panic Hits Mange Cure Market.

"Smiling Bill" Parsons, originator of and central figure in the new Capitol Comedies, the first of which is soon to be released by the Goldwyn Distributing Corporation, is asking his fellow bald-heads throughout the country to join him in a series of hairless holidays for the benefit of Uncle Sam's war savings campaign. Like all great schemes, "Smiling Bill's" plan is simple, though he admits it calls for more than a modicum of sacrifice. Briefly, here it is:

Let every member of the bald-pated brotherhood deny himself the luxury of hair tonic from this day on. Let him shake his head firmly when the barber suggests "a few drops of this, sir; that spot's getting bigger all the time" and quietly transfer from his trousers pocket to the one reserved for Thrift Stamp cash the quarter or half dollar the barber is playing for. Let him turn his back and

march resolutely out when the druggist springs a bottle of something new, no matter how tempting the label, no matter how persuasive the "guarantee."

"Though you can't get a man who has forgotten where to stop washing his face to admit it," observed Bill, "there is enough money wasted on hopeless hair tonics in a year to equip a transport load of troops and set them down on the firing line in France. I have been using hair growers for years, but I haven't been fooling myself. It seems to be sort of a superstition that a bald-headed man ought forever to be doctoring his dome with something, and as long as there wasn't a whole lot to save the money for the practice didn't do a great deal of harm."

"Now it's different. Twenty-five or fifty cents for the barber means one or two Thrift Stamps. Five dollars for two bottles of sweet smelling something means a War Savings Stamp. I shall be glad to hear from brother bald-heads that they see the sense of my argument."

Edward Saunders, manager of Metro's local exchange, spent last week visiting Metro's New York State exchanges, making sure to attend the dedication of Poughkeepsie's new Stratford picture palace which opened with Metro's "Red, White and Blue Blood."

Florence Short must own the only bearskin coat that ever appeared publicly in Ithaca, N. Y. This conclusion arrives simultaneously with perusal of a bit of publicity sent out by the Wharton Releasing Co., to wit:

"Miss Short was approaching through a snow bank. The Italian janitor of the Wharton studios became frightened. Miss Short calmed the excited foreigner by placing her hand on his shoulder and exclaiming:

"Listen, Tony," said the Mme. Augusta Stephen, of 'The Eagle's Eye' serial, 'You shouldn't have made that mistake. See, not even my face is bare.'"

Silently fell the snow upon Ithaca and elsewhere.

Barefaced Space Stealing.

Strictly Personal.

Lewis Burstein visited the Brooklyn automobile show and came away in a Velie sedan he bought right off the floor.

C. H. Bristol, advertising and publicity manager for Triangle, has cut down his commutation trips to Philadelphia by four trips a week.

George Du Bois Proctor has joined the scenario staff at World Pictures.

What has become of the cords of long bread, the million bottles of wine and the mattress of poverty pawned in pictures of old to buy more red liquor for the French husband?

Some terrible things happen on John Semler's mimeograph.

This is No. 1 (regards to Jerry Beatty): When Twede-Dan dove into a snowbank near the Jester studios over on the Jersey side he did not come up. The snow was not sufficiently buoyant to float the comedian instantaneously. "They found Twede-Dan in a 'semi-unconscious' condition," writes Mr. Semler, after the laugh-smith had been dug out of the mimeograph ink.

Here's another: All of the heavy woolen wraps, overcoats, sweaters, and warming apparel the players had hung in their lockers at Jester studios mysteriously, simultaneously and abruptly disappeared. The entire local police force was called in for consultation. When he could not solve the mystery, Nilde Babette, the leading lady, eased matters a bit by stating that she had shipped them to your Uncle Sam's soldier to keep them warm.

There is no reason in the world why Jester comedies should fail. With "Bill" Steiner owning them and John Semler press-agenting success is assured.

Rambles 'Round Filmtown

Do Your Own Imagining.

"I have never 'doubled' in my screen experience," said Dorothy Dalton, the Thomas H. Ince star in Paramounts, during a recent interview with the publicity departments word multiplier. "I don't want to start it now. I do not think a star should permit this to be done, for somehow it is certain to be found out sooner or later, and she will suffer in consequence. And imagine the awkwardness of having some one compliment you on your thrilling feat and know that the praise was undeserved."

Their "Rolls Worse" Stolen.

The 1917 "Flivver" owned by the Bee-Hive exchange, which was used to visit the various exhibitors showing the Billy West King-Bee comedies, was recently stolen, and no trace of it has been found. Julius Singer is not very much worried, as the car was insured against both fire and burglary.

M. S. Houston, superintendent of the laboratories at the Triangle Culver City studios, has resigned his post and left for New York, where he will attend the school of military cinematography at the University of Columbia.

The Well-Oiled Mimeograph.

"Fighting" Dick Stanton, the Fox publicist calls him, and this is how he phrases his challenge to the space stealers: "In our profession it is a continual battle and fight to be consistent, artistic and human. In dealing with fiction care must always be exercised to accomplish your effectiveness without concealing the sense of truth in the drama, and while we are learning every day, I find the greatest asset a writer and director has at his command is life itself, and what is stranger, more beautiful, mysterious and at time appalling than Nature and the sense of being?"

After cutting "The House of Glass" Emile Chautard took a brief rest. It was a big job of glass-cutting, 'tis said.

The exhibitor who makes a "lobby flash" by decorating with clusters of prunes will have the wrong conception of "Prunella."

Douglas Fairbanks is "Headin' South" about seven months ahead of the circuses. He thus gets away from "opposition fights" and "box brigade" wars.

Colonel Mary Pickford wired her congratulations to Colonel William Fox on the occasion of his recent complimentary dinner.

One-Sixth Dozen, Assorted.

The Ben Schulberg infants now number two, Mrs. Schulberg on February 25 having presented her husband with a baby girl who came to play with their little son in one of New York's happiest homes.

Should Get the Money.

Montagu Love's newest picture is "The Cross Bearer," the release date of which has been changed from March 24 to April 1, because of the fact that Cardinal Mercier is the central character and a large number of Catholic organizations prevailed upon World Pictures to make it a post-Lenten release. This picture has the endorsement of King Albert of Belgium.

Too Good to Be True.

"To produce pictures of the kind we are making," says Manager Burstein of the King-Bee Studios, "we take a story with some scope for comedy situations, call in our scenario staff and our comedians, sit at the 'round table,' with Billy West presiding, and in no time have a script that is ready to start 'shooting.'"

Back-Numbering Theda and Doug.

An opportunity of entering that enchanted land of the cinema where scintillate the familiar stars whose names and personality draw the dimes from the pockets of "movie fans" has come to two young Milwaukee people. For many months the fortunate two—Erma Hanrahan and Clarence Hanson—have been possessed of a generous share of good looks and a burning enthusiasm to enter the field of promise. The chance to satisfy their ambition came with dainty Hazel Daley, who picked them from the hundreds of pretty girls and dashing youths who sought the opening offered by the Selig company to the most promising young man and young woman in Milwaukee of flashing before the admiring gaze of fans throughout the country.—Milwaukee (Wis.) Sentinel.

Rupert Julian, one of Universal City's prize directors, reached Broadway the last day of February, and stayed to see the old street once more ablaze with lights. With him came Elliott J. Clawson, who has done many scenarios for Rupert Julian Bluebirds.

Bert Ennis Gets It Over.

A novel opportunity has been presented to Madame Olga Petrova to "do her bit" in helping to "cheer up" the American soldiers now fighting in France. This chance to aid the cause has been made possible through the efforts of Marion Howard Brazier, a prominent society girl of Boston, Mass. Shortly after the first contingent of American soldiers arrived in France, Miss Brazier conceived the idea of making up "comfort books," containing photographs, personalities and unusual information relative to the stars of screen and stage. These interesting little volumes have been sent to the wounded American boys in the various Red Cross hospitals on the other side. In aid of this worthy movement, Madame Petrova has contributed many special photographic poses of herself, together with personally written stories destined to amuse and entertain the wounded soldier lads.

Hence the Soda Fountain Rush.

Helen Chadwick has been asked to pose for a series of style photographs by a prominent New York tailor planning an extensive advertising campaign in the spring. These models are also to be worn by Miss Chadwick in her photoplays, the advertising to call attention to her frocks in the various pictures she will appear in during the next few months. This is a novelty not yet attempted in pictures, and should bear watching. Miss Chadwick was an artists' model prior to joining Pathé, and many advertising novelties for a popular 5-cent soda fountain drink were posed for by Miss Chadwick.

Of tremendous import has become the row about "luminous-paint-for-lightless-nights"; it has created scandal and disturbance in two cities. Both Chicago and New York have awaited the following statement from Terry Mutual Ramsaye, issued from the author's personal mimeograph:

"The light that lies in Luminous Paint is rare and rich, elusive and quaint.

But the light that lies in dark and brown 'Fore the lies that light when Terry's in town."

Mr. Ramsaye goes on, more temperately, to say: "It is an axiom of fate that the servants of silence (he wrote it 'science') shall be martyrs. I love to be a martyr on page one."

Terry and Teddy—Synonymous.

We should be delighted to do a "mail order" business in making this department of interest to the craft everywhere. There are no geographical limits. Mail from anywhere will reach THE RAMBLER.

Chicago News Letter

By JAS. S. McQUADE



"The Eagle's Eye"

The First Episode Passes Chicago Censor Board Without a Cut and Is Given a White Permit.

WILLIAM J. FLYNN, at one time chief of the United States secret service and now brought prominently into the public eye by writing the story of the serial "The Eagle's Eye," which is being produced by the Whartons, arrived in the city Sunday, February 25.

The following day Mr. Flynn, accompanied by F. J. Flaherty, manager of the Chicago office of Foursquare Pictures, Inc., took the first filmed episode of the serial to the City Hall, where it was viewed by the Chicago censor board and given a white permit, without a single cut being made.

Monday evening, Mr. Flaherty gave a dinner at the Illinois Athletic Club, in honor of Mr. Flynn, to which the representatives of the daily and trade press were invited. About fifteen were present.

At the dinner Mr. Flynn explained how he was led to conceive and write the story of "The Eagle's Eye" serial, which was afterwards adapted for camera use by Courtney Ryley Cooper. One of the objects of writing the serial, Mr. Flynn explained, was that he desired to show why America entered the European war.

Mr. Flynn left the city Monday night for St. Louis, in the interests of the serial, and will afterwards visit in succession Indianapolis, Cincinnati, Pittsburgh and Philadelphia, after which he will return to New York.

Manager F. J. Flaherty, of the Chicago Foursquare exchange, 207 S. Wabash avenue, has announced that the first episode of "The Eagle's Eye" will be released Saturday, March 2, through Foursquare exchanges, and afterwards, one episode a week, for a period of twenty weeks.

King Baggot takes the part of Harrison Grant, president of the Criminology Club, which, in the story, has been organized to run down the hundreds of spies set to work in the United States by the German government; and Marguerite Snow appears as Dixie Mason, the heroine of the story, who is employed by the United States secret service.

Where Is Ludwig Kovacs?

He Recently Disappeared from Chicago with Four Big Features Belonging to Leading Producing Companies.

ONE Ludwig Kovacs, who until recently operated the Lawndale theater, 3677 Grand avenue, this city, has disappeared. Before disappearing, however, he failed to return certain films belonging to the Famous Players-Lasky Corporation, the Mutual Film Corporation, Celebrated Players and the Fox Film Corporation, which he had received from February 11 to February 16. Following is a list of the films and the dates on which Ludwig received them from the companies mentioned:

"The Dummy" (Famous Players), starring Jack Pickford, February 13; "Motherhood" (Mutual), featuring Marjory Rambeau, February 11; "The Whirl of Life" (Celebrated Players), with Mr. and Mrs. Vernon Castle, February 14; "The New York Peacock" (Fox), February 13. Kovacs mailed the Chicago office of the Fox Film Corporation a fake check in payment of the rental.

It is believed that Kovacs is in New York at the time of writing (February 27), and it is believed that he will soon be in the grasp of the law. In the meantime everyone in the renting and exhibiting business should be on the lookout for anything unusual in the handling of any films with the foregoing titles—or their stories, in case the titles have been changed.

Any information concerning these films should be communicated immediately to the nearest exchange office (in any part of the country) of any of the companies mentioned.

Illinois Committee of Producers-Exhibitors Meets.

The meeting of the Illinois state committee of Producers-Exhibitors Affiliated, which had been set for February 18,

was postponed until the following Monday, on account of Joseph Hopp's accident. It was held at the headquarters of Chicago Local, M. P. E. L. of A., Masonic Temple, and the entire committee was present. Joseph Hopp was called to the chair and Louis H. Frank was appointed acting secretary.

The main subject of discussion was the proposition made by the producers concerned regarding the leasing of one film a week in the Illinois zone. After much thrashing of the matter it was finally decided to devote all efforts for the immediate present, to the thorough organization of the quota in the Illinois zone, the number being left open for the final adjustment. The quota was not determined at this meeting for the reason that the committee deems it best to go slow, so that the number finally decided upon shall be the result of the most careful and mature deliberations. Adjournment was then made, and the date of the next meeting will be subject to the call of the chairman.

"Tarzan" Goes to Chicago in April.

Aaron J. Jones, of Jones, Linick & Schaefer, announced recently that "Tarzan of the Apes," the American rights for which have been purchased by the First National Exhibitors' Circuit, will be released in this territory during April. Mr. Jones also announces that "The Fall of the Romanoffs," Herbert J. Brenon's well-known feature, will be given its first Chicago presentation at the Orpheum theater during the week of March 18.

Miss Mabel Dines Chicagoans.

Mabel Condon, who is well remembered in Chicago film circles as an important member of the staff of Motography some years ago, made a brief stop-over in the city February 26, when she gave an informal luncheon at the Congress hotel to Edna Earle, who accompanied her to the Coast, and to members of the press. As is well known, Miss Condon has established herself most successfully in Los Angeles in connection with publicity service for photoplayers and in bringing them in connection with producers who require their services.

Beatty Goes to Coast to Recuperate.

Edward Thomas Beatty, president of Chicago Local, M. P. T. O. Association, left recently for Los Angeles, where he will spend several months in regaining his health, which has been impaired by recent illness. Mr. Beatty owns the Linden theater at Sixty-third and Halsted streets.

Film Saleswoman Getting the Contracts.

I. L. Lesserman, general sales manager of Universal, this city, recently engaged Miss Alice Mankus as the Wisconsin representative of Jewel productions. Although Miss Mankus had no experience in booking films, it is said that she has sent in a bulky number of contracts, which have caused Mr. Lesserman's eyes to bulge. Who knows but that this novel success of Miss Mankus may lead to the employment of film saleswomen by other organizations? Why not?

"Antony and Cleopatra" Revived.

After a most successful revival of "Quo Vadis?" in Chicago, which has lasted several weeks, George Kleine has brought back "Antony and Cleopatra," another of the famous classics owned by him. I was present at the premiere of this fine subject at the Chicago theater, Wabash avenue and Eighth street, about four years ago, and can recall the great reception given it. The first week of its revival is now under way at the Bandbox theater, where it opened February 25. Manager A. K. Brown informs me it is showing to crowded houses from 11 o'clock A. M. until 11 P. M., daily, at 25 cents for all seats, including the war tax.

Joe Hopp Out Again, Not Seriously Hurt.

The trade generally will be glad to learn that Joseph Hopp, president of Chicago Local, M. P. E. L. of A., who sustained painful injuries Monday night, February 18, from a passing

street car, was able to be out and attend to business Monday, February 25. He was not internally injured as was at first supposed.

Miss Fischer Has a Birthday.

February 12 last was Margarita Fischer's birthday, and it was becomingly celebrated by the staff of the American Film Company's studios at Santa Barbara, when a surprise party was given the popular comedienne and her mother. Dinner was served at the Hotel Rincon, about fifteen miles from Santa Barbara.

Sergeant Gibson Again a Neighbor.

Sergeant Gibson, of the United States Signal Corps, formerly one of the assistant superintendents of the Rothacker Film Manufacturing Company, was recently assigned to that plant for special service. Sergeant Gibson will personally oversee the production of the moving pictures being made by the Government under the direction of Captain O. O. Ellis, who is now located at Fort Sill, Okla.

Seibels Pushing "Food Will Win the War."

"Food Will Win the War," a food conservation picture produced by the Rothacker Film Manufacturing Company, is now being circulated throughout the country under the personal direction of W. T. Seibels, who is clearing through the Universal exchanges.

McMillen Demonstrating the Projectoscope.

Arthur McMillen, representing the interests of the American Projectoscope, left Chicago recently on a tour in the interests of that machine and will visit Detroit, Toledo, Cleveland, Buffalo, New York, Philadelphia, Atlantic City and Washington. In each of these cities he will give demonstrations of the projectoscope, in conformance with requests received for several months past.

Niles Welch Asked to Visit Soldiers

THE movement to provide good soldier entertainment progresses briskly and President Rowland of the Metro recognizes it by donating "Her Boy" to Camp Upton on March 12, but the chaps at Yaphank say they must have Niles Welch, too. Several hundred of the "Nationals" have joined in a round robin and petition, which was trans-

mitted to President Rowland by the Y. M. C. A. exhibitor-secretary.

Mr. Rowland promptly asked Mr. Welch to appear, as requested, and the latter says he certainly will if his picture making engagements permit of his being within 100 miles of New York on March 12. Welch co-starred with Effie Shannon in "Her Boy," and the principal scenes were made at Camp Joseph E. Johnston, near Jacksonville, with the soldiers taking part. The record of his recent film activity includes the co-starring with Effie Shannon in "Her Boy," with Zena Keefe in "Shame," with Grace Darmond in "The Gulf Between," and in support as leading man of Mae March, Norma Talmadge, Kitty Gordon, Ethel Barrymore, Marguerite Clark, Ann Murdock, Mary Miles Minter, Violet Mersereau and Pearl White.

On February 27 Welch signed a contract to be co-starred in a new play by the Harry McRae Webster Productions, Inc., opposite Mabel Julienne Scott of "The Barrier" and "Sign Invisible" fame. The title of the new piece is "Reclaimed," the scenes are laid in Mexico and the United States, and the author is Richard F. Carroll, the veteran dramatic and film writer. Mr. Welch plays the role of a young American who falls in love with a Mexican girl, the latter being portrayed by Miss Scott. Production started on March 4 at the Hudson Studio under the active direction of Mr. Webster. The new Welch-Scott picture, on its completion, will be released on a State Rights basis.



Niles Welch.

New Company Outlines Working Plans

United Picture Theaters of America, Inc., Tells of Its Aims in Co-operative Effort.

THE United Picture Theaters of America, Inc., has now completed its headquarters organization and has moved into the fifth floor of the Mecca Building, where it has embarked on a campaign of lining up motion picture exhibitors to buy film co-operatively. All the department heads have been secured, thirty branch managers will get to work between March 4 and March 11, and the sales forces will be out on the road by March 18. As soon as alterations now making in the offices are completed exhibitors will be invited to a housewarming and opening reception. A feature of the plan is to make the exhibitor member easy and comfortable on his visits to book films; to give him desk room and writing material and a big assembly hall holding 150 where he can discuss current problems.

The head of United Pictures is Lee A. Ochs, president of the National League, and the treasurer is Louis F. Blumenthal, with Charles M. Rosenthal as secretary and Milton M. Goldsmith as general counsel. C. R. Seelye is general manager. Mr. Seelye announces his intention of leaving New York on March 6 on a nation-wide tour in the course of which he will organize distributing branches. Three days later President Ochs will begin his visits to the more important cities, where he will address exhibitors in public meetings.

As outlined by the organizers, the method of the United Picture Theaters of America, Inc., is to divide the cost of film negative pro rata among as large a proportion of the exhibitor forces of the United States as it may be possible to align. Exhibitors are to be graded into five classes, according to first and second runs, etc., money earning capacity and the like. The first grade will pay one tenth of 1 per cent. of the cost of the negative. Each lower grade will pay proportionately less till a unit in the last grade pays only one one-hundredth of 1 per cent. of negative cost. If any profit on these transactions remain to the United Picture Theaters, it is paid back to the individual picture theater proprietors who are stockholders in the general enterprise.

At Leading Picture Theaters

Programs for the Week of March 3 at New York's Principal Motion Picture Houses.

THE RIVOLI.—Mark Twain's celebrated Tom Sawyer and Huckleberry Finn were introduced on the screen at the Rivoli for the week beginning Sunday, March 3, in a Paramount picture called "Huck and Tom," with Jack Pickford as Tom. The Rivoli Animated Pictorial, a scenic and Mr. and Mrs. Sidney Drew in "His Strength of Mind," were also shown.

THE STRAND.—"Carmen of the Klondike," a story of Alaska during the gold rush, was featured at the Strand, Clara Williams having the title role. The picture is full of melodramatic situations. "Turtles of all Lands," James Montgomery Flagg's "The Matinee Girl," and the Strand Topical Review complete the list of screen attractions.

THE RIALTO.—George Beban in "One More American," written by William De Mille, headed the list of screen favorites at the Rialto. The picture presents several novel features. Camille Ankewich and Helen Eddy have the principal female roles. The second installment of the Yellowstone Park pictures, the Rialto Animated Magazine and the Paramount-Mack Sennett comedy called "Sheriff Nell's Tussle" completed the screen portion of the entertainment.

EIGHTY-FIRST STREET THEATER.—"The Eagle's Eye" serial, the first half of the week; also J. Warren Kerrigan in "The Turn of a Card." Tom Moore and Hazel Daly in "Brown of Harvard" the latter half.

BROADWAY.—"Tarzan of the Apes" is still playing to crowded houses at the Broadway theater.

LYRIC.—"Woman and the Law," a William Fox picture produced by R. A. Walsh, is being shown at the Lyric.

SELZNICK STARTS SELECT CONFERENCES.

Lewis J. Selznick held at the offices of the Select Pictures Corporation February 27 the first of a series of conferences of executive heads which he has inaugurated. These will be held twice a week, and are for the purpose of bringing together the men directing the activities of Select.

At the meeting on Wednesday brief talks were made to the executive force by President Selznick and General Manager Arthur S. Kane. A genuine spirit of co-operation was manifested by all the officers and plans were made for the advancement of various enterprises.

News of Los Angeles and Vicinity

By G. P. HARLEMAN



Haworth Pictures Signs Hayakawa

New Film Enterprise to Star Noted Japanese Actor in Large Feature Productions.

AS a surprise to the local rialto comes the news that another motion picture star will soon head his own producing organization. In this case it is Sessue Hayakawa, the talented Japanese actor.

The Haworth Pictures Corporation has been organized to exploit the new Hayakawa features, the production of which will be started April 1, at the termination of Mr. Hayakawa's present contract.



Sessue Hayakawa.

Realizing that in their star they have an individuality that is entirely distinctive, this company will lay great stress upon individuality as applied to stories, directorship and other assets of a successful producing organization. Through his work with the Lasky company Hayakawa has become known throughout the globe. In the two years of his affiliation with that concern he has appeared in many features which have proven box office magnets, probably the most notable of them being "The Cheat."

Prior to his connection with the Lasky company Mr. Hayakawa was starred by Thomas H. Ince. The first large production Mr. Ince made that featured Hayakawa was "The Wrath of the Gods." The drawing power of this feature was so potent that the owners recently reissued it on the states right market.

Unlimited capital, it is announced, has been placed at Mr. Hayakawa's disposal, and studio arrangements already have been made which insure every facility for the production of the class of photodramas which are to be filmed.

Leading in the support of the star will be an actress who has won honors in the world of the cinema. Capable players will round out the company.

According to the present plans the stories will be the best obtainable, and from them the company will make not more than eight features a year.

"I am proud, indeed, to head my own company, and I wish you would tell your readers that I am going to do my best to go 'over the top' in making productions that will appeal to the patrons of the houses where the great photoplay art is displayed," said Mr. Hayakawa when seen at the offices of the Haworth company. "I want to make pictures that will be of a lasting character. I do not care to say very much at this time. Please wait for results. These, I am confident, will be perfectly satisfactory."

The headquarters of the Haworth Pictures Corporation are in the H. W. Hellman Building, Los Angeles.

Official Makes Trip to Los Angeles

Representative of British War Office Comes Seven Thousand Miles to See Griffith's War Picture.

W. E. BURLOCK of London, representing the Cinematograph committee of the British war office, has made a flying trip to Los Angeles. Mr. Burlock traveled 7,000 miles and spent three weeks on boat and train to witness a pre-view of the war picture which David Wark Griffith filmed on the western front in France. The picture

was prepared at the request and with the co-operation of the British and French war offices for use in propaganda work.

So eager were the members of the committee to learn the success which had attended Mr. Griffith's work, with the unprecedented opportunities given him to photograph actual warfare, that Mr. Burlock was specially sent to Los Angeles to see the completed picture. After he had sat three hours in Mr. Griffith's projection room Mr. Burlock made reservations for the return journey and left for home the next day.

When asked his opinion of the new picture, about which Mr. Griffith has maintained secrecy, Mr. Burlock said: "When this picture is shown I believe it will be conceded that Mr. Griffith has done more than any other one person to impress upon the people the horrors of war, its drama and its tragedy. I believe this picture will arouse a universal protest against war, and spur the people on to win this war that there may be no more."

"I don't suppose it is well known, but it is true that the British war office was more than anxious to have Mr. Griffith make this picture than he was to undertake the gigantic task. The members of the war office attending to propaganda work were determined to commission Mr. Griffith to make an epic of this war drama."

"Lord Beaverbrook, the head of the propaganda movement, met Mr. Griffith and suggested the effort. It was not until Mr. Griffith realized how much such a picture meant to the government and the cause of humanity that he consented. He immediately canceled the reservation on the boat on which he intended to return home the following day and went to work."

"Salome" to be Elaborate Production

At the William Fox western studios Theda Bara's latest super-production, "Salome," is well on its way. Under the supervision of Director J. Gordon Edwards an elaborate set has been built, which is an exact replica of the streets of old Jerusalem, including the famous Jaffa Gate and the great palace of Herod.

As in "Cleopatra," no expense is being spared to make "Salome" one of the greatest feature pictures. Miss Bara has given her personal attention to the costuming of the character.

The Fox star has leased the home of Captain Miner, at 659 West Adams street. The Miner home is one of the show places of Los Angeles and adjoins Chester Place, its grounds merging into the residential park.

Bert Bracken to Direct "Jazz" Restaurant

Bert Bracken, motion picture director, is not contented to plod along with a script and megaphone as his only utensils with which to earn a living. He is going to open a cafe. If the Board of Police Commissioners will permit there's going to be dancing in the evenings, too.

The management of the new restaurant feels that wine is not essential to prompt the dance, and believes that a real good jazz orchestra can do the work equally as well. While the spirits in liquid form will therefore be conspicuous by their absence the spirit of good fellowship and good cheer will make up for the former.

Bracken has severed his connections with the Fox Film Corporation, with whom he has been for some time.

While Bracken is heavily interested in this new proposition he will not assume the actual management of the place. He will continue as a producer. The new cafe is to be called the Cafe de Luxe, and will be situated in the ground floor of the Black Building, Fourth and Hill.

Beban Now Heads His Own Company

As mentioned in this department week before last, George Beban, the noted Italian character actor, has embarked upon a new motion picture enterprise, which will be entirely his own. He will be featured at the head of an organization over which he will have control. Mr. Beban and his busi-

ness manager, George Stout, who was formerly with Mack Sennett in the same capacity, is at present engaging the personnel of the supporting company.

Sarah Kearnan, well-known character woman, has been signed, as has also Bob White, whose last camera appearance was in "Lost in Transit." Little Bob, while famous in his own right, is also noted for being the young son of Mr. Beban.

It has been decided that the trade-mark for the productions will feature the slogan, "The plays that make the dimples to catch the tears," and the first two stories to be made by the new organization will carry the titles of "High and Dry" and "The Master of the Pound."

Monte M. Katterjohn has been engaged by Mr. Beban to supply his first stories.

Diando to Produce Serial for Pathe.

W. A. S. Douglas, president of the Diando Film Corporation, with studios in Glendale, returned from New York this week with a contract in his pocket for the production of a fifteen-episode serial for Pathe, the working title of which will be "The Wolf-Faced Man."

The author of this serial is Mr. Douglas, and the story is the culmination of a month's conference and labor with the committee in the Pathe general offices in New York. When Douglas left the coast in January he took east with him the scenario of a serial he expected to have accepted and tentative plans for its making. The story was rejected. Mr. Douglas then submitted eighteen different books for the basis of a serial story only to have his suggestions met with the same fate as his original manuscript. Undaunted he then started working on the story to be known in its production "The Wolf-Faced Man," and it was unanimously accepted by the committee.

It is a western story, but different from the usual run of these pictures; inasmuch as it will not be a modern story, with a plot and setting of years ago, but will depict life as it was in the sixties.

The director will be Stuart Paton. The leading man will be George Larkin. The preliminary studio work on this serial will begin at once.

Caulfield Takes Over Sennett Theater.

A theatrical deal of considerable importance has been consummated by which Harry P. Caulfield, the present lessee of the Garrick theater, on Broadway, near 8th street, takes over the Sennett theater, one of the prominent downtown houses, at Broadway and 9th. Mr. Caulfield will now control two large theaters in the same block. The new house will be rechristened "The Riviera."

The house will open under the new management on March 3 with Olive Thomas in "Heiress for a Day." Triangle productions will be featured. The Sennett comedies, which have been a feature of the house, will be removed to the Grauman theater.

Los Angeles Film Brevities.

Douglas Fairbanks last week became "Big Brother" to the boys of the 157th Infantry, stationed at Camp Kearney in California. He was asked in a telegram from Colonel Patrick Hannon to accept this post of honor, due to the fact that all these boys come from Colorado, which is Fairbanks' home state. Immediately after his acceptance Fairbanks mailed the boys batches of smileage coupons and enough smoking material to keep them going for some time. He also promised to keep them well supplied with literature, and if you have any interesting books you would like to donate to the cause send them to Fairbanks.

Stirring scenes were witnessed at the Paralta studios in Hollywood Sunday, this week, when several hundred members of the California National Guard worked for the entire day in a series of episodes laid in a French village, and forming a part of Louise Glaum's first picture, "The Iron Beast," which marks this talented player's initial appearance as a Paralta star. In addition to the large body of soldiers, the company was fortunate in securing the services of the military band from Fort McArthur, at San Pedro.

Jack Halstead, assistant manager of the Paramount exchange, has joined the ranks of the benedicts, and was married on Saturday, February 16, to Miss Margaret Graham, the charming cashier of the Garrick theater.

H. Seelig, former newspaper man and magazine writer, has been added to the Triangle scenario staff, and is specializing on two-reel comedies. During his career as a newspaper man Seelig encountered many experiences rich with comedy

and human interest, and expects to whip this material into scenario form.

With ratification by the United States Senate of the American-British conscription treaty notices to appear for physical examination will be mailed two thousand British and Canadian subjects now residing in Los Angeles city and county. The treaty may have a telling effect upon the ranks of moving picture actors in Los Angeles. It is estimated that at least two hundred subjects of Great Britain are in the moving picture business here.

Several members of the Triangle playing forces aided in making the recent Red Cross benefit at Santa Monica a success, both financially and otherwise. Those from the Culver City studios on the program were J. Barney Sherry and Frank Borzage, who gave "The Littlest Girl"; William H. Curran, in a monologue, and Wallace MacDonald, who contributed tenor solos.

A film has been produced by Al Christie, with the members of the Hollywood Business Men's Club as actors. The picture, which was shown at the theaters of Hollywood, is not to be allowed to remain a local institution. It will be run at different cities throughout California for the purpose of arousing enthusiasm among the merchants and professional men to further the establishment of commercial clubs in their cities.

Pasadena may soon have another large and elaborate motion picture theater. B. O. Kendall, head of the firm of bankers and brokers of that name, is planning to build an up-to-date motion picture house at East Holly street and North Raymond avenue, on the site of the old Park Hotel, partially destroyed by a series of fires, and will face the Library Park. Mr. Kendall states that the plans are only tentatively considered, but that he would build either a modern hotel, to be conducted on the European plan, or a theater. There was room in Pasadena for another good theater, he said, for at present the theaters are crowded nightly. Personally he favored the theater, and said that the drawings were at present in the hands of the architects.

Miss Theda Bara appeared in person at the Clune's Auditorium, where "Cleopatra" is having a sensational run. She was given a tremendous ovation. It was Miss Bara's first personal appearance on any stage in the West.

Having finished his latest Paramount comedy production, "The Bell Boy," at the Balboa studios, Roscoe Arbuckle is vacationing in San Francisco, where he is greeting many old friends.

Constant and continued production has compelled Ted Slogan, of the American Film Company, to take a complete rest. During his absence Henry King will direct Mary Miles Minter for one picture.

Douglas Jarmuth, proprietor of the Strand theater at San Bernardino, has at last convinced the War Department that a slight defect of a finger of his left hand should not bar him from fighting in the air. Telegraphic instructions were received to enlist Jarmuth just as the army surgeons in Los Angeles were refusing him at the finish of his fifth examination. Jarmuth served three weeks in the aviation school at Berkeley and was honorably discharged when the finger defect was found. He appealed to Washington and haunted military offices until the order came to permit him to enlist. He turned his theater over to a manager, and leaves within a few days for a training camp.

Jay Belasco, who before entering the army was leading man with Christie Comedies, is in Los Angeles after spending several months at one of the training camps, from which he has received his honorable discharge. Valvular heart trouble is the reason given by examining physicians for their refusal of Mr. Belasco for active service.

GEORGETOWN (KY.) THEATER GETS SUNDAY FINE.

As a result of the recent decision of the Court of Appeals in upholding the Sunday closing law in connection with the cases against the Capital theater, of Frankfort, Ky., appealed from the Franklin Circuit Court, a number of similar fines will probably be imposed shortly. One of the first of these was at Georgetown recently, when the Circuit Court fined the Georgetown Amusement Company \$25 each on two counts for operating a picture theater on the Sabbath. Ten other charges of like nature against this house were filed away.

Foreign Trade News

Conducted by F. G. ORTEGA.

American Carbons Sell Well Abroad

How the Inter-Ocean Film Company Is Putting the Speer Product Across in Foreign Markets.

PAUL H. CROMELIN, president of the Inter-Ocean Film Corporation, tells with pride of the sales his concern has made in foreign lands with the Speer carbons, an American product. Last week witnessed a shipment of 20,000 of these carbons to Argentina and the closing of Spain and Portugal for a minimum of 250,000 a year. South Africa received 50,000 recently, India 32,000, Peru and Chile 20,000, Uruguay and Paraguay 5,000, England 50,000, and France 30,000.

This branch of Inter-Ocean work is in charge of E. H. Kaufman, office manager of the company, who oddly enough handled the Edison Phonograph as a competitor of president Cromelin when the latter was general representative for the Columbia Phonograph Company. Mr. Kaufman is a moving picture pioneer, dating back to 1896, when he represented the Edison Company on the road with their moving picture machines, motors, batteries and films.

"Edison in those days," says Mr. Kaufman, "manufactured mainly scenics, in lengths of a few hundred feet. Those were sold to the exchanges at \$7 each, and they resold them for \$7.50, netting the exchange 50c. on the transaction. When I think of the profits that are turned over daily by the big exchanges of the country now, that 50c. net seems amusing."

Speer carbons were unknown to the foreign market when Mr. Kaufman took up their sale for the Inter-Ocean. In his first year of handling, 1917, over one million were exported. That the three million mark will be reached in 1918 is now the indication. This is a triumph not only for the Inter-Ocean, but for America, as American carbons were practically unknown in foreign lands prior to the last year.

South America Takes More Features

The Export and Import Captures Argentina with Selig Ammunition.

AS ONE of its victories for the past week, the Export and Import Film Company, Inc., announces the sale of twenty-five five and six reel features, including "The Carpet from Bagdad," "The Millionaire Baby" and "The Rosary," for Argentine, Uruguay, Paraguay and Chile. It has also sold for this territory the "Selig World Library" and "Selig Athletic Series."

This sale, following closely upon the heels of several others, proves that the Export and Import Film Company has taken its place as one of the chief film exporters of America.

Ben Blumenthal, president of this concern, reports that he is about to send a representative to South America for the purpose of determining the exact needs of this market in the film line. He states that it has always been the policy of his company to keep in personal touch with its customers, as only in this way can the exporter know the individual needs of each and every territory. "The resulting understanding between our customers and ourselves," says Mr. Blumenthal, "amply repays us, for in no other business is it as essential to success that the exporter and buyer come into personal contact."

Mr. Blumenthal states further that he is making active preparations for an aggressive campaign in European film centers after the close of the war, as he believes that for the next few years America will be called upon to supply the greater part of the demand for films in Europe.

News from Foreign Markets.

Bidwell & Larraine, South American exhibitors and renters, have arranged with the Nicholas Power Company for the exclusive agency of its projection machines in Chile. We understand that one of the bases of the contract called for a substantial initial order.

Empresa de Teatros y Cinemas, Ltd., of Valparaiso, Chile, is an old-established exchange operating on the South American Pacific Coast. Its stock, according to published statements, amounts to 9,000,000 feet of film. This concern has branches in Antofagasta, Iquique, Tacna, Arica, Chillan and Punta Arenas, and it is claimed that it releases an average of 40,000 metres (about 120,000 feet) of film per month—the daily change of program is the rule throughout Chile. Empresa de Teatros y Cinemas, Ltd., also acts as local distributor for Fox pictures.

"Manon Lescaut," a six-reel feature with Lina Cavalieri, and "The Yellow Menace" (serial), are being exploited in Chile by Jose Perinetti, of Valparaiso.

"Jimmy Dale or the Grey Seal" (serial) made its first appearance in the theaters of Santiago, Chile, at the end of January last.

"A Daughter of the Gods," the Fox production with Anette Kellermann, was recently released on the Chilean market.

Max Glucksmann, the well-known South American buyer, leaves no stone unturned in his search for serials. Besides buying as many pictures of this nature in the American market as he can possibly get, we notice that he is running a half-page advertisement in many of the Italian and French trade journals for the same purpose.

The Guarin Ibero-American Corporation, of Madrid and Barcelona, is handling for Spain and Portugal all the pictures and supplies controlled by the Inter-Ocean Film Corporation, of New York.

Rumors circulating in the South American trade press seem to indicate that the North American Film Service Corporation and the Cinematografica Sud-Americana are about to sever their connection and will operate in the future as separate exchanges. The "Sud-Americana" is an old exchange doing business in Argentina, Uruguay and Chile and at the present time handles the output of the Universal and several European companies. The "North American" is a New York corporation distributing Metro and other American brands of pictures on an exclusive basis in the South American markets.

"The Red Circle," a Pathe serial, is being exhibited at this time in Colombia. This is one of the few southern republics where American pictures have not yet been introduced on a large scale. The market is practically controlled by a local Italian house, with offices in Bogota, Barranquilla and Panama, and the business is still in a very primitive state. New York dealers in second-hand film have made some shipments to Colombia, but no American manufacturer, as far as we know, has yet sold a single picture in this territory on a direct basis. That Colombia will be a productive market as soon as conditions change is proven by the fact that a used copy of "The Million Dollar Mystery" netted its owner a profit of \$5,000 gold in Bogota alone.

Among the Exporters.

Chester Beecroft, 501 Fifth avenue, New York, is about to start an aggressive campaign for foreign business. We understand that he will devote particular attention to the Latin-American markets.

D. W. Russell, 729 Seventh avenue, New York, who controls the foreign rights on "Modern Lorelei," has sold this picture for exploitation in Australia and the Far East to David P. Howells.

J. M. de Aragon, manager of the Film Department of Rojas, Randall & Company, Inc., 26 Beaver street, New

York, advises that he has appointed agents in Mexico and Cuba.

* * *

"Is Cine-Mundial covering Brazil?" asks a New York film man who has just joined the ranks of the exporters.

It is. Our international edition has an agent and correspondent for the north of Brazil and another for the south. It publishes a special department, written in Portuguese by Portuguese journalists, dealing with trade conditions in this country, Brazil and Portugal. Cine-Mundial not only goes to every Brazilian exhibitor and renter, but it is also sold to the public by the news vendors in many of the large towns. Sixty-nine subscriptions from Brazil reached our office on February 23, together with 15 from Buenos Aires. The next working day, Monday, February 25, an order for 100 subscriptions came from Merida, Yuc., Mexico. And all these subscribers send the money in advance. As far as subscriptions are concerned, Cine-Mundial's record cannot be beaten by any export paper published in the United States—in fact, it can be stated that it is one of the few magazines published in this country that Spanish and Portuguese speaking people are willing to pay for.

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Here is a good rule for all exporters to follow: Cities and territories should never be judged by size or population. Examples: there are two blocks in Buenos Aires with more motion picture theaters than in any single Central American republic; Chillan, Chile, with 54,000 inhabitants, supports only one moving picture house running twice a week, while Antofagasta, also in Chile, but a little further north, with a population of 40,000, supports nine moving picture houses running daily.

* * *

The National Association of the Motion Picture Industry believes that it has found an effective way of eliminating the duping, pirating and stealing of film that has been going on in the export market. The following announcement has been made by the Collector of the Port of New York, Byron R. Newton: "Any special article difficult of ready examination on the pier, such as cameras, films, motion picture machines, phonograph records, musical instruments, etc., must be submitted for examination at room 123, Custom House, at least seventy-two hours before departure." The National Association is arranging to furnish the Custom House authorities with official lists of all lost or stolen films and the concerns rightfully controlling them. All films submitted for exportation will be checked up by these lists and stolen productions quickly detected. If there is no way of getting around this new regulation, and an effective means has been found at last of putting a stop to the illegal transactions with foreign countries, the American manufacturers and distributors will be saved annually many thousands of dollars.

* * *

R. G. Craering, of New York, and Mr. Keal, of Washington, acting in combination with G. I. Fabbri, of Torino, Italy, and backed by the "colossal American Trusts, Standard Oil Co. and Iron Co.," are about to launch a world-wide motion picture syndicate, whatever that is, according to an announcement published in a prominent Italian tradespaper. Does anybody know Messrs. Craering and Keal around these parts?

Inquiries from Abroad.

The addresses of these firms may be obtained from Cine-Mundial, 516 Fifth avenue, New York. We do not assume responsibility as to the standing of the inquirers, and the usual precautions should be taken in all cases. All inquiries are received direct by the Moving Picture World and Cine-Mundial, the Spanish monthly edition of the Moving Picture World. Please mention number when writing:

12. A firm in Colombia is in the market for portable projection outfits for family use.

13. A man in Yurimaguas, Peru, wishes to get in touch with New York film exchanges. Wants to know renting terms. Will deposit necessary funds in Peru and London bank before placing order.

14. A firm in Brazil is in the market for films and moving picture supplies of every description. This firm covers northern and southern Brazil.

15. A man in Chuibdo, Choco, Colombia, is in the market for a projection machine with motor, screen, wires, 16-candle-power lamps and accessories.

16. A firm in Santo Domingo is in the market for a second-hand electric lighting set, from 8 to 10 kilowatts, run by gasoline engine. It is also interested in used theater chairs.

17. A man in Banes, Cuba, is in the market for a motion picture camera.

18. A man in Rosario, Argentina, is in the market for new and second-hand film.

19. A man in Caracas, Venezuela, is in the market for new and used film.

20. A man in Santiago de Cuba is in the market for theatrical equipment.

21. A firm in Brazil is in the market for motion picture outfits, machines, etc.

Australian Notes.

Sydney, Australia, January 22, 1918.

J. C. WILLIAMSON FILMS, LTD., have secured sole rights to the Goldwyn productions, and they will be released in the near future. Trade shows of the initial subjects, "Polly of the Circus" and "Baby Mine," have been held in the chief cities of the Commonwealth, and have everywhere been given very satisfactory press notices. J. C. Williamson, Ltd., will screen all subjects at its own theaters before releasing them to suburban and country showmen.

This firm is at present exploiting "Parentage" in this country, and this picture is doing good business at the Sydney Theater Royal during the present week. Several other films will be screened at this theater by the same management before the Goldwyn subjects are introduced.

* * *

The lease held by Union Theaters, Ltd., of the Lyceum Theater (Sydney) expired this week, and will be taken over by Hoyts Prop, Ltd., early next month. The Lyceum is without doubt the most historic picture theater in this city; on its change from a "legit" house some ten years ago it screened many of the early Australian productions which were in their day easily as good as any produced. Several of these films ran for considerable periods, some enjoying seasons of six and eight weeks. When the management became incorporated with Union Theaters, Ltd., a few years ago it was changed to a "continuous" show, and later was chosen to be the official "Triangle" house. Triangles have been given their first Australian run at the Lyceum since the initial presentation right to date, and they are now to be transferred to the Strand theater, starting with the big seven reeler, "Because of a Woman." Under the new management Paramount pictures will be screened at the Lyceum.

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Several prosecutions have taken place during the last few weeks under the Amusement Tax Act, and a number of picture showmen have been fined amounts up to £50 each for failing to give returns of the number of taxable tickets issued.

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Feature Films, Ltd., distributors of the Paramount Service announce that the first of the Mack Sennett-Paramount comedies will be released here during the first week of February, the subject chosen being "A Pullman Bride." Showmen and the public are looking forward to them, as there are very few really good brands of comedies on the market.

* * *

Claude Phillips, who has been in charge of the publicity department of the Progressive-Mutual Film Service in Sydney for some time past, leaves that firm to go "on his own" this month. He is changing from publicity manager to film salesman, and will handle several big features for the whole of Australia. It is also his intention to negotiate for the rights of several big American productions, and his experience and ability should insure his success in his new venture.

* * *

"His Convict Bride" and "A Coo-ee from Home" are the two local releases of the month, and are both very good productions. The former, made under the supervision of John F. Gavin, was formerly known as "For the Term of Her Natural Life." It has been well and carefully produced, being historically correct as to costumes and settings.

"A Coo-ee from Home" is a modern drama, and incidentally the longest picture yet made in Australia, running into eight parts. It is a good picture, and while it has not any great amount of dramatic situations does not at any time drag, running smoothly to a satisfactory climax. Charles Woods, a pioneer in the film business here, was the producer.

* * *

Humbert Pugliese a prominent Sydney exhibitor, has decided to enter the producing line, and will market several feature productions during the present year. Arrangements

have been made with Henry B. Fletcher for the motion picture rights to his stories "The Waybacks," which is enjoying a most successful run throughout Australia as a spoken play. The productions to follow include the comedy-drama "Judy o'Trot" and a filmization of the play "Struck Oil." He has a representative in America, sent from Australia, and has a first-hand knowledge of Australian requirements. Two productions already to hand are "Ignorance" and "The Tigress."

* * *

The Fox Film Corporation have inaugurated weekly trade screenings of all releases. Admission is by card, and quite a crowd go along each Wednesday morning to view the picture.

THOMAS S. IMRIE.

Wheeler Oakman Enlists as Private

WHEELER OAKMAN, leading man for Edith Storey, Metro's athletic star, is now wearing khaki and undergoing training at Camp Kearney, San Diego, for a part in the world war "over there." Mr. Oakman enlisted as a private in the regular army last week, after completing his work in "The Claim," a new Metro production featuring Miss Storey. Mr. Oakman comes of a long line of fighters. He is a second cousin of the late General Wheeler ("Fighting Joe"), after whom he was named. His father fought on the northern side in the Civil War and he

has a brother, Chester Oakman, a graduate of Annapolis, who is now in command of a United States destroyer conveying American army transports through the submarine zone.

With almost a perfect rating Mr. Oakman passed the rigid physical test for entrance into the army. He was immediately passed and wired to the Metro studios in Hollywood that everything was O. K. and that he had begun his training for active participation in the war.

The Metro actor asked to be assigned to the artillery and was placed in that branch of service. In order to enlist he gave up a long term contract with Metro, and his departure necessitated a quick change in the cast of "Treasure,"

Miss Storey's next picture, in which he was to have had the male lead. Mr. Oakman, who is twenty-seven years old and an athlete, fell within the provisions of the selective draft law, but if he had chosen to wait his turn, would not have been called to the colors for several months at least, and perhaps not for a year.



Wheeler Oakman.

METRO GETS ANOTHER ALICIA RAMSEY PLAY.

Alicia Ramsey, the author of "Eve's Daughter," playing at the Rialto the week of February 24-March 2, has sold another script to Metro. This story was played under the name of "Bridge" with Effie Shannon and Herbert Kelsey in the leading roles. At present it has a tentative title only. May Allison is playing the part filled by Effie Shannon, and Joseph Kilgour has Herbert Kelsey's former role.

Rudolph de Cordova, Alicia Ramsey's husband, is working with her in the preparation of a number of scripts and they will devote a great deal of attention to screen stories in the immediate future.

STAGE WOMEN SHOW "THE CORSICAN."

Jefferson Seligman has offered the Stage Woman's War Relief the use of a moving picture called "The Corsican." The film is of particular interest, as it shows the life of Napoleon, the fighting of the Old Guard, Battle of Waterloo and Duke of Wellington with his English troops. So numerous are the entertainments being given for the soldiers and sailors by the Stage Women's War Relief, the picture will be kept in constant use.

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

A PATRIOTIC film recently presented at the Strand, disclosing a series of pictures offering present-day celebrities involved in the conduct of the war together with others of former periods, as well as scenes of historical events having to do with the liberty and democracy of our country, aroused wide laudatory mention by both press and public. The many inquiries as to where this film could be obtained, from exhibitors and others in the trade, seem to warrant a detailed account of "how it was done" in these columns. Various persons appeared to be surprised when I informed them that this was a "home-made" attraction and yet this is exactly what it was.

The film opened with a picture of a waving American flag over which the following title was thrown: "Liberty and Democracy March on Arm in Arm—Always Forward—and Forever." A view of a beautiful sunrise then appeared, presenting an appropriate prelude to the birth of democracy of which Washington was the father. This was brought out in a title followed by a picture of the statue of George Washington in front of the Treasury Building. The figure of Washington dissolved into a living likeness of the first President making an address which was quoted in the next title. Then appeared night pictures of Washington crossing the Delaware, followed in order and punctuated by suitable titles, by pictures of Abraham Lincoln in front of the White House, McKinley, King Albert of Belgium, President Poincare of France, ex-Czar Nicholas of Russia, King Peter of Serbia, King Ferdinand of Roumania, King Emanuel of Italy, Lloyd George of England, Lord Northcliffe of England, Secretary of the Treasury McAdoo, Daniels, Baker, Roosevelt and President Wilson. Then came the title "And when the sun sets on this struggle for our common cause the world will be ever safe for democracy," followed by sunset pictures of the same scene used at the opening and closing with the Statue of Liberty.

Fitting titles tying one scene up with another brought continuous applause and when the pictures of the famous people and incidents appeared there were stormy ovations, presenting on the whole one of the most enthusiastically received pictures ever shown at the Strand. As one reviewer said, the picture received more applause for each foot than any of its length ever made.

Now as to "how it was done." Pictures of the Washington statue were especially filmed for us, as were those of the living figure making the speech. The scene of Washington crossing the Delaware was taken from an old Edison picture released a long time ago and now forgotten. Pictures of Lincoln were obtained from Paramount's Ben Chapin films, "The Son of Democracy." For McKinley I was stumped momentarily. No films were available, so we photographed a still of the former President using an animated flag as a background. Through courtesy of Pathe Weekly I was able to present films, released during the past few years, of various other celebrities and from the Democratic National Campaign Committee I obtained pictures of President Wilson, McAdoo, Daniels and Baker. Requiring on the whole very little expense, but considerable thought and energy in getting the desired films and working them together into a smoothly moving feature, this offering presents another example of what can be done in the way of showing something the other fellow cannot get, at least until after the idea is used by you. I have a list of the titles, music and other data on this film which I shall be glad to give gratis to readers of the World on application.

CARLYLE BLACKWELL RENEWS WORLD CONTRACT

Carlyle Blackwell after recovering from his recent indisposition has renewed his contract with the World Film Corporation for an extended period of time and will shortly be co-starred with Evelyn Greeley in a new production, of which Dell Henderson is the director. This will signalize the coming to World Film of Mr. Henderson, who will direct Miss Greeley and Mr. Blackwell in a series of features.

MISS JUSTICE ACTIVE IN WAR RELIEF.

Maibelle Heikes Justice has gone to Washington for a short stay in the interest of her war relief work. Aside from her regular photodramatic writing Miss Justice has for several months been giving all her available time to war activities, especially in the National Army.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

TO THE READERS OF THIS DEPARTMENT.

IT IS the wish of the Moving Picture World to serve the highest possible interests of the Educational moving picture. For this purpose it desires to come into intimate touch with ALL the readers of the Moving Picture Educator—the educational department of the World.

TO EVERY READER—Will you kindly write to the Moving Picture World expressing yourself as interested in the educational department, no matter in how small a degree. Please say if you are connected with a School or Church, Institution, College or Y. M. C. A. or any other organization. If a moving picture exhibitor alike interested, this means you also. If you have a large interest kindly express it, commend or criticize as you desire; state its help or its lack. If it supplies any need, say how you can be further aided in any way. We do not ask you to be brief, write as extensively as you desire. We want to know you and your desires, and to ask you to help us to make the EDUCATOR a reality in deed as in word.

Write at once: The Moving Picture Educator, Moving Picture World, 516 Fifth avenue, New York.

Interesting Educationals

Two Travel Subjects, Two Industrial, Two Topical, and One Agricultural.

Reviewed by Margaret I. MacDonald.

"Rainier Park" (Pathe).

THE Pathe series entitled "Our National Parks" has given general satisfaction. The entertaining manner in which the beautiful views photographed in these national beauty spots have been presented on the screen has made the series a success wherever shown. The views obtained of Rainier Park, one of the most beautiful spots in America, are exceptionally fine, and cover all the typical Tatoosh Range, Timberline Lane and Skyline Trail. This picture covers in the neighborhood of 500 feet of film and is on the same reel with "Mesa Verde Park."

"Mesa Verde Park" (Pathe).

The pictures of Mesa Verde Park obtained by the Pathe Exchange, Inc., present what are perhaps the clearest set of views yet shown of the celebrated Cliff Dwellers' habitations. Groups of homes high up in the cliffs are visited by a party of tourists; and in the course of their journey through the dwelling places of this ancient tribe the council room, Cliff Palace, Peabody House and other special locations are designated.

"Democracy's Right Arm" (Universal).

In the Screen Magazine No. 61 will be found a fine illustration of how steel is made. In it we see pig iron made by smelting iron ore, coke and limestone, using hot air as a blast. Then there is the flushing of the slag or refuse of the smelting process and the casting of pig iron in sand beds. The blowing of impurities from the hot metal by a cold air process, the pouring of molten steel into ingot moulds, and the stripping of the moulds are also among the details shown. The moulds are placed in soaking pits to secure uniform temperature, and, after cooling, the ingots are rolled into slabs, which are finally while still hot re-rolled into skelp for the manufacture of pipe. This picture is entered in the Screen Magazine by courtesy of the Agriculture and Immigration Department of the State of West Virginia.

"Oyster Industry on Chesapeake Bay" (Universal).

In the 61st issue of the Screen Magazine will be found an interesting exhibition of the harvesting of oysters on the Chesapeake Bay. In the picture we see the fishermen reaching down into the water with tongs or long steel rods with clamps on the end and gathering them by the hundreds

into their boats. Pumps are used to clear the boats of water. The sorting and opening for canning are shown, and also some of the \$10,000 worth of pearls found in oysters near Baltimore during a short season.

"In the Moonshine Country" (Paramount-Bray).

Hidden from the outside world in the rugged mountains of Northern Georgia and Kentucky live the famous American "moonshiners," whose mode of living has remained unchanged for five generations. These mountaineers are pictured in the 109th release of the Paramount-Bray Pictograph. The rugged nature of their surroundings and the stony soil make it extremely difficult for them to derive more than a scant livelihood as farmers. As a consequence they have resorted to other means to supply their needs. By nature lawless, they have turned to the making of "moonshine" whiskey and this they sell to the nearby settlers. Added contributions to their coffers are derived through hunting and fishing without respect for the game laws. No more picturesque country exists than that in which the mountaineers live.

And as a picturization of a quaint race the subject is most interestingly presented.

"The Horse Drive Is On!" (Universal).

A splendid inspiration for those interested in the breeding of the horse, which is now in great demand for farming and the various purposes brought out by the war, will be found in the Screen Magazine No. 61. The film is introduced as an official film of the United States Department of Agriculture and shows some fine types of horse flesh, including heavy Percheron brood mares, saddle horses, draft horses, hunters and ponies.

"King' Hog Is Hoover's Best Bet" (Universal).

The Universal Screen Magazine No. 61 contains an excellent bit of film illustrative of the hog industry, which is now being encouraged and pursued for the purpose of replenishing the larders of our European allies as well as for the benefit of our own men preparing for the front. The picture shows the sanitary care of hogs and hog raising on a large scale. Attention is drawn to the proper ventilation of pens and the careful disinfecting of the animals for the destruction of disease germs and the prevention of vermin.

Evolution as Seen by Ditmars

Educational Films Corporation of America Releases Unusual Subject Touching Lightly the Supposed Origin of Man.

ONE of the unusual things in educational filmdom at the present time is the release by the Educational Films Corporation of a film depicting the different stages of evolution commencing with the period of fire suggesting the molten night and vast clouds of smoke enveloping the lifeless earth. Queer forms of plant life suggest the beginning of the earth's vegetation, and the reptile is introduced as the first form of animal life, followed by the giant diplodocus to which this form of life evolved some three million years ago. The tortoise of today is said to be the only form of life directly traceable to the diplodocus. Then came the mammal forms of which we have fossil proof. The hyrax, a small hare-like animal, exists today as the only remains of the primal form from which the hippopotamus sprang; and in a skeleton head of the hyrax tusks resembling those of the hippopotamus are plainly visible. The pygmy hippopotamus is also shown in the picture and also a fine specimen of the hippo proper. The anthropoid ape is introduced as proof of the origin of prehistoric man and is followed by the orang and the gibbon, which walks erect and bears a most uncanny resemblance to the human form.

The subject is entertainingly presented and is not without its moments of comedy.

Motion Picture Advertising

The Growth and Progress of the Picturized Appeal Discussed and Exemplified at a Dinner of League of Advertising Women.

IT IS a good thing for people with common interests to get together once in a while for the purpose of discussing the best methods of promoting those interests; and it was with a great deal of pleasure, not to say benefit, that the writer attended such a discussion following a dinner given at the New York Advertising Club, 47 East 25th street, New York City, on the evening of Tuesday, February 19, by the League of Advertising Women.

The speakers who on this occasion discussed motion picture advertising were Alexander Black, LL.D., Ph.D., of Newspaper Feature Service, and otherwise known as the "father of the pictureplay," scheduled to exploit the philosophy of Motion Picture Advertising; M. A. Dow, "Safety First" expert of the New York Central Lines, on the value of your selling message delivered through the medium of the motion picture; Harry Levey of the Universal Film Manufacturing Company on theatrical films and their distribution; and Dr. W. E. J. Kirk, in charge of the Baby Welfare Department of Borden's, on the distribution of industrial films.

During the evening four different methods of "getting the message over" via the motion picture were presented. To the spectators these illustrations of varying ideas, all valuable in their way, were intensely interesting. We realized then if never before that that branch of the motion picture industry known most commonly as the industrial end has developed to its present stage as an advertising medium after careful study on the part of those who have had it in hand. By comparison one with another the most effective methods of presentation have taken shape.

The first of the pictures shown was not an industrial film, but demonstrated a method of advertising rules of "safety first." This picture was entitled "The Rule of Reason," and is used by the New York Central Railroad in educating its employees to careful methods of carrying on their everyday work. It was effective for the purpose for which it was intended, but rather long for commercial purposes. The method employed in impressing on its audience the various "safety first" truths which it contained involved a slender story with which each lesson in carefulness was linked.

The second film illustrated dairy work as practised at the Borden farms and manufactory. This was interesting in detail and more commercial than the first; but it, too, lacked that brevity and terseness of quality necessary for the best success as a propaganda or advertising film.

The third method presented was that of employing the film magazine. This allows of the combining of the propaganda film with several other subjects of current or entertainment values, thus making it a part of the general entertainment without encountering the difficulties of depending solely on its own interesting qualities to get a share in public appreciation. One can readily see what an excellent medium this must be for the industrial advertiser.

Fourth and last to be shown was a film made by a firm recently launched in the field—the Films of Business Corporation, of which Camilla Donworth, chairman of the evening, is president. The title of the film is "One Department of a Great Industry." It covered but one reel of film and in that reel it illustrated clearly with the employment of many closeups and cleverly worded subtitles not only each important step in the manufacture of spaghetti, but the planting and harvesting of the wheat from which its main ingredient, wheat flour, is obtained. In the picturing of this branch of an industry not an inch of film was wasted, and the result is that the spectator is not only enlightened on the given subject, but he is also entertained. We have seen nothing in the way of a purely advertising film that more surely demonstrates its possibilities.

M. I. MacD.

Unique Method of Advertising

Ford Motor Company Extends Free Distribution of Educational Films to European Countries.

SOME time ago we carried an article on the manufacture of educational films by the Ford Motor Company which gave particulars concerning the development of a branch of the moving picture industry which has been welded into the makeup of one of the largest manufacturing concerns in the country. The following excerpt from a letter recently received from A. B. Jewett, of the photographic department of the Ford Motor Company may, however, be of interest to our readers in partial consideration of the immensity

of the educational field and the work that is being carried on through various sources:

With one or two exceptions, and these indirectly, our film is handled entirely through our own branches in the following cities: Atlanta, Buffalo, Cincinnati, Cleveland, Columbus, Denver, Detroit, Fargo, Indianapolis, Kansas City, Los Angeles, Louisville, Memphis, Milwaukee, Minneapolis, Oklahoma City, Omaha, Salt Lake City, San Francisco, Seattle, Spokane, St. Louis, Washington, Cambridge (Mass.), Charlotte, Dallas, Des Moines, Houston, Long Island City, Philadelphia, Pittsburgh, Portland, San Antonio, Scranton, Elmer Auto Co., Hartford, Conn., and Dutee Wilcox Flint at Providence, R. I.

These branches act as exchanges and through them our films are distributed to between five and six million people. We have been designated by the Committee on Public Information—The Honorable George Creel, Chairman, Washington, D. C.—to supply the Government, through its committee, with certain of our films for circulation in foreign countries, translated into the language of those countries, for the purpose of informing our foreign neighbors of America, as she really exists today. To this end we have already supplied the Committee on Public Information with something over 350,000 feet of film, complimentary from the Ford Motor Company. We have just completed and begun the circulation of a film—"The Making of a Man-o-Warman." This is an educational subject in six reels accurately portraying the life in the naval training stations, showing in detail how Uncle Sam prepares his sailor men for life aboard the fighting ships. This film will be used extensively abroad and will be circulated extensively in this country, as a sufficient means for off-setting propaganda of a vicious type that would insinuate that our naval training camps are not everything that they should be.

The "Ford Educational Weekly" does not include specific advertising. We carry our name on each title, as follows: "Produced and Loaned by the Ford Motor Company." And it is our firm belief that if we have assisted in establishing in the minds of the people sufficient comfort, courage and satisfaction together with an educational program, we have gone a long way toward perpetuating that mental attitude which is necessary for good business.

In addition to our weekly release, which, by the way, has been 110 copies per week, we have a film of the Ford Factory which describes in detail the methods in vogue here among our 40,000 men; a picture of the Ford English School which shows in detail how we teach the foreign born employee to read, write and speak the English language; and pictures dealing with Safety First through which we educate our workmen in the application of caution.

In an interview with W. B. Young, the New York representative of the Ford moving picture interests, we discovered that a large amount of "Ford" energy is now being put into the manufacture of a patriotic series of which "The Making of a Man-o-Warman" is the third. Previous numbers are "Training Officers for Our National Army" and "The Eyes of the Allies." The latter has to do with the aerial division of the army.

Mr. Young also states that the manufacture of the educational moving picture has been a hobby with Mr. Ford. It has therefore been made to serve a purpose of educational enlightenment as well as forming a unique advertising medium. There are at present employed in the photographic department of the Ford Motor Company some forty persons, not including cameramen, who are busy in all parts of the country.

Liberty and Democracy

Strand Screen Demonstration of Patriotism and Procession of Nations as They Entered World War Met With Enthusiasm.

THE patriotic pulse of the people so easily sounded at the present time, while the world struggle for liberty and democracy continues, marked time to the patriotic demonstration screened at the Strand theater during the week of February 17. Manager Harold Edel is to be congratulated on the origination of a clever idea. The passing in procession of the nations and their leaders as they entered the world war, subtitled in splendid and democratic language, drew storms of applause from audiences which visited the Strand during that week. At the particular performance through which the writer sat, however, there was one exception which was greeted with a sullen silence that spoke louder than the loudest applause in the interests of the cause at stake. This was when the unfortunate Czar Nicholas appeared on the screen in review of his soldiers; not a sound—not even a hiss greeted the weak-willed monarch who witnessed with approval the betrayal of his people.

It is a question whether or not a psychological error was made in the presentation of our own government and its able executive. Instead of placing President Wilson first, as was expected, different prominent members of the government were first introduced, leading up to a final climax, in which the President with the encomiums that are his due appeared on the screen. The effect that was originally intended was apparently secured, judging from the storms of applause which greeted the President's introduction to the audience.

Other features of the program and which were incorporated in the Strand Topical Review were "Camouflage" from the 108th release of the Paramount-Bray Pictograph, and

views photographed with General Pershing and his boys in France, including instruction in the use of the gas mask. This latter we are told is given in an underground room filled with stifling vapor. The making of Liberty loaves from the Hearst-Pathe News' was also interesting.

Liquid Fire Filmed

Remarkable Pictures of the Applying of Deadliest Weapon as Taught Our Boys in France.

ONE of the most remarkable pictures exhibited in some time will be found in the 42nd issue of Universal Current Events. It shows us the use of liquid fire applied by our American boys in France under instructions from French veterans. To those of us who have never witnessed such an exhibition the picture is a revelation; it visualizes for us one of the most deadly if not the most deadly of the present war's weapons used first by the Germans. The picture shows the advance of the men each armed with a small tank attached by what appears to be a hose to the source of the liquid fire. At a given point the men halt, fall in line and instantaneously put into execution the liquid fire projectors, when great tongues of withering flame dart forth on their way to the enemy. These pictures belong to the U. S. Official War Films, and were secured some time ago by the Universal Film Manufacturing Company.

MacFadden Plans Anew

Physical Culturist Revamps Scheme for Manufacture and Distribution of Films on His Favorite Subject.

BEGINNING with the sixth number soon to be issued, Bernarr Macfadden announces that he will enlarge the scope and size of his Physical Culture Screen Magazine. Each number will be a complete 1000-foot reel published monthly—as soon as present facilities are added to, fortnightly. The magazine will not be on a programme, but will be issued by territorial rights, so that the independent exchanges (which need short subjects) can handle it.

Mr. Macfadden's plans include everything of interest in the big outdoors and athletics generally. Champion athletes will be shown their training tasks, doings at soldier camps will be recorded, women's activities illustrated, and much practical information about food and health will be picturized. In addition to the "takes" of its own expert camera staff, Physical Culture Photo Plays is in the market for any good negative of the above character. The concern may be reached by wire or letter at 949 Broadway, New York, where all communications will be promptly answered.

I. S. Seidman, who has been long connected with educational film work and also of the Western Newspaper Union staff, is in active charge of the publication. He will give special attention to the reporting of athletic events, and the titles will be written by an expert in the Macfadden office who is thoroughly acquainted with the popular requirements of concise information as to sports, dress, hygiene, health and diet.

Items of Interest.

One of the most entertaining of the Finley Nature studies that are being released by the Universal Film Manufacturing Company is entitled "Bears of the Yellowstone." Children as well as adults would be delighted with it, especially where a couple of cubs are photographed at play. They have an interesting bout—a real childhood fight, good natured, but energetic. This is the third of the Finley pictures. It was released Feb. 2 and covers a half reel of film. On the other half are some fine views photographed in Lapland presenting probably the best pictures of a herd of deer in motion that has ever been filmed. This latter is entitled "The Long Trail."

* * *

Prof. M. C. Terrell, county superintendent of education for Alamance county, North Carolina, is perfecting arrangements for the presentation of a regular schedule of motion picture shows in all the schools in this county, and each of the school buildings will be equipped with a complete motion picture projecting equipment, films being rented and routed throughout the county in much the same manner as is practiced with theaters through co-operative booking offices.

Motion pictures in the high schools all over North Carolina have been in operation for some time, the Tileston High School, at Wilmington, North Carolina, having been

completely equipped through the aid of the Howard-Wells Amusement Company, more than a year ago. The potentiality of the motion picture as a method of education is being rapidly and earnestly considered by the state educational heads, and while, to a certain extent, the presentation of regular motion picture shows in schools furnishes a kind of opposition to the local theaters, the managers are ready and willing to aid them in every way possible, since it marks the gradual acceptance of the screen as a powerful medium for good and is rapidly overcoming the old prejudices against the theaters in some sections.

* * *

The Hon. H. W. Adams, Mayor of Beloit, Wis., and Rev. James Boyd Cox, Rector of Trinity Episcopal Church, St. Louis, have just been elected members of the National Advisory Committee of the National Board of Review of Motion Pictures. Mayor Adams has shown a very intelligent interest in the subject of regulation of motion pictures. Soon after entering office he invited the proprietors of the motion picture houses to meet him for a conference on the subject of regulation. At this conference he told them of the city's desire to cooperate with them in placing their business upon a basis that would deserve public confidence and respect, and added that it was the city's intention that only acceptable pictures should be shown. The Mayor requested the exhibitors to inform him of any picture about which they had any doubt as to the desirability of exhibiting in Beloit. "We found," said Mayor Adams in describing this plan, "that they were all willing to cooperate, and thus voluntary censorship was established."

The Rev. Dr. Cox is one of the leading clergymen in St. Louis and has shown great interest in the subject of motion pictures.

* * *

The Gaumont-Mutual Weekly No. 9 shows us, among other things, that our fighting boys are having quite an enjoyable time at camp. Other pictures show what is being done outside of the training camps in connection with the war—women who are taking the place of male laborers; the famous Bellevue unit of Red Cross nurses, ready to start for France; and the pleasant lives led by the Germans who are so fortunate as to be interned in this country. Foreign subjects include the graves where rest the first American soldiers who fell on French soil; French soldiers in the trenches and on the fighting line; and a remarkable engineering feat which has made possible a drawbridge so nicely balanced that it can be operated by one man.

* * *

According to an announcement from Foursquare Pictures, Foursquare Exchange managers of the middle west are experiencing gratifying progress in selling merchandise on a basis of quality. The Chicago, Cleveland, Cincinnati, Pittsburgh and Kansas City branches are beginning to attract exhibitors who want subjects of short footage which have that much desired element—quality.

The Bruce scenics and the Ditmars animal pictures are finding a steadily expanding market in these districts. Managers Flaherty, Erdmann, Lux, Bronstetter and Baker report to the home Foursquare Pictures office that these pictures—the product of the Educational Film Corporation—have finally gotten to be regarded as features, despite their brief length.

PARAMOUNT WITHDRAWS GERMAN SCENICS.

A notification to exchanges issued by General Manager of Distribution Al Lichtman, of the Famous Players-Lasky Corporation, orders the withdrawal of various German scenics from the Paramount-Burton Holmes Travelogues, in view of present conditions involving that country.

PROCTOR TO WRITE FOR WORLD FILM.

George Du Bois Proctor has joined the scenario staff of the World Film Corporation and will begin work at once. Mr. Proctor was born in Danvers, Mass., and educated at Andover and at Yale. His screen successes include "The Yellow Jacket," "The Maternal Spark," "Each of His Kind," "Those Without Sin" and "The Captain of His Soul."

MIGNON ANDERSON WITH EDITH STOREY.

Mignon Anderson is appearing with Edith Storey in the coming Metro All-Star Series production, "The Claim." Miss Anderson is cast as Kate MacDonald in this Western drama with Miss Storey. She is best remembered for her career as a star in Thanhouser pictures, when she earned the title of "the dare-devil ingenue."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Side Dating.

THE Brownie and Manning theaters, Middleboro, Ky., offer a new stunt in side-dating. Instead of using the full margin for the date, or setting in a separate panel, the panel is formed in part of the cut-off and side. Anything that gives especial prominence to the date

Brownie Theatre
Tuesday, Dec. 25th
Doors Open 9:30
Continuous Until 10:30

Artcraft Presents
"America's Sweetheart"
MARY PICKFORD
in
"THE LITTLE AMERICAN"

The screen's most noted star in a thrilling and spectacular war drama that one year ago would have been classed as a "Birth Of A Nation."

Screen time 75 minutes.

Usual Prices

Manning Theatre
Tuesday, Dec. 25th
Special Matinee 2:30
Doors Open at 2:00

Fox Standard Special
WILLIAM FARNUM
in
"THE CONQUEROR"

The story of the life of General Sam Houston, who saved Texas from the Mexicans. A big, impressive spectacle that will long be remembered.

Screen time two hours.

Usual Prices.

Wonderful Battle Scenes.

without detracting from the film title is to be advised, and the paneled date seems to give about the best results as a rule, the next best device being to underline the date with one-point rule and set off to the left, flush with or extending into the margin. The two houses used a special holly design for their Christmas border and some stock cut material to surround Bill Hart in a decorative front page.

Program Stuff.

The Photogram, of the Star, Bellingham, Washington, puts an old question very neatly. Mr. Arnold makes a special point of his efforts to please his patrons, and in a recent issue he gives this:

Having a picture that everybody likes sure makes the job of running a theater a lot more fun. But it's something rarely done; every week there are some people who tell us that "the comedy was fine, but I don't care about the feature at all." If it weren't for the people who tell us—that same week—that, "that was some program—one of the best features you've had," we don't know what we'd do.

You can get us to admit, though, that we like this job of trying to please hundreds of different kinds of preferences in pictures. And right here we want to say again that if you would just get the habit of applauding—like audiences at the picture plays in New York and other cities do—we might come nearer pleasing you every time. When an exhibitor hears applause for a picture, and can measure that applause against the applause received by other pictures; and when he learns just what sort of situations bring out the heartiest evidences of approval from his own audiences, he can be much more sure of what you will or will not like best. Naturally we are keen to get for you those pictures which you are most apt to like.

Run this in your own program and keep after it if for no other reason than the moral effect applause possesses. If a grouch hears a picture applauded, he is more apt to think that he himself likes the picture. Give life to your house by coaxing your patrons to applaud.

With Decker's Compliments.

For his Christmas souvenir Charles W. Decker, of the Majestic, Grand Junction, Colorado, sent out a hanger calendar with a really good example of color printing from a painting by Moran, a letter and a complimentary. We particularly like the letter. The first paragraph asks the recipient to accept the calendar with the compliments of the house and to use the pass. The second paragraph adds that the pass is an appreciation of former patronage or a hope that the stranger will come and see what the Majestic shows are like. The third paragraph reads:

Please make use of the enclosed complimentary ticket, the only thing it will cost you is two cents war tax, and this we must collect by law—the two cents we pay to the government to help win the war. Of course two cents is only a trifle, but at the end of the month they grow into dollars. During the month of November the Majestic paid the government \$365.61 war tax, so you can readily see that every time you visit the Majestic your Uncle Samuel gets your aid to help lick the Kaiser.

That is nicely put. The pass undoubtedly will reach many persons who are staying away because of the tax. They will pay the tax once, if that is all they have to pay, and once the ice is broken, they

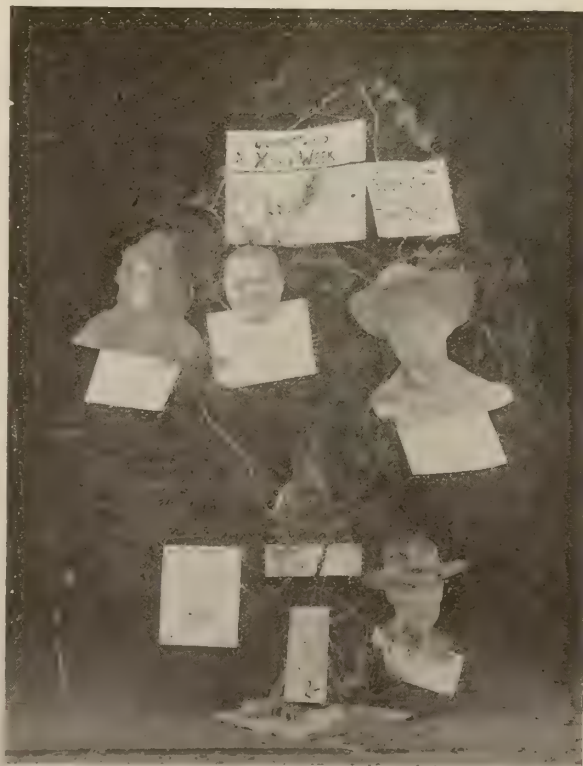
will come back again. Meantime Mr. Decker drives home the fact that the tax is a patriotic duty and not an imposition. The paragraph works from many angles and is worthy of imitation. Mr. Decker has done better than usual.

Follow With Stills.

George Moore, of the Orpheum, Chicago, one of the "Loop" houses, places his faith in stills to really get the money for the house that must cater to the passer by. First he wants a known star, then he wants the star in some interesting stills. The cut shows the front of the house dressed for Mary Miles Minter, in *Beauty and the Rogue*. The Banner he uses to draw people from across the street, for he believes that the Minter name can do this, but once he gets them across he looks to the stills to bring them up to the box office. There is good logic in this. Save in the case of the ardent fans most persons want to know that the play is interesting. They must be attracted by something that is done in the play. There must be the unconscious "I'd like to see that," to win the day. We believe that the cuts of the girl used for The Auction Block sold far more seats than did the name of the author. It was something concrete, something definite, upon which desire could be fastened. Play up your lobby displays. Get double sets and use some of them in the windows.

For Next Year.

Harry M. Bird, of the Dreamland Amusement Company, Maryville, Tenn., sends in an idea for a lobby display that brought him big business this year and which may bring your own house business next year if you remember to put the idea in the Christmas file now. He decorated the lobby with crepe streamers and bells, with holly and mistletoe and for a center piece he used a Christmas tree decorated with cut-outs of the stars on his holiday week bill. The cut suggests the manner of display. It did not cost much to get up, but it was in



the spirit of the season and made more talk than almost anything in the way of an elaborate display could have done. The decoration of the tree may be more elaborate, if desired, but it will be found that the ornaments, if too lavishly employed, will detract from the display of the cut-outs. If you have not already a file for reasonable ideas, start in with this and build up. The scheme has been suggested in the

department numerous times. In its simplest form it is merely a few large envelopes marked "Christmas," "Thanksgiving," and with other observed days. Try it for a year and you'll never be without one again.

Bad Advertising.

Two exceptional examples of more than merely bad advertising happen to come in by the same mail. One is from Los Angeles and the other from Cleveland. We reproduce the lower portion of the advertisement of Jimquin's Rialto theater, Los Angeles. The top shows



Garden's dance in Thais is remarkable and sensational. She is the vital, daring, electric star without an equal." Both of these banks seem to be applicable to the person in the photograph and undoubtedly it is intended to create the impression that the cut shows Miss Garden in a costume worn during a sensational dance. This is not Miss Garden and this is not the dance she does, and we think that for once Jimquin has let something get by him of which he would not approve himself on sober second thought. Undoubtedly many persons will come expecting to see Miss Garden in this state of undress and will resent the fake. It got the money for this attraction, but it may have cost the house friends worth more than the slight gain. The second example is from the Standard theatre, Cleveland. Here there is no attempt to profit by false pretenses, but it is a splendid example of advertising stupidity. This is a four elevens in the Sunday issue, and it is the entire advertisement. That is what makes it so stupid. With a variety of attractive stills of scenes from the play to select from the advertising agent picks out a bunch of chorus girls who are nothing more than atmosphere. They are not characteristic of the picture, they have nothing in particular to do with the Price of a Good Time. They are just one of the flashes from a cabaret scene, and yet with a story that is gripping, human, appealing, the advertiser makes appeal with a bunch of chorus girls that evidently were taken from Billy Watson's Beef Trust. In the entire advertisement, which cost money to prepare and to display, there is not a line



of argument, not a word of description, and as though to help along the bottom lines read

THE PRICE OF A GOOD TIME.
No advance in prices.

and that does not appear to be a bit of intentional humor, either. What's the use of paying extra money for a better than usual play if it is advertised like a Keystone bathing girl comedy? These two advertisements, from their respective angles, are about as poor as we have seen.

Some Oddities.

Several oddities are noted on the opening program of the Theater Wilbert, Plaquemine, La., operated by Lionel Delacroix. The house opened in February with a free day, but Mr. Delacroix sent Christmas greetings to all prospective patrons, as we recorded at the time. Some of the house rules read rather oddly. For example, rule two reads that patrons in shirt sleeves must sit in the balcony, and another rule runs to the effect that full price must be paid after the box

office closes with no guarantee that the full performance will be seen. The box office is closed when the last full show starts. Monday and Friday the lower floor is twenty cents, and the balcony twenty and fifteen. The negro gallery is ten and fifteen cents. The house has a rest room which is open daily from ten o'clock on, though the performance does not begin until three o'clock. In the meantime the service is free and doubtless makes many friends. Every Friday night there is a dance, following the performance, from ten until half past twelve, for which no extra charge is made.

Two Colors.

The Star theater, Weiser, Idaho, took a half page for The Slacker and got it in two colors. The advertisement was not elaborate, but it was well built, and not too much red ink was used. Only the house

Friday and Saturday **STAR THEATRE** January 25 & 26

SATURDAY MATINEE

The Mighty Drama
of the day and hour

Not all the fighting can be done
by those who go to war

SHOWS



SATURDAY MATINEE

The Play That
Makes Patriots

Is the man next door a coward
at heart?

PRICES

THE SLACKER

Starring that magnificent actress EMILY STEVENS in a superb cast for a patriotic picture

The Play That Will Thrill The Spine Of The Nation

name, the title and the words "shows" and "prices" were in red, along with the border. The rest was all in black. It shows up well and arouses curiosity, which is the main point. This is the first red ink run we have seen in some months. We used to get a lot of them. They make a good flash about once a year.

A Monthly Folder.

A. A. Lionais sends in some house programs he issues for the Home theater, Everett, Mass. He uses an eight page, railroad style folder, with four weeks on one side, a page to a week in double columns, the house title on the front, a star portrait on the back and a bank advertisement on what would be the double middle were it stitched. They are not badly done, but they are not well done by any manner of means. We show the second issue. The third differs only in that the name of the star or the serial is in display with the title in Roman. There is nothing eye-inviting about the display. If you want very much to know about the attractions, you can find out the titles, but that is all you can ascertain. The printer opens up the lines with mathematical nicety, as he has been taught to do. He uses the specified type faces. More than that he does not attempt. It is nothing to worry his young life. A straight calendar would be better than this, and that would allow two or perhaps even three pages for chat of the coming attractions. Patrons could learn something of the plays to come; would have their interest aroused. As it stands there is not a single line in the six pages the house takes to interest in a single film. Even the star cut which decorates the back page is general and not connected up with a story of any particular date. The house program is one of the best forms of advertising, but to be of value, it must be informative and interesting.

From a Pioneer.

John C. Green, of the Temple, Galt, Ontario, is one of the real pioneers of the screen. In sending in some recent stuff he writes:

Herewith I enclose some samples of newspaper ads and press dope I use six days a week, 52 weeks every year. What do you think of this kind of newspaper work in a small town of 13,000 where it's possible to give only one performance a night and a matinee only on Saturday or holidays. Takes nerve, don't you think, but my policy for 33 years in the show business is that you have to toot your horn if you want to sell clams (or pictures) and some of the muchly inflated stars are such clams that it makes selling them very hard.

Mr. Green does not merely advertise, he blows his horn, not too loudly, but sufficiently to make an impression. He uses mostly three-column widths and drops twelve inches or more. One advertisement for The Little Princess is oddly built. The top is two 9½ and below that is a four-fours. The latter does not appear as a part of the other advertisement but is a special paneled card appealing to mothers to send their children to see the play. This was for the day before opening, and the showing date got three thirteens. Another paper carries a full page the day before showing. That is going pretty strong for a thirteen-thousand-town or any other place. Mr. Green gets 15 and 25 cents instead of the usual 10 and 15, but he gives a show that is worth a quarter; late releases and the best subjects. Mr. Green has been playing the game for a third of a century and he has found out that if you have something to sell, the way to get rid of it is to advertise and keep on advertising. It may take nerve to increase your advertising in the face of falling business, but it is the surest way to bring it back if you have something to advertise that is worth while. But advertising is not merely buying space. It is making the right use of it.

Dan Knows the Answer.

Dan Connors, of Piper's Opera House, Virginia City, Nev., one of the most historic houses in the west, gives the whole snap away in a note that covers some recent samples. He writes:

These ads are eccentric, but when there are two shows loading up a little daily paper with the story of a play and two-

column cuts and doing it every day, I switched into "crazy" advertising for a change. They get tired of reading the same old "Story of the Play," and anyhow I believe that telling the story of a play is an injury to business unless it happens to be something out of the beaten path.

There are several large chunks of wisdom in that letter. Be different, to be observed is one of the fundamental rules of advertising, and in most cases telling the story of a film is as detrimental, as Mr. Connors says. Let them hope for the best, anyway. These reproductions will run too small to give the text, but the layout might prove useful to other exhibitors. That on the right is decidedly good, and none of them are as "crazy" as Mr. Connor seems to think them.

Anonymous.

Someone sends in a page from Sioux Falls, S. D., and writes:

I own and operate one of the theaters on this sheet that I am enclosing to you and want an expression as to which display is the best from the advertising standpoint. Our local paper gets up this page every Saturday evening for the theaters and I want to get all that I can out of it, with suggestions from one who knows.

The advertisement for Thais is the best. This is not alone because the cut serves as an attractor, but because the cut requires a certain amount of white space. The rest of the type display is in consonance with this layout and does not crowd the space. The questions, taken

granted that Taylor Holmes has already been sold. All that is necessary is to announce him. On the other hand, while the Princess does not catch the eye as quickly, the combination of Ingersoll's name and "I Believe" will tend to rouse curiosity and the reader will go ahead to see what connection there is. Both advertisements are too formal; too much of the straight line stuff. The Strand tries to tell too much. It should have taken more space for Miss Young and merely have announced the underlines. All should have gone in eight point. This is a Saturday issue and the first of the underlines does not come until Wednesday. Get them in to see Shirley Kaye and on Tuesday announce Daybreak. It would be better to drop the underlines entirely. The prices are made too conspicuous. The Olympia should have told a little more about its attraction. Here is another case of supposing that Farnum can sell himself. There may be a few who might be coaxed in if they had some hint as to the style of the play. One of the advertising phrases could have been picked up from Advertising Aids. For selling value the Jewel, Olympia and Colonial (small advertisement), rank in that order, but pretty close together. With the exception of the Colonial's large advertisement, none of them is well displayed because the compositors seem to have made no efforts, possibly because the Exhibitors take so little interest.

Meeting Opposition.

Here are three advertisements from the Sentinel, Waterville, Maine, the Monday before the new opposition opened. The three were all in the two outside columns, with the City Opera House on top, but they have been cut apart for convenience in reproduction. It will be seen that the Silver keeps on with the same two twos and a bare announcement of the title. The City Opera House takes more space, two sevens against sixes for the Haines, but beyond adding the cut, the announcement is just as dead as ever. Later the Haines came out for four eights announcing The Whip and three acts of vaudeville, working on what used to be known as the Poli scheme, presenting the feature in the middle of the show and the rest of the stuff both before and after so that the person who was there at half past six could see the entire bill by a quarter past nine, while it was possible to come at eight and still see the complete performance. Neither of the old time houses

City Opera House
MONDAY, FEBRUARY 4

Pauline Frederick
"Mrs. Dane's Defense"

PRICES—Matinee, Children 10c; Adults, 15c. Night, Children 10c; Adults, 15c. Reserved seats, 20c. In these prices the new seat tax is included.

--SILVER THEATRE--
GREATER VITAPHONE PRESENTS
ALICE JOYCE AND HARRY MOWEY IN
"The Courage of Silence"
CURRENT EVENTS—NEWS REEL
Admission, including tax: Adults 15 Cents, Children, 10c

NEW HAINES THEATRE
GRAND OPENING
VAUDEVILLE
—AND—
HIGH CLASS PHOTO-PLAYS
Watch This Space For List of
Special Opening Features

TIME TABLE

Doors Open	6:15 P. M.	Feature Picture	8:10 P. M.
Overture	6:40 P. M.	Pictorial Review	9:15 P. M.
Pictorial Review	6:45 P. M.	Comedy Feature	9:30 P. M.
Comedy Feature	7:00 P. M.	Vaudeville Act	9:50 P. M.
Vaudeville Act	7:20 P. M.	Feature	10:10 P. M.

Theater
OPHELIA

ORPHEUM
SUNDAY, MONDAY, TUESDAY, WEDNESDAY
HERMAN THE GREAT
and COMEY in his
Latest Mystifying Creation
HERMAN'S SEALS
ROBERTSON & COMSTOCK
Royal Scottish Entertainers
CHARGE OF BALL SUNDAYS AND THURSDAYS
Feb. 16th, 17th, 18th, 19th, 20th

JEWEL
SUNDAY—MONDAY—TUESDAY
TAYLOR HOLMES
—17—
"UNEASY MONEY"
Taken from the play by P. B. Wadsworth in the Saturday Evening Post
DUPY MISS TON ULTRA FEATURE

PRINCESS THEATER
TOMORROW, MONDAY, TUESDAY
ROBT. INGERSOLL
"I Think There is No God"
"See 'I BELIEVE'"
Admission, Adults 20c. Children 10c

Colonial
ALMA TESSON
THE GOWN OF MISTERY
Admission, Adults 15c. Children 10c

Colonial Theater
SUNDAY, MONDAY, TUESDAY
"CLARA KIMBALL YOUNG"
"SHIRLEY KAYE"
Admission, Adults 15c. Children 10c

THE STRAND
SUNDAY, MONDAY, TUESDAY
"CLARA KIMBALL YOUNG"
"SHIRLEY KAYE"
Admission, Adults 15c. Children 10c

from the press book, public curiosity, though some of them are so framed as to suggest that Miss Garden in a combination of Theda Bara and Little Egypt. Even at that, it is probably selling argument. From a typographical point of view, the Jewel comes second, but as advertising it is not so good as that for the Princess. It takes it for

made the attempt to present something a little better than usual. No effort was given toward a better constructed advertisement. They just bared the neck. In time probably much of the old patronage will drift back to the pioneer houses, for the new house seems to be atrociously designed from what we could see of the ironwork last fall, but the old houses could have helped a little by getting a jump on.

HELP FOR THEATRE MANAGERS Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK and a HAND BOOK. It tells all about advertising, printing and paper, how to run a house program, how to frame your newspaper advertisements, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Practical plans that have helped others and will help you.

By mail, postpaid, \$2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York
Schiller Building
Chicago, Ill.

Wright & Callender Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT.

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be treated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Not Good Argument.

SOMEONE, evidently a rather young man, wastes three cents upon an anonymous letter that calls us a prevaricator in fewer letters than that. The burden of his song is that we said the market was opening up, and so he sent a story to every company and they all came back, and therefore he knows us to be a person in whom the truth is not. He is reminded that we also wrote that the market was not open to the boobs. His argument is unsound.

Make an Analysis.

W. H. Harrison, Jr., author of the winning "Uncle Tom" synopsis, sends in an analysis of Technique of the Photoplay made for his own use. It is to be regretted that we cannot give the study in full, but that regret is tempered by the thought that it will do you far more good if you make your own analysis. Mr. Harrison uses the form familiar to the college student, but we would suggest that addition of the paragraph numbers might help, and would also recommend that related matter from other chapters be brought over. To make an analysis of Chapter XX, for example. An analysis might look something like this:

CHOICE OF PLOT. XX.

1. Drama is more easily written than good comedy and should be first attempted unless one's forte is comedy.
2. The good plot
Should be capable of being produced without unique expense through the avoidance of an undue number of scenes or scenes costly to produce.
5. Should have a small cast of principals, no matter how many extra people may be employed. Five or six characters should carry the burden of the story.
6. Should avoid two widely separated locales as the arctic regions and the tropics, though two countries can be made without much trouble if the scenes in one country are confined to interiors.
7. Should have as few time jumps as possible. The ideal plot is continuous in action.
8. Should be able to pass the various censorships (see Censorship).
9. Should avoid the unclean incident.
10. Should preferably end happily, but the facts should not be distorted to bring about this happy ending.
13. Should have few complications of sub-plot.
14. Should not give offense to any race, creed, sect, political party, society or propaganda.
15. Should not ridicule personal deformities or mental defects.
17. Should be simple and direct.

By going over the entire book, leaving room on the first draft for additions from other chapters, and then making a fair copy, the student will become possessed of a book even more valuable than Technique since this analysis represents his own understanding of the original work and is presented for ready reference in a form most easily consulted.

And remember that even though you are now concentrating upon the synopsis only, your proficiency in plotting will, eventually, give you a studio opening, if you desire it, provided you can do continuity work. It is absurd to argue that since continuities are no longer purchased it is not necessary to study the full technique of photoplay. You must know technique in order to be able to write the proper sort of synopsis, and you must understand continuity if you want to progress further. Studio authorities are still on the watch for good staff men, and mostly they are picked from those who have shown ability to write good plots. Keep studying.

Beware Press Agents.

Sometimes it is not easy to distinguish between the bona fide requests for scripts and the press agent's talk. Sometimes one runs into the other. Lately the establishment of a new script department was announced. The picture of the new editor was run and much was said about his plans and intentions, but some weeks later we asked about the new office and found that nothing had been done beyond reading. It had been the intention of the company to inaugurate a new dispensation. The press agent elaborated somewhat upon the plans

and gave out the announcement. Then some internal policies cropped up that halted progress, and not a single story has been purchased. Meantime a number of authors are loudly declaiming that they have been stung. Perhaps they have, from their own point of view, but they were in too much of a hurry to get up to the counter. The early bird may get all the worms, but the hasty author sometimes merely wastes his stamps. Take it easy when you see stuff like this, and the more glowing the announcement, the more cautious you should be, for the greater the profusion of adjectives the more likelihood that the press agent and not the editor is the real instigator. As a matter of fact most of this stuff is not written for the author but is intended to impress the exhibitor with the idea that the stories offered by this particular company are going to be out of the ordinary. The chances are that if there is a real demand and a real editor, the editor knows how to get stories without hanging up three-sheets.

Essentials.

Many of those who sent in "Uncle Tom" synopses were careful to explain that they had left out Eliza crossing the ice to make it easier for the director. One writer explained that he did this, because he was told in Technique of the Photoplay, but wanted to know just how far he could go. As an example he pointed out that he could use a dog to good advantage in a play, and it was merely required that the dog should run through a scene. "All that is necessary," he cheerfully explained, "is to have some one hold the dog and let him go when his master, on the other side of the scene, whistles for him." That was all, but we have seen 400 feet of stock wasted merely trying to get a dog to jump off a sofa and run off at his master's call. The best rule is to keep the action as simple as possible and not to fuss it up with a lot of frills. But if a dog, and only a dog, will serve, then write in the dog by all means and pray that it will find some director who can and will get the trained dog. The main thing to learn is whether the difficult stunt is an essential or merely an elaboration of a story. This is something you will acquire only through study and practice.

Won't Take Carbons.

The trouble one correspondent had with some new paper might interest others. He sent on a sample with the complaint that while it gave him a good first copy, he could not get even one satisfactory carbon. He bought it from the printer at a reduced price as a job lot. The trouble is that the paper is not intended for typewriting but for printing. It has a calendared surface that will take the ink from the ribbon, but the carbon can get no grip on the shiny coat. The paper should be kept for first sheets and a cheap news paper used for carbons, if the printer will cut it. The best carbon sheets have a dead finish. You can pick up a lot of jobs from the printing houses if you know how to go after them, but test out the paper before you buy it, and avoid, if possible, paper with too glossy a finish.

Don't Do It.

Two years ago a certain author pestered us for the name of a good selling agent, and we told him there was no such thing. The other day he sent in a couple of ounces of correspondence between himself and an agent and wanted us to weep with him. Probably he is angry because we refused, but we cannot waste sympathy upon those who reject our advice and then get stung. Please do not follow this author's example, and please do not write in and ask us for the name of an agent or request information as to the standing of any agency. If you read the paper you know what we think. If you are not a careful reader we cannot spare the time to correct your oversight. You are welcome to advice about photoplay writing, but you must learn to sell for yourself, for that is something no one can teach you.

Be General.

Don't bother to write a story for Bill Hart. Too many others are in the job. Write a story that might suit Hart and sell it to someone else.

Change Over.

We are fed up on war. Write a couple of romances.

Technique of the Photoplay By

EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.
Schiller Bldg., Chicago Wright and Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Automatic Regulator for Mazda Lamp.

Our old friend, J. H. Hallberg, Consulting Engineer for the United Theater Equipment Corporation, is the inventor of about as clever a piece of simple electrical apparatus as it has fallen to the lot of this editor to view to date; also the invention of Friend Hallberg, when taken in connection with another regulator which he has designed for d. c. Mazda lamp voltage regulation, marks a long step towards making the tungsten filament (Mazda) lamp a practical thing for projection purposes. Used in conjunction with these instruments the lamps should, I think, last their full 100 hours of life.

In a recent article I set forth my belief that the Mazda would never be a commercial success for the projection of motion pictures until some commercially practical plan for the very close regulation of amperage through the filament be found, because an overload of even so much as one ampere for any considerable time is very bad for the filament and an overload of as much as two amperes for two or three minutes materially shortens the life of the lamp. Remembering that lamps cost \$7 each, the importance of having them last their full 100 hours of estimated life is seen.

Well, the inventions of Mr. Hallberg do exactly that thing. Fluctuations of amperage flow is due to fluctuations in line voltage, and friend Hallberg's inventions automatically regulate the voltage so closely that current flow is held constant at a maximum variation of .5 of an ampere up or down.

First we will consider the a. c. apparatus, leaving the d. c. regulator for a future article. The a. c. apparatus is extremely simple. It consists of a small transformer of the three-leg, closed core type. Its secondary coil is stationary and is connected directly to the lamp. The primary coil, however, when in operation, literally floats in the magnetic field. This coil is so arranged that when installing a new lamp or machine the operator may raise or lower it mechanically to a point where the desired amperage at the lamp is obtained. Having done this his further task consists, insofar as the device is concerned, in letting it severely alone, since once the desired amperage (voltage) is established, the primary coil becomes entirely independent of the mechanical adjustment and floats free in the magnetic field, thus regulating the voltage (hence the amperage flow) automatically. Should that big motor in the next building shut down suddenly, and the line voltage, as a consequence, rise (precisely this does happen all too often in practice), the primary coil instantly, and with uncanny precision, moves up just the fraction of an inch and sits there like a cat at a mouse hole, waiting for that motor to start again. Meanwhile the lamp filament has felt no change, or a change too slight to be appreciable, and all is well.

But this is only a beginning of the work of this instrument, because once having set the device to supply the proper amperage from a given line voltage to a 600 watt lamp, one may substitute a 750 watt lamp without making any change in the mechanical adjustment of the device, which automatically supplies precisely the required additional ten amperes; moreover the device gives even closer regulation with the big lamp than when the smaller one is in place. This surely is plenty for one little, simple transformer to do, but Brother Hallberg has proceeded further, and by the mere changing of a wire connection the instrument may be used for either 110 or 220 volt supply.

Certainly the foregoing ought to be amply sufficient, but there are still one or two minor points of excellence in the apparatus. First: It is constructed in two units, viz.: the transformer itself, which may be substituted for the economizer, compensator, inductor or rheostat in use with the arc lamp, without any change in the operating room wiring, and the ammeter, which is attached to the back of the lamp-

house by means of a swinging arm, so that the operator may set it in position to be seen from any point at the right or back of the operating room.

I desire to compliment Mr. Hallberg on this piece of apparatus. It is a clever piece of work. I have watched it in operation and it certainly does look to me like the real thing in voltage regulation for Mazda lamps operating in a. c. supply.

Unique Screen Arrangement.

The accompanying illustration shows the unique screen arrangement used recently in Kansas City at an exhibition given by the Kansas City Star in some large auditorium. The screen is four-sided, and on each side is a projection machine. Two of the booths (booth is the correct term in this case) may be seen in the picture. There were two more. Eight Power's projectors were used. Notice the orchestra directly under the screens. It is my understanding that four prints of the same subjects were run simultaneously, so that the entire audience



saw the same thing at the same time. The audience ran into the tens of thousands. It was a unique, and I am told, a successful undertaking. The operator who sent the photograph was anything else but a good writer and I was unable to decipher his name or more than a few parts of sentences of his letter.

Light Trouble.

From an operator in the far west comes the following:

Have your handbook and read the department with interest. Would like to call your attention to a problem we have encountered in connection with a new 6B projector.

Some time ago we purchased a Power's 6B projector, installing it alongside our old 6A. These machines operate under precisely the same conditions. The old machine continues to give the same clear, bright picture, having good detail, while the new machine gives a picture which is dull, poor of detail and at times the screen center is so dark that one can hardly read the titles. The new machine takes current through the same inductor used for the 6A. Test shows no appreciable voltage difference as between the two arcs. We get 35 amperes and 33 volts at the arc of both lamps. We have changed the condensing lenses from one machine to the other without result; also carbons. Set of carbons same in both machines. But it is all the same result, viz., large dark spot in center of screen and dull picture, with poor detail from 6B and clear, bright, sharp picture from old 6A. No amount of adjusting will remove the dark spot in center of screen. Have placed the light source, condensers and objective all in same relationship, one machine with the other; also have experimented with other relationships, but always with the same result. As nearly as I can figure it out the trouble lies in the lamphouse, as the light does not seem to condense properly and we never get the same brilliancy at the spot with the 6B as with the old machine. Will await your reply with interest.

Your data is very clear. I am of the opinion your trouble lies largely in the condenser. In fact if your statements are all correct it can lie nowhere else. Try this: Set to it that both lamps have same angle from perpendicular. In other words, give 6B lamp same

angle 6A has. Use same make and size of carbon in both lamps. Let them both burn same crater. Get best screen result you can with both machines. Then set condenser of old machine same distance from film that new one is, change objective lenses and change condenser lenses, SPACING THEM (THE CONDENSER LENSES) SAME DISTANCE APART ON 6B THAT THEY WERE ON 6A and see if you don't get same result. I think you will, barring possible difference in revolving shutters, which might cause cutting of greater percentage of light on one machine than on other. There is absolutely no reason why there should be any difference in results at the spot as between the two machines if lamps have same angle, carbons are same and have same set, condenser lenses have same focal length, ARE SPACED SAME DISTANCE APART and of same quality and if condenser is same distance from film. If the test I have suggested fails to put you on the right track, let me know and I will undertake the contract of setting you right, but I think there can be no doubt that it lies in (A) Difference in focal length of condenser lenses. (B) Difference in distance condenser lenses are spaced apart. (C) Difference in lamp angle. (D) Difference in distance between condenser and film or maybe a combination of them all.

Film Damage.

Albert Wm. Hornby, Haileybury, Ontario, is in trouble, as follows:

Enclosed find sample of film which I am accused of damaging. What I want is your opinion as to the true cause of the injury. Yesterday the inspector was here and claims the Simplex machines I am running were not to blame. My own view is that the film was deliberately cut with a knife. Look carefully and at the very beginning of the cut you will see a slight impression as where a knife blade was pressed before the cutting. Certain it is the film was not off the sprockets, else there would be marks on its surface. The exchange tells me there were 300 feet like this. I ran the film through three times and had no trouble. I will swear it left my hands in good condition.

This is a very peculiar specimen of film damage. I am unable to pass an intelligent opinion. Under a very powerful microscope I can discover no evidence of cutting. I would promptly pronounce the splitting as due to dye impurity (it is tinted film) but the stock seems tough, pliable, and in good condition. Certain it is, however, there has been terrific abuse of the film in some projector, because many of the sprocket holes are badly damaged, mostly on the down side (as film is in machines), but this is again complicated by the fact that a few of the holes are damaged on the opposite side. I'm sorry, friend Hornby, but I am unable to decide what did the damage. The sprocket holes were in part injured by one of two things, or maybe a combination of both, viz.: very, very heavy tension at the gate or else badly hooked intermittent sprocket teeth. There is still a third chance, viz.: that an upper reel stuck and pulled so hard that the upper sprocket injured the sprocket hole edges. Hooked upper sprocket teeth would help cause damage in such a case as this, but the splitting could be caused by nothing of this kind, so, after all, I am stuck. In one or two places it certainly does look as though only a knife was used, but friend microscope makes it look otherwise. I'm stuck.

New Screen.

Roy M. Herold, Elgin, Illinois, sends in sample of screen with the following explanation:

Some time since, I wrote concerning a screen I am preparing to place on the market. You replied requesting sample, which I am now sending. One-half the sample is bright finish and the other dull. Several local theater managers are enthusiastic over the demonstration of the screen and all prefer the bright surface; however, they all suggest that the dull finish might be better for old films, as everything shows up very plainly on the bright screen. About five years ago the inventor put several of these screens on the market, but he was no promoter, hence failed. Have written his old customers, and some are strong in its praise, while others say it was good, but so bright that the reflection gave trouble where there were light scenes. I claim that a great deal of current may be saved by using a bright screen and turning the lights lower. Kindly do not mention this in print until I have a more perfect sample to submit.

The sample shows all it is necessary for me to see, friend Herold. I have looked at hundreds of screen samples during the past few years, and can tell you pretty well what any given surface will do, unless it be something entirely new, merely by looking at it. In the first place, do you realize that the screen presents almost as difficult an optical problem as does the optical train of the projector itself? Men like Frank Rembusch and the late J. H. Genter, who have made screens for years, studied the screen problem deeply, expending many thousands of dollars in experiment, still are not at all sure that they have the problem finally solved. A screen which might have been excellent five years ago may be far behind the times now. You seem to have the idea that but one or two things are involved, whereas there are many. The sample you submit has, at least, one point of superior excellence, viz.: its heavy, substantial supporting medium. The coating is very similar to that of dozens of samples that I have examined and presents absolutely nothing unusual. The bright surface would have, at least to some extent, both diffused and semi-reflection; also, it would undoubtedly have that bug-a-boo of screen men—fade-away, and I am afraid it would have it to such an extent as would bar it from all high-class theaters, except very narrow ones. Another thing; have you investigated the staying qualities of the surface? Some screens which give excellent results while new, either dull or discolored very quickly. The surface, to succeed, must be easily cleaned and must stand without perceptible change or dulling for at least three years. Your dull surface seems to be just a good dull surface, but its lasting qualities and its "cleanability" are something which only extended use could determine. A screen which will remain bright for years in Arizona's dry air may blacken quickly in New York.

Summing up: It is evident to me that you are entering an already

very much overcrowded market, at about the worst possible time, with a new and comparatively untried product, and without any extensive knowledge of the business. I could, of course, easily say things which would please you and which would not be exactly untrue. You would go ahead, probably the Moving Picture World would get a bunch of advertising from you, and to that extent all would be well. BUT WOULD THAT BE HONEST? Well, maybe, from some folks' viewpoint, but this particular editor is not in that kind of business; also, the paper he represents is not in that kind of business. My advice to you is: DON'T ENTER THE SCREEN MARKET NOW! It is war-time. Theaters are struggling along under a to-the-limit load. Many are closing, and those remaining are, as a rule, only purchasing those things which are absolutely necessary. If you desire to enter the market, do so on a strictly local basis until times again become normal, from the theater standpoint; meanwhile, STUDY THE SCREEN PROBLEM FROM ALL ANGLES. It is not so simple as you seem to think. Now, friend Herold, do not feel hurt or angry. I have not written this because it is a pleasure, but because it is my DUTY. Remember that the one who tells you an unpleasant TRUTH is usually your best friend after all. By all means go ahead if you think best, but in one year from today examine your bank balance and tell me who it was gave you good advice.

Pettifogging Practice.

From Cananea, Sonora, Mexico, comes a complaint which is fully justified, provided the facts are as set forth by the operator. This thing of an exchange manager forcing operators to do his film inspection and repair work gratis is nothing less than an outrage. It borders on pettifogging practice. It is an attempt on the part of the exchange manager to lessen his overhead expense at the expense of the operator, thus helping himself make a record by deliberately compelling the operator to work for him for nothing. That is precisely what it amounts to in practice. The General Film company does not approve of such methods unless there has been radical change in its policy right lately, and I do not believe there has. The letter is as follows:

Am sending partial copy of correspondence received from General Film company, 738 South Olive street, Los Angeles, California. Their service is consistently in imperfect condition, but they sent us one subject, "His Moral Code," in such terrible shape that I was forced to put in two and one-half hours inspecting and repairing the films before they could be run through the machines with safety. I sent them a bill for \$2.50 for labor performed and, in return, am informed that "it is the operators' job to repair the films!" I very well know film inspectors do not get one dollar an hour, but I am not a film inspector, nor do I want the job. Here is their reply to my letter demanding pay for actual time put in inspecting and repairing, at the rate of one dollar per hour:

"We are just in receipt of yours of Dec. 25, '17, calling attention to the bad physical condition of our feature, entitled 'His Moral Code,' and while it will not be possible to reimburse you for the inspecting of this particular subject (Why not, please?—Ed.), we nevertheless wish to assure you that your attention to the matter (2½ hours of attention!—Ed.) is greatly appreciated. However, it is a part of an operators' duty, as he should be sufficiently interested in the success of his employer to see that every reel is in the best possible physical condition before it goes on the screen, thereby preventing any possibility of an accident occurring during the show. We are not suggesting this as a regular practice, or anything of that nature, but wish to point out the fact that there will be times, occasionally, when we are forced to ship films on very short notice, which prevents their receiving proper inspection before leaving our office. This is particularly true of the Mexican shipments. Again assuring you that your courtesy and consideration in this matter has been greatly appreciated, and with best wishes for a prosperous new year, we are, Very truly yours, General Film Company."

To this I replied:

General Film Company, 738 S. Olive Street, Los Angeles, California. Gentlemen: Am in receipt of yours of Jan. 3 and must again request that you remit the sum of \$2.50 due me for services rendered to YOU in the repairing of your film. I agree with you that the operator should be much interested in his employers' business and success, but that has nothing to do with his being interested in reducing overhead expenses of the film exchange by doing its film inspection and repairing for nothing. The operator is paid to project pictures, not to act as film exchange inspector! Our manager (and all other theater managers) pays for films in good physical condition, and you know that as well as do I. * * * If my price don't suit you, why just remember that I did not ask for the job and did not want it.

This operator had written the Los Angeles exchange quite some time previously, telling them their films were reaching the theater in very bad condition and warning the exchange that unless it was stopped his charge for inspecting and repairing them would be \$1 per hour. This charge is high, yes, but as he says, he did not ask for the job and warned them of the price. Therefore the exchange has no kick coming. The letter of the exchange manager to the operator springs the old, moth-eaten, run-down-at-the-heel, frayed and frazzled line of bull with which we are by now all quite well acquainted. If you had not the opportunity for inspection you saved just that much in inspectors' wages. Did you not, Mr. Exchange Manager? Well, then, the very least you could have done would have been to have sent the operator whatever the saving was. Isn't that a fact? Didn't do it, Mr. Make-An-Honest-Penny, did you? Instead you wrote the operator (after he had put in a bill. Didn't even bother to write him until then, be it noted) a nice soft-soapy letter, telling him how he should love his employer so well that he would be almost tickled to death to do YOUR work for nothing. Fine! Finer!!! Finest!!! Do your film inspectors love you so extremely well that they rush down every

day, do your film inspecting and refuse pay for it? You, Mr. Exchange Manager, say the films go out in poor condition only occasionally, or words to that effect. But the operator tells a very different tale. When, on these "few occasions" the films go out in bad condition, I suppose you are so much interested in the success of your customer's business that you notify him of the condition of the films and make a rebate of your charge, don't you? You play strong on the operator's loyalty to and interest in the theater manager or exhibitor. How about your loyalty to and interest in him, huh? I'm asking questions, Mr. Los Angeles Exchange Manager. Suppose you get right up on your hind feet and answer? And remember, when you do it, that I'm past master in the art of analyzing answers made up of gentleman cow.

As I said in the first place, I do not believe the General Film Company agrees with your method of doing business. I know they certainly did not a short time ago, and I do not believe they have changed. I am getting real tired of the type of exchange manager who, while insisting that loyalty to the employers' interests should oblige the operator to do his, the exchange manager's, work gratis, is perfectly willing to collect from the exhibitor full price for films not in the condition the exhibitors' contract presumes them to be. Talk to this type of exchange manager about making a suitable reduction in price of service when service is shipped in other than the physical condition it should be, and he would pretty nearly have hydrophobia; but he calmly says to the operator receiving his stuff, "be loyal to your employer and do a lot of work for me gratis, so that my junk can be used, and I may collect full price therefor."

Worth Investigation. Sounds Reasonable.

Edward Hitchcock, Plainsville, Ohio, says:

Have always had more or less doubt as to what a perfectly balanced shutter should be, so when I wrote, setting forth the plan described in the issue of Feb. 9, I used in designing the shutter I am at present using, I perhaps did not make the matter as clear as I might. My idea is to make the main blade just wide enough to avoid travel ghost under the local condition, in my case 75 degrees, and the opening on either side of the main blade 60 degrees, each interrupter blade 60 degrees and the remaining opening whatever it would be, in my case 45 degrees, but dependent in each individual case upon the necessary main blade width. This seems to be to be better than making the three openings and interrupters of equal width (It is not, if the local condition be such that they can be of equal width and still avoid travel ghost?—Ed.). I got the idea from the experiments set forth, and the shutter shown in Dec. 15 issue, the experiments being made at the Simplex factory. Of course my own shutter is not proportioned the same as is the one there shown, for the very simple reason that I did not require such a wide main blade. Would not a shutter made after this fashion fit in most places?

I am inclined to believe it would. I may be in error, but it seems to me you have dug out the underlying idea contained in the shutter shown in Dec. 15 issue, and have advanced a proposition which is of value. I would suggest that operators try out this plan. The real test would be as follows. With a given light value at the arc, try the present shutter without any film in the machine. Observe at exactly what speed flicker entirely disappears. Then construct a paste-board shutter blade, as per brother Hitchcock's plan, and make the same test. If flicker disappears at lower speed with the new shutter than with the old, then the new one is best. You might then proceed a step further and compare percentages of light cut by the two shutters. Please report results to this department.

Non-Intermittent Projection.

Recently the editor gave up valuable time to witness the demonstration of another non-intermittent movement projector. The demonstration was not a success. The projection of an image from a steadily moving film is a tremendously delicate proceeding. It requires the superimposing of two photographs, both in motion, at a point usually not less than fifty and often one hundred feet distant, and it must be done so accurately that definition will remain unimpaired. To the practical operator it is given to know something of the extreme difficulty of such a performance. Very many schemes have been tried, but up to this time none have succeeded. The inventor of the machine in question insists that while the demonstration was not successful, he has the problem solved. As to that, I shall believe when I see a commercially perfect picture projected, and not before.

Feaster Non-Rewind.

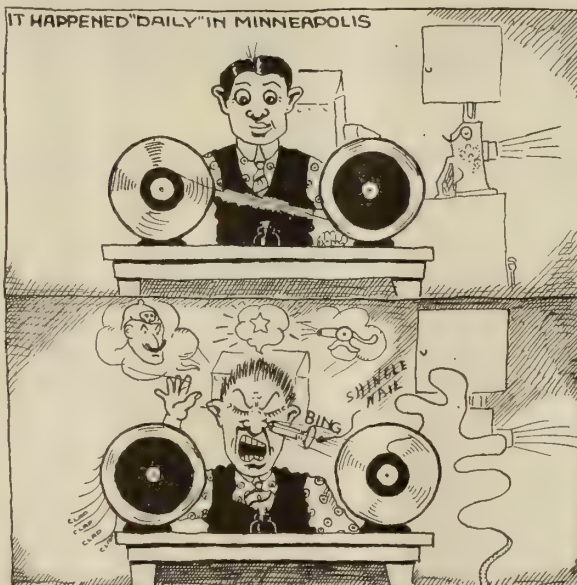
By the way, what has become of the Feaster non-rewind? It is a shame if through poor business management such a really valuable adjunct to the industry has been allowed to die. The Feaster was one of the inventions to which this department could and did give its unqualified and enthusiastic endorsement. Unfortunately, however, those in charge tried to market it at three or four times what it should have sold for. Very naturally they failed. I firmly believe that particular device could be made and sold at a good profit for not to exceed seventy-five dollars for two and maybe for as little as twenty-five dollars each; or at least that was my opinion at that time. It perhaps could not be done now. Be that as it may, however, the device was of genuine value. It really did do away with rewinding, except once at the beginning of a new show. The Feaster is illustrated and described in the handbook, page 318. I would like to know who has the matter in hand at this time.

From Minneapolis.

F. S. Rogers, Minneapolis, Minn., sends in a cartoon, and says:

Inclosed find cartoon illustrative of an accident which happened to one of our men here recently. It shows that Brother

Daily "got the point"! Conditions as pertaining to the business here in Minneapolis are pretty good all around. I heard your lecture when you were here, and felt I was about as poor an operator as could well be found when you got through pointing out my faults and weak spots. I am now studying hard. Have the latest edition of the Handbook, and it won't accumulate cobwebs from disuse. Next time you visit us I intend being able to answer at least some of the questions you propound instead of sitting like a bump on a log, inwardly blushing for my ignor-



MINNEAPOLIS, MINN.
JANUARY 15/18
MR. HICK OPERATOR: AM WILLING
TO FORGIVE YOU FOR NOT PUTTING
ON THE LEADERS AND TAIL PIECES BUT
YOU! (*?)—I CARPENTER IF YOU
WERE WITHIN REACH I
WOULD IMPRESS UPON YOUR
ALLEGED MIND THE FACT THAT
SPlicing A FILM IS DIFFERENT
FROM SHINGLING A HOUSE,
AND I'D DO IT EFFECTIVELY
TOO!! RAY R DAILY—R

ance. Have been working as an operator for five years, and find that I have not even made a good start toward perfecting myself in my chosen calling. With the help of your Handbook, the projection department, and hard study, however, I intend to go to the top.

Good! That's the dope, Brother Rogers. It is a cold blooded fact that mighty few things really worth while can be had in this vale of sorrow without hard work. When the time comes that operators in general get into your frame of mind, and start digging for real knowledge, then will projection be respected as a profession. I see Brother Daily "got the point" of the shingle nail all right. I wonder if he also "got the point" (which I tried to impress upon all of you) that rapid rewinding is bad. It is always bad for the film. This time it seems to have been bad for his nose. But, of course, the presence of the nail in the film was an outrage on the film. If it had only been Daily's nose that suffered I would be tempted to say, "Good! Served him right for rewinding at racehorse speed." But his nose only got injured once, whereas the film gets damaged every time it is shot through a re-winder at excessive speed. My compliments to friend Rogers. Any time I can aid you just say the word.

Projection Experience

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Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, \$1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

The Speed of a Lens.

THE speed of a lens depends upon the amount of light it passes and is measured by the ratio of its effective aperture to the focal length, for instance, a lens with the speed of F.4 has an aperture or diameter of glass surface length equal to $\frac{1}{4}$ of its focal length. The larger the aperture in proportion to the focus the greater the speed. Great speed can only be had at the sacrifice of other qualities, such as depth of focus, covering power and angle of view.

Inasmuch as the focus of a lens increases when focusing nearby objects, whereas the diameter of the effective opening remains the same, it follows that at short distances lenses work at less speed than which they are listed for. For instance, when copying in natural size, a lens listed at F.8 operates only at a speed of F.16 requiring four times the exposure of an effective opening of F.8.

Covering Power.

Covering power is the ability to evenly illuminate and define an image over its entire circle illumination.

Depth of Field.

This is also termed depth of focus and expresses the range within which a lens will reproduce near and distant objects sufficiently sharp upon a negative. Theoretically a lens can only image sharply upon a negative object lying in one plane in front of a lens. When objects are found at different distances which appear sharp, it is because the eye is unable to discover the slight unsharpness. The depth of field depends upon the relation between the focal length and the opening of the aperture. Increase of two lenses of the same speed but of unequal focal length, the one of the shorter focal length will have the greater depth. Of two lenses of equal focal length but different speeds, the slower one will have the greater depth, but if both are stopped down to the same aperture, the depth will be equal.

Table of Depth of Focus.

(For 50 mm. or 2-inch lens figured for circle of confusion of $\frac{1}{500}$ of an inch. Table calculated by M. W. Hall.)

Stop.	Foreground.	Point of focus.	Farpoint.
F.3.5	10	12 $\frac{1}{2}$	18
	12	16	24
	14	20	34
	16	24	48
	18	28	68
F.4	24	48	Inf.
	10	13	19
	12	17	29
	14	22	46
	16	26	68
F.4.5	18	31	136
	21	42	Inf.
	10	14	22
	12	17	30
	14	22	52
F.5.6	16	28	102
	18	38	Inf.
	6	7 $\frac{1}{2}$	9
	8	11	18
	10	15 $\frac{1}{2}$	37
F.8	12	21	84
	14	28	Inf.
	6	8 $\frac{1}{2}$	14
	8	13	34
	9	16	67
F.11	10	19	Inf.
	10 $\frac{1}{2}$	21	Inf.
	5	7 $\frac{1}{2}$	15
	6	10	30
	7 $\frac{1}{2}$	15	Inf.

The Rate of Fixation.

The subject of fixation is one which has probably received less scientific attention than the other processes of photography and, as for that, is one also to which the practical worker gives least attention. A developed film is left to work out its own salvation, with no fear or trembling by the photographer as to the possibility of uncertainty of result.

Hypo, we must say, is an agent which works well without much supervision. But fixation is really deserving of more attention than it usually gets, and we are glad to note the publication in the pages of our contemporary, *American Photography*, of an interesting and useful paper, "On the Rate of Fixation," by A. W. Warwick, where the author calls attention to the fact that a constant fraction of silver bromide is dissolved by the fixing bath at every moment of time, so that if this fraction be known, we may calculate the progress of fixation in a determined time. Mr. Warwick employs a 20 per cent. bath of hypo at a temperature of 65 per cent., and finds the fraction is one-half every two minutes. That is, at the end of every two minutes one-half is left, and at four minutes, one-quarter; until at the end of twelve minutes (twice the time necessary to clear the plate) only 1-64 of the original amount remains in the film.

Mr. Warwick considers that the question of temperature might be practically ignored and that 65 per cent. Fabr. is normal, the usual temperature used in fixation, but our experiences lead us to think that in practice this "normal" is not generally followed. There is considerable indifference among workers as to the temperature of the fixing bath, and there must be a variation dependent upon temperature.

A bath of 40 per cent. strength is the most rapid in action. A weaker bath, or one stronger, does not work as effectively, as we know from practice. The explanation of the tardiness of a concentrated hypo bath, given by the author, is that the molecular union between the hypo salt and the water of solution acts in retarding the ability of the hypo for taking up the silver salt. This might be the case, no doubt, in saturated solution of hypo, but not in the usually used strength of solution. When the hypo is too concentrated, it crystallizes upon the surface of the film and hence makes the fixing solution really too weak in hypo content for fixation. We really have a very weak solution in our bath. It has been found that softened gelatine absorbs weak hypo solution, but gives up its water to a strong solution, hence in the film the water is abstracted and but little of the hypo appropriated from the strong solution.

Spots on Film Caused by Aluminum Dust.

Dark spots on a sample of motion picture film submitted to the Kodak Research Laboratory showed a central dark nucleus surrounded by a white incrustation (visible on the surface by reflected light) which in turn was surrounded by a ring of fog, with or without a tail. In some cases the tail was very pronounced and was generally about $\frac{1}{4}$ inch long. From the behavior of the incrustation towards acids the presence of aluminum was suspected; and it was found possible to duplicate the spots by allowing freshly scraped aluminum filings to fall onto a piece of moistened film; after allowing this to stand for a short time the film was developed, fixed, washed and dried in the regular way. It seemed most probable that the dust particles had access to the film in the camera, and on examining a number of motion picture cameras, particles of aluminum dust were found inside them. The importance of keeping the camera free from such dust is therefore apparent.

A Handy Exposure Record.

While a trifle late in appearing, the 1918 "Welcome" Photographic Record and Diary maintains the standard set for it long ago. The new edition is brought right up-to-the-minute and completely rewritten.

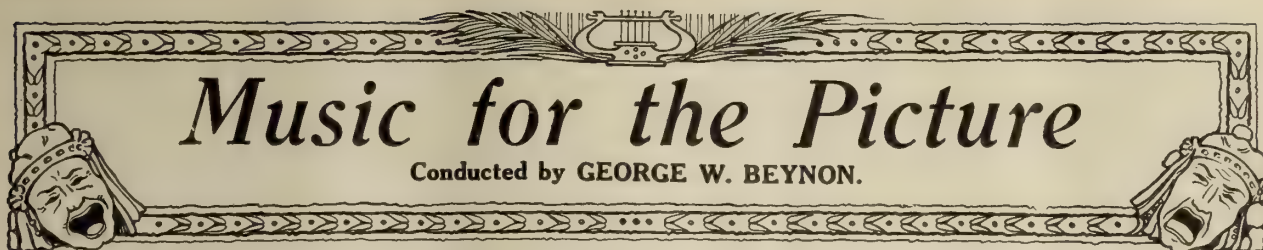
We note that only plates and papers manufactured in the United States, Great Britain or other of the allied countries are given in the list of plate speeds.

The little mechanical calculator fixed to the back cover really does tell the correct exposure by one turn of one scale, and that alone is worth the fifty cents for which the book is sold.

American Annual of Photography.

Naturally, the war has interfered considerably with photography, and the restrictions imposed hampered the work of pictorialists. Nevertheless, we get as usual the American Annual of Photography with no perceptible falling-off in the interesting matter of previous issues, not subject to the same impediments. Of course, we miss the papers from foreign contributors, but the American writers present subject-matter of pertinent interest and particular value. The Annual contains also its usual excellent illustrations.

American Annual of Photography for 1918. Price, paper, \$1.25; cloth, \$1.75. George Murphy, Inc., sales agents, 57 East Ninth street, New York, N. Y.



Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column \$1.00.

Demand the Best in Cue Sheets.

TODAY nearly every producer of any consequence is giving musical service to his exhibitors in the form of cue sheets. Once in a while specially written score is provided and duly appreciated, but in view of the many releases and the result "Eleventh Hour" rush to get them out cue sheets have proved more feasible. The day will come and is fast approaching when no feature picture will be released without a score to further portray the gamut of emotions in the silent drama.

With few exceptions the producers do not understand music sufficiently to pass criticism. They procure a musician whom they believe, through hearsay or good repute, to be the man most capable of taking care of this most important branch of present day film service, and turn the entire work over to him without supervision. Some have been most fortunate in their selection, and the benefits derived are shown by added box office receipts to the exhibitor and increased bookings to the exchange. Others less fortunate have continued to give inadequately a service which they believed to be the best, but which actually proved to be a travesty of the picture rather than a portrayal. Moreover, some recognized musicians have essayed this work, and like the proverbial "new broom" swept clean at the start only to slump into a well beaten rut, as their new born enthusiasm waned. Consequently we find their cue sheets pretty much the same for every picture they review. Same numbers, same variety, same manner of handling cues, same quantity, and same quality throughout.

There is a strong tendency on the part of exhibitors to refrain from being classed "a knocker"—this is a laudable stand. Since he has to "kick" and fight for almost everything pertaining to his picture theater before he gets it, and, as yet, music does not take precedence over Advertising, Publicity, Lighting, Ventilation, Projection, etc., he feels that he can blame the leader, and let it go at that.

This is gravely unjust to the leader, and equally unfair to the producer. Besides, it does not show a brotherly spirit toward your neighbor who may be a sufferer also. The leader must perforce continue to use the badly suggested music, the producer is kept in ignorance regarding the service for which he is paying, your fellow exhibitor continues to suffer, while the person responsible for the trouble blissfully draws his stipend for careless and slovenly work. Producers will welcome a "kick," and be more than pleased if you can constructively criticize the cue sheets. Ask your leader what suggestions he has to offer, and embody these in your letter. You will be surprised at the quick results obtained, for the producer of to-day has his ear to the ground, and is really anxious to adjust and correct reasonable "kicks."

A few of the flagrant faults of cue sheets might be mentioned and prove a guide to you in your judgment. In the first place, where you find one that suggests music almost exclusively from one publishing house you can gamble that the writer is either subsidized, or is, possibly, only familiar with that particular brand of music. No single publisher has a library comprehensive enough to fill the demands of the picture industry. The smaller the library, the more frequent will be the repetition of numbers. Certain publishing houses are issuing cue sheets of their own, with the object of obtaining a lucrative avenue of sales. This is bound to have a baleful influence upon the cue sheet, and becomes a means to an end without accomplishing its mission. The suggested numbers will not be selected for their suitability, but for pushing the sales of their own publications.

No good cue sheet should contain more than two or three so-called "photoplay numbers." If these are used to any degree of frequency they become monotonous and meaningless. There are occasions where they are absolutely essential, and fit the scene beautifully, especially dramatic tension stuff of which there is little to be obtained elsewhere. But when these "Photoplay Series" are forced into every situation their true value is lost, and it is made most difficult for an up-to-date leader to substitute something that will fit.

Many writers of cue sheets have their "pet" numbers, which are the "old stand-bys" found in every musical suggestion sheet. There is no gainsaying the fact that in the majority of cases these are real live selections, but, because of too frequent use, die a natural death. Beware of "pet" music, and caution your leader lest he, too, take it into his bosom and nurse it as his "pet." You can be assured that it will find little favor with the audience if they play it every week.

Suggested numbers must be in the atmosphere of the picture. If it be Oriental, and only three Oriental numbers are found in the cue sheet, there is something wrong with the brain of the compiler. At the same time it is just as erroneous to quote Oriental music for atmosphere that has nothing of the Orient in it. When a number is mis-suggested it becomes evident that one of two things has occurred,

either the writer did not see the scene and his assistant misgilded him, or he has never heard the number in question, and is judging it by the tempo or the name. Yet once in a while one finds a number such as "An Indian Legend," Baron, which in very name signifies the Orient, suggested for a placid scene laid in "dear old England—Bah, Jove!" A case of this kind is beyond comprehension.

Too many numbers spoil a musical setting; contrawise, too few. When this happens the orchestra leader is hard put to it to add sufficient music to obviate the repetition of each number. Of the two faults, the former contains the lesser evil.

Cue sheets that repeat more than one number (as the THEME) are neither practical or feasible in small combinations. Cue sheets are specifically intended to benefit the smaller exhibitor, and thus one containing two, three, four, five or more numbers which are repeated is defeating its own purpose. In some cases where the compiler is a practical musician and takes thought for the "turns" a selection can be repeated. For example, No. 16 is "Ave Maria," Gounod, then the THEME is played as No. 17. Now, because the Gounod number is open in front of them the players would have no difficulty in repeating it as No. 18. If desirable, the picture can be closed with the opening selection, as it simply means one "turn" back to the beginning. Thus No. 1 can be repeated as No. 38, the last number.

There are no tricks or professional secrets in the preparing of cue sheets. It requires brains, a wide knowledge of musical literature, a deductive mind, and a keen insight to the practical needs of the average exhibitor. These are the attributes and qualifications which the producer believes he is buying. If they are not represented in the service he is providing for you tell him about it, and there will be no question about his attitude in the matter.

Nazimova Music at the Lyric.

"Revelation," a superb photoplay now running at the Lyric, contains some wonderful opportunities for good music, and Mr. George Rubinstein, who set the music, has not allowed all of them to slip by. He has many beautiful selections most appropriately fitted, but we cannot understand why he opens the picture with a Spanish number, as the location is in France and the scene, a cafe. The natural supposition would prevail in the minds of the audience that they were about to view a picture holding Spanish atmosphere. Just as the prelude or overture to an opera is indicative of what is to follow so should the first selection be symbolic of the anticipated atmosphere. As the music continued through the dance we guessed that it pertained thereto, but even that predication was wrong, for it happened to be a Grecian Classic and could not possibly be mistaken for a Spanish fandango.

Three minutes of studio scene showing Nazimova posing as "Salome" with no "Salome" music thereto; monks in the cloister and no religious music; the salutation of Napoleon and nothing patriotic; the American flag discovered and saluted by the heroine and again nothing to indicate it in the music; all these can be forgiven as oversights or lack of time and because of the fact that there was no attempt at synchrony it would be most difficult to catch these details. But when a title indicating a lapse of time is disregarded, and the same selection continued into the next scene, when change of location occurs and the music changeth not; when a hurry is played where the scene obviously requires a pathetic, one loses this sense of forgiveness, and prefers to err humanly rather than be divine. This music could not, with the greatest possible stretch of imagination, be classed as a score. It is a good musical setting with all the limitations of such. For a theater charging \$1.00 per seat as its top price it is shamefully inadequate.

Two themes are necessary, an Allegretto for the heroine and a Moderato for the American hero.

Suggest—Allegretto, "Chiffonette," by Atherton, or "The Legend of a Rose," by Reynard.

Moderato, "The Land of Dreams," by Driffl, or "Canzonetta," by D'Ambrosia.

You will need bright French stuff for the first five reels, intermezzos, light waltzes and serenades. Note the fight in the studio between the model and Nazimova. This is short, but requires big dramatic treatment. Would suggest "Prelude" from "Romeo and Juliet," by Gounod. For the monks and cloister scenes would suggest "Kamenoi Ostronw," by Rubinstein, while pastoral music is needed during her flight from her former lover. Little dramatic music is necessary throughout the entire picture, but toward the end we are shown a little fighting "at the front," with its attendant dying and suffering soldiers. Hospital scenes also will require pathetics, and the picture should close triumphantly, as the hero and heroine are married at the monastery after she has been decorated with the medal for her bravery. Excerpts from "La Boheme," by Puccini, will fit the studio scenes, and don't forget "Salome" for the posing scene. This picture deserves the best possible musical setting, as it truly is a big feature in every way. Get a viewing before the first performance if possible in order to properly present it.

Music at the Strand.

During the week commencing February 24, Mr. Edel, the genial managing director, provided a musical program that in many respects excelled anything we have heard in some time. The overture alone was well worth price of admission. Mr. Spirecu, wielding the baton for this number—"Scheherazade," by Rimsky-Korsakov—wielded it well. The entire suite was not given, but lost nothing in the cutting because of its beautiful interpretation and wonderful rendition. The Strand Symphony Orchestra merits much praise for even essaying such a work, aside from delivering it in such a facile manner.

Opening the Topical Review we disliked to hear "Onward Christian Soldiers" played with such a fast tempo. It was almost "Jiggy" and took away the inherent dignity of this beautiful march.

Miss Mabel Beddoe sang "The Pipes of Gordan's Men," a song written for and suitable to a baritone. Needless to say it stirred little patriotic fervor. Then followed the scenic. Mr. Carl Eduarde never fails to make his music interesting in the scenic, and this was no exception. A duet for French horn and flute was rendered smoothly and effectively. The big fault was its brevity. Why not have the organist pick it up and finish it with the picture?

The second movement of McDowell's "D Minor Concerto" for piano and orchestra was well played by Mr. Daniel Wolfe. He showed marked technique and, for a first performance, acquitted himself admirably.

Herbert Waterous, the well-known basso, demonstrated that he has lost nothing of that beautiful velvety quality of tone that has made him a favorite for so many years. Especially was it noticeable in his rendition of "Annie Laurie," "Invictus," by Huhn, his first number, had all the necessary "fire," while the interpretation and enunciation left nothing to be desired.

Musical Suggestion Synopsis.

BANDIT AND THE PREACHER, THE (W. H. Productions, Inc.—Five Reels)—Theme A for the Bandit—Dramatic; theme B for the Preacher—Religioso. Suggest for the Bandit "Romance"—Frommel; and for the Preacher, "Love Song"—Fleigler, or "Intermezzo"—Bizet.

This is a typical Western drama of the truly Hart variety. You will need many dramatic numbers, lots of "hurrys" and agitatos, a couple of pathetics, and one amoroso. Cut sheets can be obtained from the W. H. Productions, Inc.

BROADWAY BILL (Yorke Metro—Five Reels)—Theme for the Hero—Moderato. Suggest "Elysian Dreams"—Rinland; "Legend"—Friml, or "Martinique"—Lorraine.

This picture is chock full of love scenes. You will require many sentimental ballads. Note the first fight in the camp, the rescue of the little boy, and provide for these a hurry and agitato, respectively. You will also need a few Pastorale numbers to portray the atmosphere of the great woods. Cue sheets can be obtained from the Metro exchange.

CAVANAUGH OF THE FOREST RANGERS (Blue Ribbon—Five Reels)—Theme for the Hero—Allegretto. Suggest "Canzonetta"—D'Ambrosio; "Idilio"—Lack, or "Intermezzo"—Granados.

Pastorale music in quantities will be needed. Some Western stuff, a few one-steps and fox trots, a couple of pathetics and three hurrys. These, with a filling of bright intermezzos, will play the picture. Cut sheets can be obtained from the Vitagraph exchange.

DADDY'S GIRL (Gold Rooster—Five Reels)—Theme for Baby Osborne—Andante. Suggest "Pleading"—Wood; "Heart's Desire"—Losey, or "Lullaby"—Foley.

Play "Königslieder" opera and choose the balance of setting with a view to light stuff. There is room for a fox trot in the cabaret scene, and "A Day with the Circus"—Lampe, will just suit the miniature circus stunts. Cue sheets can be obtained from the Pathe exchanges.

FLASH OF FATE, THE (Universal—Five Reels)—Theme for Hero—Andante. Suggest "Dialogue"—Meyer Helmund; "Elysium"—Speaks, or "A Little Song"—Erdody.

This is pure melodrama. Many "hurrys" and agitatos are needed. Music typical of the "submerged tenth" will fit beautifully. Cue sheets can be obtained from the Universal exchange.

FORBIDDEN PATH, THE (Fox—Six Reels)—Theme for Nelly—Andante. Suggest "Astarte"—Mildenberg; "Salut D'Amour"—Elgar; "Melodie"—Lederer.

Note organ solo in the first reel when girl plays, followed by Andante music in the second. You will need a fox-trot in the fourth and piano solo in the fifth. The balance of the picture is made up of big situations requiring very heavy music. Cut sheets can be obtained from the Fox exchange.

HER ROYAL HIGHNESS (World—Five Reels)—Theme for the Hero—Moderato. Suggest "Land of Dreams"—Duffl; "Melodie"—Friml, or "Serenade"—Schubert.

Opens with Harvard stuff—use college melodies. French atmosphere follows, requiring a big agitato for the fight in the cafe. An Apache dance can also be used in this part. The remaining footage is taken up with Royalty stuff. "Pomp and Circumstance," by Elgar, would be appropriate, followed by light music. Cue sheet can be obtained from the World exchange.

IT PAYS TO EXERCISE (Paramount Comedy—Two Reels)—No theme. This is a comedy requiring light opera selections, potpourri stuff and the usual one-steps, two-steps and fox trots. No cue sheet available.

LITTLE RED DECIDES (Triangle—Five Reels)—Theme for Boy—Andantino. Suggest "Serenade"—Jeffery; "Tendre Aveu"—Schutt, or "Yesterlove"—Borch.

Dainty stuff is required here with a touch of Western flavor. Some pathetic numbers are needed, and light music will play the picture. Cue sheets can be obtained from the Triangle exchange.

MIDNIGHT TRAIL, THE (Mutual—Five Reels)—Theme—Allegretto. Suggest "Legend of a Rose"—Reynard; "Mignonette"—Friml, or "Idilio"—Lack.

The opening requires a misterioso and dramatic tension. Then fox-trots, one-steps, etc., for almost a reel. There are few dramatic situations, but note the sleep-walking episode and fit it with weird music. Cue sheets can be obtained from the Mutual exchange.

MORAL LAW, THE (Fox—Five Reels)—Theme for Hero—Andante. Suggest "Don Jose Aria" from Carmen; or "Carmena"—Wilson.

Picture begins very Spanish, but light through the first reel. Misteriosos, dramatics and agitatos are required for the second and third, with a "hurry" and galop thrown in for good measure. The fourth part lightens up a bit, requiring serenades and intermezzos, and in the fifth you will need dramatic music entirely. Note the wedding scene and use "Lohengrin"; close with the theme. Cue sheets can be obtained from the Fox exchange.

ONE MORE AMERICAN (Paramount—Five Reels)—Theme for Hero—Andantino and Italian. Suggest "Maria Mari"—di Capua; "O Sole Mio"—di Capua.

The flavor of this music should be largely Italian, mostly light in character. There are some dramatic bits in the second and fourth reels. Have "The Dance of the Marionettes" handy for theater scene. Cue sheet can be obtained from Paramount exchange.

POWERS THAT PREY (Mutual—Five Reels)—Theme for Heroine—Allegretto. Suggest "Babilage"—de Castillo; "Dance of the Moths"—Weidt, or "Caressing Butterfly"—Bartholmy.

This picture has many big moments requiring heavy stuff. You will require many numbers on the romance style, a few agitatos, two big "hurrys" and a strong pathetic. The remainder of the picture requires "trippy" music. Cue sheets can be obtained from the Mutual exchange.

REVELATION (Metro—Seven Reels)—See "Music for 'Revelation'" elsewhere in this department.

RUGGLES OF RED GAP (Essanay—Seven Reels)—Theme A for Holmes—Moderato; theme B for Kate Kenner—Andantino. Suggest for Holmes, "Will You Remember?"—Romberg, or "You're in Love"—Friml; while for Kate Kenner, "The Vampire"—Levy, or "Extase D'Amour"—Roze.

The picture opens in England, turns to Paris and then comes to western America for its atmosphere. Note these locations and play music suitable to the occasion. Light stuff will play the entire production. There are no dramatic situations. Use one-steps, fox-trots, light opera, waltzes and intermezzos. Cue sheets can be obtained from the Perfection Pictures exchange.

SPURS OF SYBIL, THE (World—Five Reels)—Theme for Heroine—Moderato and dainty. Suggest "Bowl of Pansies"—Reynard; "Canzonetta"—Nicode, or "Chiffonette"—Atherton.

There is little drama shown in this feature. It can be played with light music throughout. Cue sheet can be obtained from the World exchange.

UNBELIEVER, THE (Edison—Eight Reels)—Theme for Hero—Moderato. Suggest "Semper Fidelis"—Webb; "At Sunset"—Breuer, or "Cavatina"—Bohm.

This is a war picture of very human interest. Opening with a pastoral religioso, it proceeds to moderato. A pathetic occurs in the first reel when the old German servitor received the news of the death of his son. Marches follow when the marines are drilling. Battle agitatos follow with a misterioso and allegretto in rotation. Dramatic music at the cue, "In the sector," followed by the Belgian National Hymn at T, "Vive la Belgique." Next you will need more battle stuff, some pathetic music, and at the cue T, "Remember Herr Lieutenant," the Prussian National Air. The remainder of the picture requires dramatic and pathetic stuff. Close with the theme. Cue sheets can be obtained from the Perfection Pictures exchange.

Leaders' Service Bureau.

Questions Answered—Suggestions Offered.

Q. In preparing my setting for the pictures, following the suggestions offered in the cue sheets, I find it necessary to bring my orchestra to a full stop before going into the next number, which makes the music sound punk in spots, especially when the scene calls for only a minute or minute and a half of any one special number. What would you suggest to overcome this?

A. There is no way of overcoming the sudden stops if you are forced to use cue sheets, but with a little forethought you so gauge the tempo of the number that you can end at a cadence and the change will be less noticeable from the standpoint of the audience.

Q. I am a leader of a small orchestra in a small town. Frequently, some of the natives who have gone to New York and returned come to me and ask me to play "Jazz," or to "Jazz" some of the "Rags." I don't know exactly what they mean. Maybe you can help me.

A. Recently in the restaurants of the East, a new combination of instruments have been used to play dance music. An orchestra, comprising piano, violin or clarinet, cornet, trombone or saxophone and drums, blares out ragtime music and goes under the name of "a jazz band." This instrumentation is not effective for pictures and would drive your patrons away if attempted.

Q. What do you think of the idea of playing selections throughout a reel? Take, for instance, "The Fortune Teller"; this selection provides a number of movements and some very popular numbers, such as The Gypsy Love Song. I find the patrons of this theater rather like the selections from the light operas, although the music is not always appropriate to the picture.

A. Many of the best theaters follow this idea in the fitting of light comedies, or comedy dramas, and find it meets with much success. Do not try it for the feature.

Screen Star in Unique Role

Miss Valentine Grant Does Missionary Work Among Uncle Sam's Wounded Soldiers and Prisoners.

MISS VIRGINIA GRANT, associated with Sidney Olcott Films, has a serious side to her nature of which her friends know but little. It was by accident the writer learned the facts and drew from his unsuspecting victim material for a story of more than passing interest.

We had been down Pennsylvania way as the guests of Mr. Rothapfel. The trip had been quite strenuous, and our host was lost in the land of dreams, Florence Turner slept the sleep of innocence, and Sidney Olcott had tied himself in a double bowknot on a seat. The rest of the party were draped around the car in various positions, lost to the world and its troubles, so that only Miss Grant and myself were left to keep watch and ward over the destinies of nations. A chance remark in course of conversation set me boring for "story" oil, with the following result:

Miss Grant works hard, as is proved by her screen renditions, but between times she has literally become the Little Mother to the hundreds of Uncle Sam's military prisoners who are confined in the round building on Governors Island, opposite Battery Park, and to the inmates of the military hospital, also on Governors Island.

Miss Grant first became interested in Uncle Sam's boys on Governors Island while studying for grand opera, which line of artistic endeavor she was following zealously and with excellent chances for success when Sidney Olcott enticed her away to the screen. Her stories of the deadly loneliness of the ancient round building, with its hundreds of unfortunates confined so near the Great White Way that the reflection of its lights upon the sky may be seen at night through the narrow, barred windows in the weather-beaten walls, yet so utterly out of the reach of its inmates that it might as well be at the antipodes, can but make one realize how beloved by the unfortunates will be that one who brings to them a bit of cheer from the outer world and breaks for them the deadly monotony.

Miss Grant has spent many days in the old prison and in the hospital of Governors Island. In fact, she is still a regular weekly visitor at the hospital. She has interested others, and has on many occasions induced artists to go over to the prison and hospital and give entertainments to the inmates; also she has secured for them, or has been instrumental in securing for them, high-class motion pictures. She is known to the prisoners and to the hospital inmates as Little Mother, and is today the only woman who can, in these war times, secure admission to the federal prison on demands and get interview with any individual prisoner.

F. H. R.

Great Government Plant Needs Theater

New City of Cauffiel, Near Nashville, Tenn., Will Soon House 40,000 Workers in Great Factories.

THE town of Cauffiel, at Hadley's Bend, twelve miles from Nashville, Tenn., has been established, and building work has begun in an active manner. The new town springs up as a result of the Government's great powder plant there, and thousands of workers with their families will be housed in the neighborhood.

Recent reports from Washington indicate that it is now the plan of the Government also to locate acid and dye plants on the Government property, and options on approximately 1,000 acres have been secured in addition to the 2,500 already bought. The stupendous figures of \$250,000,000 have been unofficially quoted by representatives of the Government in Washington as being the total amount of the appropriation for the combined Government plants. Under the new arrangement approximately 40,000 out-of-town workers will be brought into the Nashville district.

While at first it was planned to house all the men in Nashville, the facilities in this city were soon found to be inadequate, and the new town was established.

Nashville theaters are feeling the benefits of the influx of powder plant employees, who journey to Nashville each night by the thousands, by railroad and interurban, on the way to their various homes here, in addition to a large number living at the Bend and coming to the city for recreation and amusement. At first it was thought that no business enterprises would be permitted near the powder mills, but recent developments permit of theaters being run at the Bend. In fact, it is especially urged that adequate amusement features be provided.

Moving picture men are planning to put at least two shows on the grounds within a short time, with a possibility of more.

Many Sales of St. Louis Theaters

Spring Cleaning and the Draft Responsible for Changes of Ownership of Amusement Enterprises.

SPRING housecleaning and the draft has resulted in a number of theater sales, transfers and closings in the last week in St. Louis, with many more still to be made in the near future. Three of the largest houses in the city have been affected by the draft, their managers and owners being young men who have been most successful in exhibiting here, but who are now either with or on their way to join the American forces.

Christopher Zotos, who operates one of the largest and most successful of the downtown houses, created quite a stir during the week when he offered the Broadway for sale. Inquirers were told that Mr. Zotos was ordered to camp, being in the last contingent of the first quota from this city. There was a rush of prospective buyers for the house, and it will probably go to Dr. Fred Demko, who already owns the Shenandoah theater, but who is said to have resolved to open a string of new houses.

The Peerless theater, 1900 Broadway, is also having a dubious existence temporarily through the draft call of Manager L. M. Martin, who found it necessary to make a hurried disposition of his house.

Manager Spiros Slouris of the Pageant theater is in uniform and about to get into actual service. The Pageant is one of the largest west end houses, and is being managed temporarily by Mr. Slouris' brother, who already has two theaters to look after.

Henry James has bought the Comet Picture House from the Zimmerman-Pohlman interests, owners also of the Mutoscope. The Pohlman-Zimmerman company is said to be dickering for two new theaters in a new section of the city. They have built up neighborhoods around their houses in the last fifteen years, having been among the pioneer exhibitors of the city. Edward Pohlman is secretary of the Exhibitors' League.

Metro Director Marries Actress

David Belasco Gives Away Bride, Mrs. Mildred Dean—Harry L. Franklin Is the Bridegroom.

HARRY L. FRANKLIN, one of the directing staff of Metro Pictures Corporation, was married to Mrs. Mildred Dean February 27, at the home of Mr. and Mrs. Edwin Carewe, New York City. David Belasco gave the bride in marriage. Mrs. Dean was the widow of the late W. J. Dean, who was Mr. Belasco's stage manager for many years.

Mr. Carewe, a prominent Metro director with whom Mr. Franklin has long been associated, was the bridegroom's best man. The ceremony was performed by the Rev. Dr. Tintner. Mr. and Mrs. Carewe were hosts at a wedding dinner of ten covers, the other guests being Maxwell Karger, Metro's studio supervisor, and Mrs. Karger, Finis Fox, Mr. Carewe's associate director, and Mrs. Fox, Mrs. Walton Bradford and Miss Lillian West. Mr. Belasco and Miss Louise Galloway were obliged to leave early.

After the dinner the guests attended the performance at the Belasco theater, where the bride is playing in "Polly With a Past." Later Mr. and Mrs. Karger were hosts at a supper-dance at the Claridge, at which other guests joined the party.

ABEL BACK AT SELECT HEADQUARTERS.

Sydney E. Abel, executive office representative for Select, has just wound up a three months' tour of the principal branches of that company. Mr. Abel reports general conditions are not only assuming a normal state, but in many localities are even better than they have been for some months.

"Those exhibitors," says he, "who have anticipated for the future and are conducting their theaters on a scale proportionate with the great growth of the film industry are not complaining or crying poverty. They are sawing wood and taking advantage of every opportunity. They show the best pictures purchasable and charge an admission price commensurate with the value and quality of such productions."

PROJECTION ASSOCIATION ELECTS OFFICERS.

The National Projection Association, of the Bronx, New York, has elected the following officers for the coming year: Frank S. Pircher, president; Morris J. Rotten, vice president; Edmond McR. Benkeim, recording and corresponding secretary; Harry Levine and Marcus Rattiner, trustees; Frank Pezzello, sergeant-at-arms. The association is in healthy condition and is very active.

Goldwyn Announces Foreign Alliances

John Olsen & Co. to Distribute Its Product in Sweden, Norway and Denmark.

GOLDWYN has lost no time in arranging the distribution of Goldwyn Pictures in all of the world's habitable places. During the week distribution contracts have been signed with John Olsen & Co., the great cinema firm of Scandinavia, for the releasing of Goldwyn Pictures in Sweden, Norway and Denmark. The Olsen organization has its headquarters in Copenhagen, dominating the northern European lands.

Similar contracts are about to be signed with other large organizations for the distribution of Goldwyn Pictures in Italy, Spain and France. In its present state Russia's disorganization has brought the film industry to a standstill in that country. Until the end of the war Goldwyn's only open spots will be the lands of the Teutonic allies and Russia.

Distribution contracts have also been signed with the Co-operative Film Corporation of New York for the releasing of its productions in Chile, Bolivia, Peru and Ecuador. This organization controls a number of the leading and largest theaters in those four South American countries. These contracts were signed through Arthur Ziehm, of Goldwyn's export department.

That Goldwyn is becoming increasingly active in reaching out for the world markets, as well as for the expansion of its North American business, is indicated by the fact that within three weeks it has announced the consummation of plans for releasing its productions in Australia, through J. C. Williamson Films, Ltd.; in New Zealand and Tasmania, through the New Zealand Picture Supplies, Ltd.; in South Africa, through the all-important South African Film Trust; for India and Burmah, through K. D. & Brothers; for Argentine Republic and Uruguay, through Messrs. Saenz & Gonzalez; for Porto Rico and San Domingo, through Agencia General Cinematografica.

Carlos, Fox Right Hand Man

EVERY captain of industry has a right-hand man—a substitute for himself—upon whom he leans in time of stress and upon whom he absolutely depends to lighten his own labors. Abraham Carlos has been that man for William Fox. "Personal representative" is the modest title bestowed upon Mr. Carlos, who has followed the fortunes of his chief through all his motion picture vicissitudes and successes.

Mr. Carlos became identified with William Fox when the latter first interested himself in the motion picture industry.



Abraham Carlos.

This was back in 1908 during the days "down in Fourteenth Street," when Mr. Fox was at the head of the Greater New York Film Exchange.

All through the long legal fight waged by William Fox against the General Film Company, Mr. Carlos worked with his chief. When Mr. Fox and his associates organized the Box Office Attractions Company and began the making of pictures Carlos continued with his chief. Here Mr. Carlos demonstrated his remarkable ability as an organizer. The present Fox Film Corporation was evolved from the old Box Office Attraction Company.

Mr. Carlos occupies a unique position. Time and again he has demonstrated his ability not only to supervise

the production of pictures but to get out and sell them after they are made. Mr. Carlos was entrusted by Mr. Fox with the supervision of the making of "A Daughter of the Gods" with Annette Kellermann, in Jamaica, and it was upon his

reports that William Fox, the controller of the bank roll, had to depend.

Mr. Fox commissioned Mr. Carlos as his personal representative to go to Hollywood and there plan and build a complete studio plant. This was early in 1916. He completed the task and then took entire charge of production.

Early this year Mr. Carlos returned to New York, where he is engaged in further strengthening the sales organization of the Fox Film Corporation.

Powers Talks to Advertising Men

Association Pledges Support to War Camp Committee—J. C. Graham Talks of English Methods.

THE spirit with which the motion picture industry is taking hold of the opportunity to do its "bit" in connection with the entertainment of the American soldiers in the training camps was illustrated at a meeting of the American Motion Picture Advertisers, held at Keen's Chop House on Thursday, February 21. Patrick A. Powers, chairman of the War Camp Motion Picture Committee of the industry, which has been invited by Raymond B. Fosdick, chairman of the Army and Navy Training Camps Commissions, to co-operate with it in providing pictures for the camps through the various agencies engaged in furnishing entertainment for the soldiers and sailors, was present upon invitation, and described in a general way the plan whereby the industry is to share in putting the nation's fighting forces "over the top" in a winning mood. Co-operation of all to this end was the message which Mr. Powers gave to the advertisers' association, which passed a resolution pledging its aid.

J. C. Graham, London representative of the Famous Players-Lasky Company, described motion picture conditions in western Europe. He said that the British army cantonments had been supplied with motion pictures through army officers familiar with motion pictures appointed to take charge of the work of distribution.

GERARD PICTURE AT KNICKERBOCKER THEATER.

Sunday, March 10, will mark the opening of "My Four Years in Germany" at the Knickerbocker theater, New York. This production, approximately ten reels in length, is based upon Ambassador Gerard's book of the same title, and it is



Scene from "My Four Years in Germany"

announced that, should his health permit, as he is now convalescent, he may be present at the initial performance. A number of guests prominent in military, naval, and civil life have also been invited.

A large orchestra will interpret special music, which has been written for this picture by Hugo Reisenfeld, Musical Director of the Rialto and Rivoli theaters.

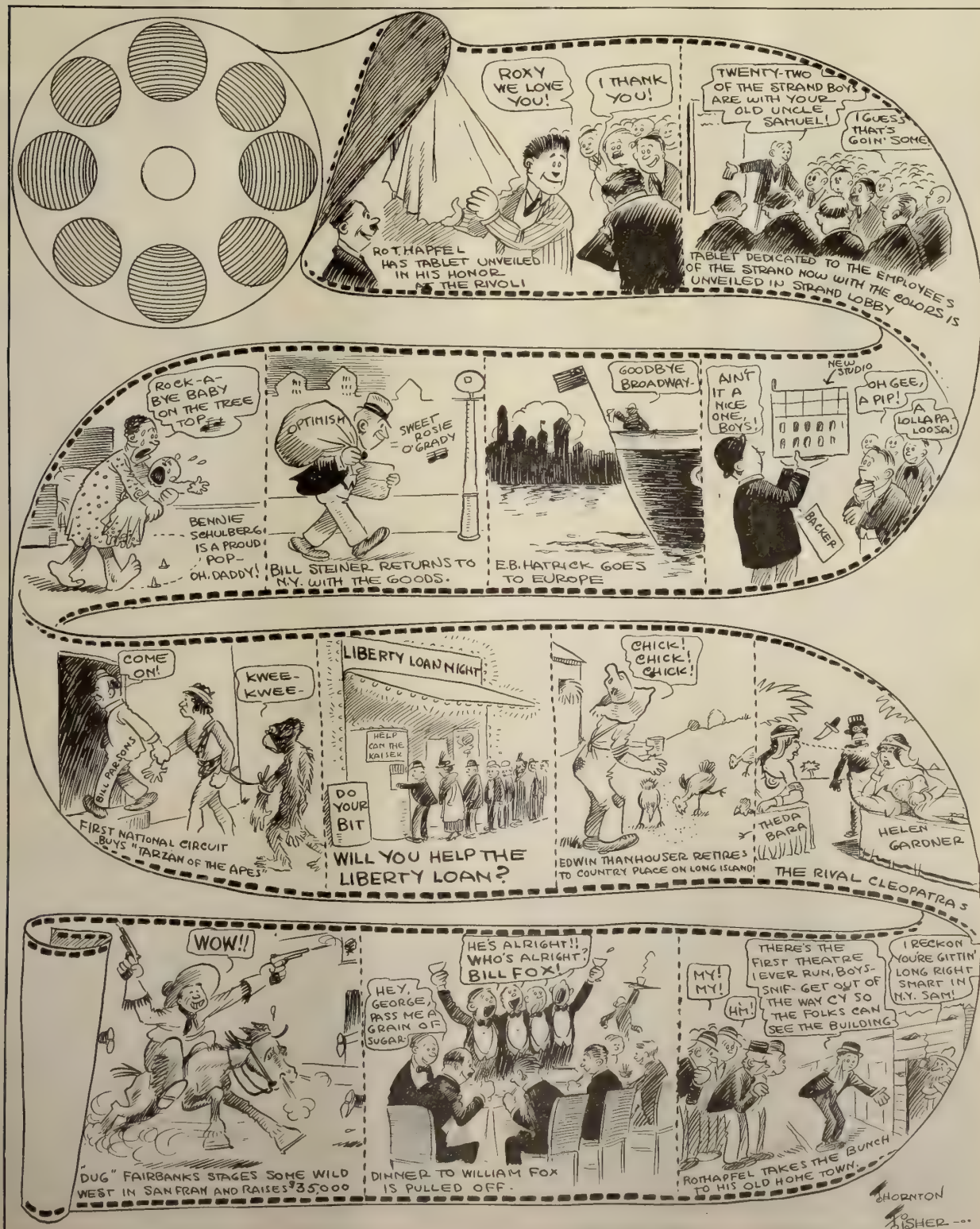
The adaptation of "My Four Years in Germany" for the screen was made by Charles A. Logue, and William Nigh directed the production.

DANIEL FROHMAN STILL WITH FAMOUS PLAYERS.

On Sunday, February 24, a New York newspaper was misled into stating that Daniel Frohman had ceased his connection with the Famous Players Film Company. The company states this is an error. Mr. Frohman is not only the vice-president and managing director of that company, but he is also a director in the Famous Players-Lasky corporation. It is only his duties at the studio in the executive department that have ceased.

MOVING PICTURE WORLD

NEWS REEL for FEBRUARY



Prominent Film Men From South America By F. G. Ortega

Bidwell & Larrain, of Chile, Arrive in New York to Establish Film and Equipment Connections

WILLIAM BIDWELL and Luis Larrain, of the firm of Bidwell & Larrain, exhibitors and renters operating in Chile, arrived in New York on February 7 and, after calling at the office of Cine-Mundial—the routine adopted during the past two years by all South American buyers visiting this city—were ready for business.

"The object of our trip," said Mr. Bidwell to a representative of our Spanish edition, "is to study the moving picture business in general with a view to introducing in our country the best photoplays and the most modern projection machinery and theatrical equipment manufactured in the United States."

"The motion picture business in Chile is in a rather undeveloped stage. The public has not yet come to regard the screen as a high class medium of entertainment. It is looked

upon as a simple pastime, and the moving picture theaters are patronized by the public as places in which to idle away a few hours. The principal cause of this, in my opinion, is the ruinous competition prevailing among the South American exporters, that has brought about, as a consequence, the daily change of program and the necessity of buying cheap film in large quantities. Even at the present time, 70% of the film exhibited in Chile is of very poor quality and the stories are selected with an utter disregard for the customs and tastes of our theater-going public."

"When I was in South America, I used to blame the local importers and their agents here and in Europe for this condition, but I can see now that in this matter they have had their hands tied to a great extent. We have only been here a few days, but my partner and I have already realized that there is a lack of practical export knowledge among many manufacturers. Some of the prices asked can only be explained on this assumption. There are producers here who will quote the same price on Chile as on Argentina, without

taking into consideration that Buenos Aires alone has more theaters than all Chile put together and the prevailing admission prices in Argentina are 50% higher than in Chile. Take the case of "Civilization" as an example. The lowest admission price charged in Argentina was the equivalent of 22 cents, while it was shown in Chile at 13 cents.

"Our firm has been established since 1910 and we control and own over twenty-seven theaters in Chile. Owing to the unsettled conditions brought about by the war, the high price of films, the difficulties in getting steamers to carry cargoes of this nature even when paying exorbitant freight rates, and the other causes which I have mentioned, theatrical, the moving picture business in general in Chile is just now passing an acute crisis."

"The production of films in Chile on a large scale is practically impossible for various reasons, the first and foremost being that screen players of ability cannot be procured there. Our company has produced two pictures. 'The Agony of Aranco' and 'The Steel Man,' of about 9,000 feet each, which were very successful throughout the republic."

"We also have a studio and laboratory capable of turning out from five to six thousand feet per day."

"We have brought with us 1,000 feet of negative showing the principal buildings of Santiago, riding exercises by officers of the Chilean army and other interesting views."

"And, finally, you can say for us that our aim is to establish sound business relations direct with the sources of supply. That is what we are here for and it will not be our fault if we fail."

Mr. Bidwell expected to leave for Chile about the end of February. Mr. Larrain, his partner and a retired captain of the Chilean army, will remain in New York for six months more, as he has a government commission to fulfill in relation to the use of moving pictures for educational purposes.



William Bidwell.



Luis Larrain.



Stage of the Chile Film Co., Santiago, Chile.



Scene from "The Agony of Aranco."

Among the Picture Theaters

Oswald & Rantz's Rialto Opened

**New House at Bremerton Begins Its Career Auspiciously—
Seattle Film Men Present—Reception and Supper
Held After Show.**

THE biggest event in Northwest motion picturedom since the opening of the Coliseum theater in Seattle two years ago took place in Bremerton on the evening of February 6, when Oswald & Rantz opened their new Rialto theater. The Rialto has been under construction for about a year, but the labor shortage has made earlier completion impossible. During that time motion picture men of the Northwest have followed the building of the new house with much interest.

A U. S. Navy Yard is located at Bremerton, which is directly across Puget Sound from Seattle. Eugene Oswald and Jack Rantz have operated the Dream theater there for several years. They have been considering building a new house for some time, and when the naval authorities decided last year to use the Bremerton yard as a naval base and to expend a large amount in improving it, the town began to boom so that they decided to build immediately and to build well enough for the future. The new house seats nearly 1,000 and was built at a cost of \$50,000.

The Rialto is constructed of brick covered on the exterior with stucco in natural color. On the facade above the broad marquee are three wide niches in each of which is painted a life size peacock. The interior walls are buff with simple borders of gold, but the furnishings and decorations carry out the color scheme of red and green. The furniture, the carpets, the stage curtain and the draperies at the entrance to the auditorium are red velvet. About half way down the auditorium on each side is a pair of blind French doors curtained in red silk, and again on each side of the stage above a real door is another pair of French doors curtained in green silk. The tiny fountains on each side of the stage are lighted by red and green lights, and one row of the indirect lights stretching across the center of the house throws a red and green glow over the auditorium when the other lights are dimmed. The boxes are in front of the balcony. They are roomy and are furnished with white chairs upholstered in cretonne of a futurist design in green and red. The same color scheme is carried out in the women's retiring room.

As soon as a definite time for opening the Rialto could be determined upon invitations were sent to the managers of the film exchanges and the leading theaters in Seattle to attend the opening and a reception and supper to be given by the managers. Those who accepted the invitation were C. F. Hill, Goldwyn manager; H. G. Rosenbaum, Artcraft-Paramount manager, and Mrs. Rosenbaum; Jas. M. Tally, Vitagraph manager, and Mrs. Tally; F. L. Steffy, Kleine manager; Eugene Levy, manager of the Orpheum theater; Messrs. M. and A. Rosenberg, manager and secretary, respectively, of the De Luxe Feature Film Company; John R. Meldrum, Universal manager; S. P. Peck, representing the Exhibitors' Film Exchange; Jack Lannon, of Greater Features; and J. S. Anderson, the Moving Picture World correspondent.

The Seattle delegation arrived in Bremerton at six o'clock and went directly to the Rialto, where the program was scheduled to begin at six-thirty. The house was already packed when they arrived, and a big crowd was waiting on the sidewalk. The audience was entertained by music from the fine pipe organ until time for the curtain to rise. Just before this was done, however, a display of the different lighting effects was given. All the lighting is indirect, and some beautiful effects may be obtained by turning some of the lights off, and turning others on, by the use of the colored lights, and by the use of the "dimmers" on the stage.

When the curtain parted four large floral horseshoes were disclosed upon the stage. The largest of these was composed of red carnations and daffodils, tied with a broad red ribbon across the center, upon which was painted in gilt the word "Success." This was presented by the Northwest Film Board of Trade.

The first thing shown upon the screen were the words, "To you, people of Bremerton, who have made the building of this theater possible, the Rialto is dedicated. (Signed) Oswald and Rantz."

The program consisted of two Artcraft-Paramount releases, Mary Pickford in "Stella Maris," and Fatty Arbuckle in "Out West." The audiences were very enthusiastic, and showed their approval at the end of each picture by prolonged applause. They also greeted the announcements of the coming features, the first being Mabel Normand in "Dodging a Million." The program will be changed three times a week. There were three shows during the evening, and the house was packed at each performance. Most of the Seattle people spent the time between the first show and ten-thirty, the time when they were to assemble for the reception, at the Dream, Oswald and Rantz's other house. The program there consisted of a Triangle comedy entitled "Blood and Thunder" and Emily Stevens in "Daybreak."

At ten-thirty the Seattle delegation gathered in the foyer of the Rialto and, with Mr. and Mrs. Oswald and Mr. Rantz, proceeded to the Alexandria Cafe, where the reception and supper were held.

Liberty Theater, Fresno, Cal.

**Theodore Keech Managing Fresno's Newest Picture House.
Seats 2,000 and Is Equipped with American Fotoplayer.**

PRETENTIOUS motion picture houses are coming into existence all over the country more rapidly now than in the past. This condition has been brought about by the increasing stability of the industry, the production of better subjects and by the advent into the exhibiting end of men with brains and money who are quick to realize the vast possibilities in a motion picture house constructed along



**View of Mezzanine Floor, Liberty Theater, Fresno, Cal.,
Showing Floral Pieces Received on Opening Day.**

the most advanced lines. This encouraging outlook is not confined to big cities only, but to the smaller ones, and the small towns, too.

To the list of smaller cities boasting of handsome and commendable picture houses can be included that of Fresno, Cal., where there was opened recently the Liberty theater. The Liberty is situated on Van Ness Boulevard, near Tulare street, a most advantageous location, and is under the capable direction of Theodore Keech, a man of long and varied experience in the amusement line. The new accession to Fresno's number of picture houses has a seating capacity of 2,000, and the owners were most prodigal in the expenditure of money in order that the clientele of the Liberty would have all the comforts and conveniences that modern ingenuity can devise. The theater has been constructed of

iron, steel, and concrete; and wood has been used as sparingly as possible.

The interior embellishments were left in the hands of the company of decorators that had the beautifying of the New California theatre, San Francisco, in charge, and were given full sway. The result is that the auditorium of the Liberty is a thing of beauty. All chairs were supplied by the Wisconsin Seating Company, and a reasonable amount of space has been left between the rows, which permits of easy ingress or egress. In the back of the orchestra floor is situated the up-to-date projection room, a part of whose modern equipment are two Simplex machines, three dissolvers, and a spot and flood light. Bousch & Lomb lenses are used, and the length of the throw is 135 feet. An American Fotoplayer, made especially for the Liberty theater by the American Photo Player Company and which cost \$30,000, provides the music. This instrument is presided over by a man who has mastered the art of playing to the pictures. The Moving Picture World is pleased to record in its pages this account of the Liberty theater, as it is a worthy asset to the industry as a whole.

Visiting Detroit's Madison Theater

Kunsky's Newest Picture House Contains Many Startling Innovations for the Theatergoer.

By Harry R. Guest.

IT HAS been my pleasure to visit John H. Kunsky's Madison theater of Detroit, a picture playhouse that is a worthy asset to the industry. The Madison has been open just a year—to be exact, one year March 6. The opening was one of the important pieces of motion picture news in 1917. The lavish hand of a prodigal theatrical magnate, who spent more than half a million dollars to build the theater he had dreamed of for years, had created ripples of anticipation among motion picture men all over the country, and the opening of the Madison became an event of national interest.

The theater is now under the management of Thomas D. Moule, who couples Mr. Kunsky's idealistic wishes with his own practical ideas. Mr. Moule is one of those conscientious, alert managers, ever on the watch for something new in management and motion picture presentation. He is never



View of Interior of Madison Theater, Detroit, Mich.

satisfied. The thing must be done better. The Madison must excel. If it is a theater man calling upon Mr. Moule, he will ask him to criticize.

The Madison theater is in the new heart of growing Detroit, a statement that will be readily understood by those familiar with the dynamic city. It faces Grand Circus park, around which has sprung up in the last five years, mammoth hotels, office buildings, and high-class merchandising houses. In the midst of this development stands the Madison theater, flashing its invitation to seekers of the best in amusement (when the Fuel Administration allows the use of its \$10,000 electric signs and decorative effects) far up Woodward avenue, the main thoroughfare of the city.

I found Mr. Moule in his office, situated in the lobby, where every person who enters the theater passes his door. "There's a reason for this, too," explained Mr. Moule. "I like to keep close to the public." He was busy at his desk when I entered, "making plans," he explained, "for our anniversary week. Mr. Kunsky wants to show appreciation of the people's patronage by giving them a wonderful week of surprises."

After a brief chat I asked permission to enter the theater alone, wander about at pleasure and sit where I pleased so that I might get my own impressions.

The moment you enter the Madison theater you feel

"management." It permeates the atmosphere, beams from the faces of the octaroon young women who act as ushers, vibrates from the mammoth organ and bellows from the tympany and big drums.

The decorative scheme is from the Italian Renaissance. Tapestry panels cover the walls, and a color scheme of green, gold and old ivory is carried out in every bit of the decoration.

One of the striking features is the promenade, just under the balcony, known as the "mezzanine well," where patrons may sit in beautiful chairs, amid luxurious surroundings and listen to the music of the great organ carried to this place through mysterious passages. Expensive paintings adorn the walls, magnificent lamps light secluded corners where patrons sit and dream away an hour waiting for their friends. Dainty writing tables are provided for those who wish to make use of them, and the latest magazines and periodicals are there for those who care to read. Those who enter the theater when the feature picture is on, often walk to the beautiful mezzanine well, to while away the time until the starting of the next performance. Here is the luxury of a millionaire's home, furnished with refinement and faultless taste, thrown open to the use of the public.

The stage setting was a revelation to me. Instead of paper flowers, tinsel, cardboard and painted canvas—I found a solid cement cyclorama, built to represent the terrace of an ancient castle. When the picture screen is raised from view, this cyclorama is beautiful with wonderful light effects, that change as the spectator watches it, giving the sensations of sunrise in the mountains, or a gorgeous sunset at sea, a beautiful moonlight evening, or a cold, dreary day in January, or the warmth of a torrid summer. Into this atmosphere of wonder, and surrounded by this ever-changing scheme of mystifying color, step the singers or entertainers on the program; and when they bow and exit the light gradually and artistically fades, the first announcement of the feature picture falls on the solid wall at the back of the stage, and the picture screen, slowly lowered into place seems to fit itself to the first frame of the picture.

The Madison has an orchestra of twenty-three pieces, under the direction of Warde Johnstone. Much of the Madisons' reputation is built upon music. The overture is one of the features of the program, and every selection played during the showing of the weekly news picture, the feature or the comedy, is fitted to the scenes.

John H. Kunsky controls ten of Detroit's popular photograph theaters, and the Madison is his special pride. It represents the culmination of a long experience in giving the public value received for the price of admission. It represents the result of close study of the public's desires. It represents the pinnacle of a wise exhibitor's successful career.

When I made my way out of the theater I met Mr. Kunsky standing with Mr. Moule. They were listening for suggestions from the people—the unbiased criticisms of picture patrons fresh from the minds of those who had just been entertained.

"What do you think of our theater?" Mr. Kunsky asked me. "The Madison theater is beauty, order, service, art, music, brains and careful management—all devoted to providing moderate-priced entertainment for a discriminating public."

TO BUILD \$50,000 THEATER AT TACOMA.

A building permit for the erection of a \$50,000 theater building at South Ninth and Market streets, Tacoma, Wash., was taken out recently by John S. Baker and H. F. Moore. The permit states that the building will be 90x120, with the entrance on South Ninth street. It is estimated that the building, which was started last month, will be completed in about five months.

WORK ON FRIEDMAN'S THEATER PROGRESSING.

Work on the new theater that Arthur Friedman is building in Racine, Wis., is going along steadily and rapidly, despite the stormy weather experienced in that section of the country recently. Mr. Friedman hopes to have the new structure open for business in the early spring. The Palace theater, Monument Square, Racine, is under the direction of Mr. Friedman.

ACQUIRE THEATER CONTROL.

The Forest City Investment Company, Cleveland, Ohio, has leased to Morris Friedman and R. M. Gordon the Strand theater at the corner of Superior avenue, N. E., and E. 89th street, that city. The lease is for a period of six years at a rental of \$24,000 per year.

Allston Theater, Allston, Mass.

Lyman C. Fisher, An Experienced Picture Man, Takes Over the Allston—Also Buys Out Interest of His Partners in Newton Opera House.

ON December 24, 1917, Lyman C. Fisher, of the Newton Opera House, Newton, Mass., took possession of the Allston theater in Brighton avenue, Allston, Mass. Allston comprises a part of the best residential section of Boston. Mr. Fisher's new acquisition is one of the finest motion picture theaters in New England, and caters to a patronage of discriminating people. Years of experience in the amusement line has been the means of providing Mr. Fisher with a knowledge of what constitutes quality entertainment, and he is bringing this knowledge into play in running the Allston and his other house. In this respect he has booked the entire output

of the selective star series productions of the Famous Players-Lasky Corporation. Negotiations for these pictures were recently closed with the Famous Players Film Company of New England with offices at 8 Shawmut street, Boston.

Mr. Fisher is an optimist in the show business; and an analyst as well. Those who have followed his career say that his success is due to the careful study and observation of the public and the shaping of his policies to suit the taste of the majority. Eight years ago when Mr. Fisher and his then business associates built the Newton Opera House at Newton it meant the inauguration in that community of the best entertainment obtainable. "The best is the cheapest in the

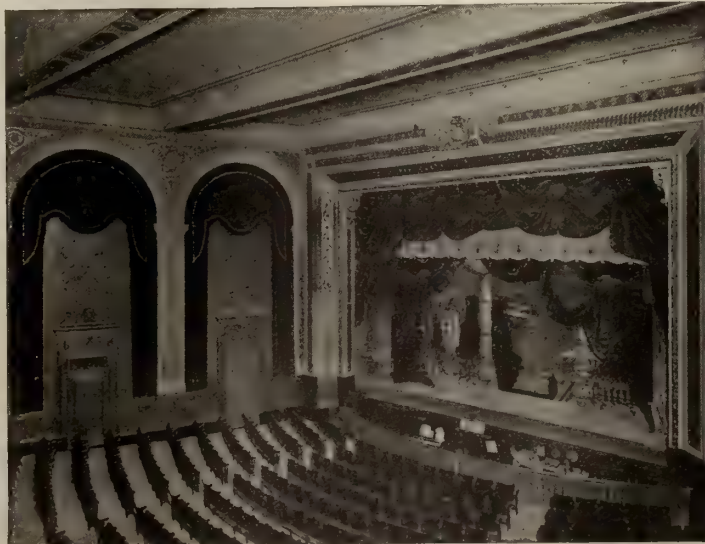


Lyman C. Fisher.

long run," says Mr. Fisher, and that initial policy has been adhered to up to the present day.

Sometime ago Mr. Fisher acquired the interest of his partners in the opera house, and that theater is now being conducted by him alone. Both the Allston and the Newton opera house are conducted along lines of exclusiveness and refinement. Auspicious circumstances attended the dedication of the Allston theater. A well-worked out advertising campaign whereby the opening of the new house was widely heralded resulted in exceedingly heavy attendance, and many were turned away at each performance. It was a marked tribute to Mr. Fisher's eminence as an exhibitor of the first water, and augurs well for a long and prosperous career for the Allston.

As to the comparative merits of a mixed program of vaudeville and pictures, and straight pictures, Mr. Fisher has pronounced ideas gained from his experience, and his answer is the discarding of vaudeville from all programs of both the Allston and the Newton Opera House. The accompanying illustration showing a view of a section of the interior of the Allston gives a good idea of its spaciousness.



Interior View of Allston Theater, Allston, Mass.

Alhambra Theater, Indianapolis, Ind.

Central Company Remodels One of Its Houses—Lobby Is Equipped with Newman's Unit Poster Frames—Structure Now Seats 1,200.

SO THAT its Alhambra theater in Indianapolis would be more complete and up to date, the Central Amusement Company, of 113 North Illinois street, that city, had that house entirely overhauled and remodeled. The work was completed in August, 1917. The width of the auditorium has been enlarged, fifteen feet being added to the original width of thirty feet, making the auditorium now measure forty-five feet. This addition resulted in increased seating capacity, and the Alhambra is now able to accommodate comfortably 1,200 persons. The chairs were furnished by the American Seating Company and are upholstered in leather. A spacious and beautiful mezzanine floor has been built in, and this section of the Alhambra has been equipped with beautiful



Alhambra Theater, Indianapolis, Ind.

paintings and comfortable settees and lounges for those patrons who come in during a show and who desire to wait for the starting of the next one and for those who want to wait within the theater for their friends.

The balcony is a large one, and from every seat here as well as in the orchestra and the boxes, which line the auditorium on each side, an unobstructed view of the screen can be had. The boxes have accommodation for sixty persons. In the basement, where can be found the women's parlor and the men's smoking room, is located the private projection room of the manager, where he carefully views each picture on the program before it is shown to his patrons. Simplex machines are used. Music, which forms so important a part of picture entertainment, is rendered by an

orchestra of ten pieces and a big organ. It is said that the Alhambra has one of the largest organs in use in picture theaters in the city. By means of the excellent ventilation system the air in the house is changed every two minutes. The unit poster frames made by the Newman Manufacturing Company of Cincinnati is used by the management of the Alhambra, and they find it a great help in arranging the posters in the most conspicuous yet artistic positions. The Central Amusement Company also own and operate the Lyric and Isis theaters in Indianapolis. B. V. Barton is president of the company; Charles M. Olson, vice-president and treasurer, and J. M. Barton,

secretary. As a result of the overhauling, the Alhambra has been doing an increased business, and among its clientele are many who do not live in the immediate vicinity of the theater. It has gained the reputation of being a picture house where the best in entertainment is dispensed.

Theater Wilbert, Plaquemine, La.

A. Wilbert's Sons Open Pretentious Photoplay House in City of 15,000 Population—Structure Cost Over \$100,000—Fitted Out With Every Appliance Necessary to Comfort and Pleasure.

It is not often that a city of 15,000 with a potential amusement population of a little over 10,000 can boast of as magnificent a theater as has recently been opened in Plaquemine, La., as a monument to the public spirited enterprise of A. Wilbert's Sons, extensive lumber operators. The house has been named Theater Wilbert and it is a most pretentious institution. Nothing in the way of expense has been spared in the erection of this theater, and over \$100,000 had been expended before the doors were ready for opening. It is finished in the best modern style throughout and no appliance that will contribute to the pleasure or comfort of



Theater Wilbert, Plaquemine, La.

the patrons has been omitted. The building is as substantial as expert workmen could make it, and no second class material was used in the construction. The structure is of brick and is equivalent to three stories in height. The opening of the theater was an event in the history of the little city that will not soon be forgotten. The theater was opened for inspection at 10 o'clock on Sunday, February 3,



Interior of Theater Wilbert, Plaquemine, La.

for the first time, and at 1 o'clock the formal dedicatory exercises commenced with musical selections by the Dixie orchestra of Baton Rouge, followed by addresses by prominent citizens. J. Warren Kerrigan in the Paralta release, "A

Man's Man," was the initial production shown, and after the picture presentation at 10 p. m. dancing was indulged in by the public. Despite most disagreeable weather over 4,000 persons attended the opening ceremonies. The Messrs. Wilbert are justly proud of having erected the finest general theater in the South for a city of the size of Plaquemine, and they selected "Pro Bono Publico" as the motto for the house.

Lionel Delacroix, an experienced manager, has leased the theater for a term of years and will devote it to motion pictures during the present season, but will later introduce road attractions under the Klaw and Erlanger management. Few theaters are better equipped for the showing of all kinds of attractions. The theater has a seating capacity of 1,300. The stage is 52 feet wide by 40 feet deep and 51 feet high. The proscenium is 32 feet wide by 30 feet in height. The motion picture equipment consists of an independent electrical plant; two 6-B Power's motor-driven machines with a throw of 122, projecting a picture 17 by 21 feet. An \$8,000 Fotoplayer and a large symphony orchestra provide for the musical entertainment. Paramount-Artcraft, Goldwyn, Fox, World and Metro will furnish the program service of pictures.

Ashley Miller

ASHLEY MILLER, who is now a feature producer with the Vitagraph Company, is one of the small band of young pioneer directors who began the upbuilding of a great industry before many of its now prominent figures had come into view.

After a stage career of fifteen years in support of Walker Whiteside, Otis Skinner, Henrietta Crosman, Anna Held, and in stock companies east and west, Mr. Miller became a member of the famous old Biograph company, where under D. W. Griffith, he learned the rudiments of the newest of the arts.

Having written and produced several successful stage plays he soon began to build scenarios for Mr. Griffith's use, and later, through this department of the work, was engaged by Thomas A. Edison to produce his own works exclusively for this company.

This connection lasted over seven years, and during it Mr. Miller originated many customs and effects now in general use in the business; brought from the stage to the screen

several prominent and now successful artists and created a number of best sellers in filmdom. He also made the first European trip with a company, under Edison's standard.

After leaving this studio he directed Arnold Daly for some months, and made a series of detective features for Pathe release. This was followed by an engagement with the Lasky-Famous Players company to adapt and produce a special feature, starring Maurice and Florence Walton, the dancers.

Seven months ago Mr. Miller joined the Vitagraph forces, and for this company has so far produced entirely adaptations from the works of prominent authors. He has, however, been at work for nearly two years on the story and scenario of a big super-feature which he expects to produce on an elaborate scale the coming summer. He is also a contributor to popular magazine fiction and to mental science literature. His booklet "You," a primer of this cult, is one of its successful department store sellers.

Mr. Miller is a believer in the mission of the photoplay among the nations of the world as an influence toward better understanding and sympathy between races, nations and creeds.



Ashley Miller.

Operators Arrested for Arson

Three Members of Indianapolis Local No. 194 in Trouble on Account of Fire at Annex Theater.

THREE motion picture machine operators, members of the Indianapolis Union No. 194, were arrested by the police February 19, and at this writing are being held pending an investigation of a fire at the Annex theater, 118 South Illinois street, Indianapolis, on February 14, in which they are alleged to have been involved. The men are Wilbur West, Charles Hoffman and Arthur McLoskey. West was employed as an operator at the Circle theater, and the two others were employed at the Crystal theater.

The arrest followed an investigation asked for by George G. Swain, manager and owner of the theater.

Claude Worley, special investigator for the Marion County grand jury, said the back door leading into the place had been broken open. The screen was slashed several times, he added, with a sharp knife. The inquiry tended to show that the intruders had then gone upstairs into the operating room, where they unscrewed parts of the motion picture machine and partly wrecked it. They are said to have removed part of the film, which they set on fire, the flames spreading rapidly to other parts of the building. The interior of the theater was wrecked by the fire and practically destroyed.

Mr. Worley said he learned from a reliable source that West and McLoskey had threatened to burn the Annex and the Royal theaters, both of which are said to have refused to recognize the union. Several days previously the manager of the Royal theater complained to the police that his patrons had been driven out by some foul smelling potion that he thought was probably scattered inside the place by union sympathizers. Mr. Worley charged that West, one of the operators now under arrest, was seen to leave the Royal at about the time this trouble occurred.

The management of the Royal contends that inasmuch as the work at the theater is done by the owners there is no need of employing a union operator, and added that they have an agreement with the local union to this effect. Members of the local union say they know of no such an agreement.

McLoskey and West were questioned at police headquarters, and are said to have told conflicting stories regarding their whereabouts just before the fire in the Annex occurred. They denied knowing anything about the fire. Worley and the detectives say they learned that Hoffman and West were among the spectators at the fire.

Swain, the owner of the Annex, has experienced considerable trouble with the operators' union because of his refusal to recognize it, and at one time an effort was made to boycott the place by distributing cards, declaring that the theater was unfair because it did not employ union men. Recently Swain is said to have settled his troubles with the union by signing a contract with them. Later, it is said, some of the union operators refused to work for him, and the trouble broke out anew.

The men under arrest, are at this writing, held under \$2,500 bonds pending an investigation by the grand jury.

Northern Ohio Exhibitors Happy

Spurt in Business Noticed Since February First—Weather One of Biggest Factors.

EVIDENTLY a miracle has happened in Northern Ohio for the exhibitors thereabouts are experiencing some wonderful business. A few months ago they had faces so long and dreary looking that one would almost think they had lost their minds. Today there is a smile on those same faces that looks as though it would never come off.

Since February 1 there has been a big spurt forward in business. Large and small houses have had the same experience. This is due principally to the weather and only illustrates once more that the weather is the biggest factor in the show business. Cleveland has experienced some wretched weather and lots of it, which has hurt business. Many exhibitors thought the war tax and kindred war activities had put the business on the bum.

In the smaller towns there is great activity among the exhibitors and the number of them visiting Cleveland within the last two weeks has almost doubled, which is another sure indication of a return of prosperity. One small town exhibitor said to the writer the other day: "In November and December the patrons of my place would come up to the ticket window with pennies and nickels. Now they come with dollars and five-dollar bills."

Another Consolidation in the South

Craver Amusement Captures Business in Greensboro, N. C. Isis Theater a Part of Chain.

BY the purchase of the Isis theater from W. D. McAdoo, R. D. Craver, president of the Craver Amusement Enterprises, with head offices at Charlotte, N. C., comes into control of the entire theatrical situation in Greensboro with the exception of the Municipal theater, in which he also has an interest as part owner, and will conduct the four local theaters as a link in his extensive chain of theatrical properties throughout North and South Carolina and Virginia.

The Craver Enterprises some weeks ago took over the Bijou theater in Greensboro, owned by G. W. Pryor for many years, and with the Piedmont, which they built five years ago, and a controlling interest in the Municipal (legitimate) house, adds another city to the many in the South which are becoming dominated by one management. Among these cities are Norfolk, Richmond, Chattanooga, Nashville, Jacksonville, Wilmington and Asheville, in each of which cities one corporation operates all of the theatrical properties.

Mr. Craver some weeks ago launched a corporation with a capital of \$100,000 to handle the theaters on his circuit, and is rapidly acquiring properties throughout the South, being represented in Charlotte, Durham, Columbia, Winston-Salem, Lynchburg and Greensboro. F. A. Abbott is the company's general secretary. Mr. Craver has been interested in the theatrical interests of the state for fifteen years, and for several years was manager of the Charlotte Universal exchange.

Carewe Returns to Me

EDWIN CAREWE, director of a long list of Metro's most successful pictures, returns to the firm's directorial staff to guide Bert Lytell in his initial All-Star Series picture under the parrot trade-mark. The Metro director returns "home," after producing a feature picture starring Mary Garden.

Just previous to making the Garden production he directed Francis X. Bushman and Beverly Bayne in "The Voice of Conscience," written by his brother, Finis Fox. Among his other Metro productions have been "The Barricade," "The Sun-

beam," "The Dawn of Love," and "God's Half Acre," with Mabel Taliaferro; "Destiny; or, The Soul of a Woman," and "The House of Tears" with Emily Stevens; "The Final Judgment" and "Her Greatest Power" with Ethel Barrymore; "The Trail of a Shadow" with Emmy Wehlen, and "Their Compact" with Francis X. Bushman and Beverly Bayne.

Carewe obtains his screen results by means of direct methods. His slogan is "simplicity." He believes in the combined appeal of the emotions and the intelligence, and never directs a picture in which both of these elements are not to be found in almost equal proportions. His most representative work has



Edwin Carewe.

been for Metro, although his screen debut was made with the Lubin Company.

Before identifying himself with motion picture work he had valuable experience on the speaking stage. He toured the country in leading parts with such stars as Otis Skinner, Nat Goodwin, Laurette Taylor, Kitty Gordon, and Chauncey Olcott. He comes of mixed New England and Indian stock, being a quarter-blood Chickasaw Indian, regularly receiving compensation from the Government for the sale of lands inherited from his maternal grandmother, the daughter of Chief Tabuscabano of the Chickasaws. "Big Chief" Carewe himself spent his childhood among the teepees of the Indians, and says he owes his robust health to the outdoor life of the red man.

Kentucky Sabbatarians Growing Captious

Fear Legislature May Permit Theaters to Open Sundays—Exhibitors Trust to Good Sense at Capital.

THE churchmen in Kentucky are beginning to start a fight against the enactment of the Sunday amendment which would permit moving picture theaters in cities of the first three classes to operate on the Sabbath. The clergymen were rather slow in finding out that the bill was before the legislature, but the ministerial organizations as usual have been busy since that time.

The ministers of Paducah, Ky., are among the hottest on this subject. These men for several years have prevented shows from operating in that city, and have been generally opposed to any form of amusement on Sunday, even baseball and harmless amusements of all kinds. The congregation of the Kentucky Avenue Presbyterian Church recently adopted resolutions at a special mass meeting, protesting against the measure, and copies of this have been mailed to ministers in Louisville, Lexington, Frankfort and other cities, asking the ministers to use their influence with their Senators and Representatives in an attempt to kill the bill. However, it is believed the members of the general assembly will carefully weigh the matter before taking action, and the exhibitors feel fairly confident that results will be satisfactory.

Getting a Line on the Public

Device Suggested by a Detroit to Ascertain What Pictures Make the Greatest Hit With the Audience.

A RESIDENT of Detroit, Denis H. O'Meara, has favored us with a suggestion for a theater lobby voting device for determining just what pictures appeal most strongly to the tastes of the patrons.

As will be seen by referring to Mr. O'Meara's drawing, here reproduced, the device consists of a bulletin board upon which appear the titles of the pictures shown at each performance. To the left of each title is a push button and to the right an automatic counter.

Figure 2 shows the interior mechanism of the proposed device. All that the patron needs do after attending a performance is to punch the button opposite the title of the picture which he or she liked best and the automatic counter will keep score.

Naturally the picture with the most punch will get the most punches and score highest. It might not be a bad idea to add another set of punch buttons to indicate disapproval and thereby reduce the tendency of the audience to cuss the management after a particularly rotten program.

Goldwyn Rents Two Additional Plants

Increases Fort Lee Facilities by Taking on Norma Talmadge and West End Studios.

OWING to many production difficulties due in large measure to conservation of current affecting its Fort Lee Studio, Goldwyn has rented two additional plants, completely equipped. These are the Norma Talmadge studio in West Forty-eighth street and the West End Studio in 125th street.

With three modern studios at its disposal, Goldwyn distributed its companies in a way to accomplish the greatest amount of work in the shortest space of time, one star leaving a studio to make way for another; the settings best suited to one studio being built there until the star could be accommodated elsewhere.

In this manner Madge Kennedy could act intimate scenes at the 125th street studio while a large set was being built at Fort Lee for the Italian restaurant which plays a prominent part in "The Danger Game." Mabel Normand at the Fort Lee Studios occupied herself with the charity bazaar in "The Floor Below" while other work was being planned for her at the Norma Talmadge studio.

PAULEY TREASURER OF HODKINSON CORPORATION.

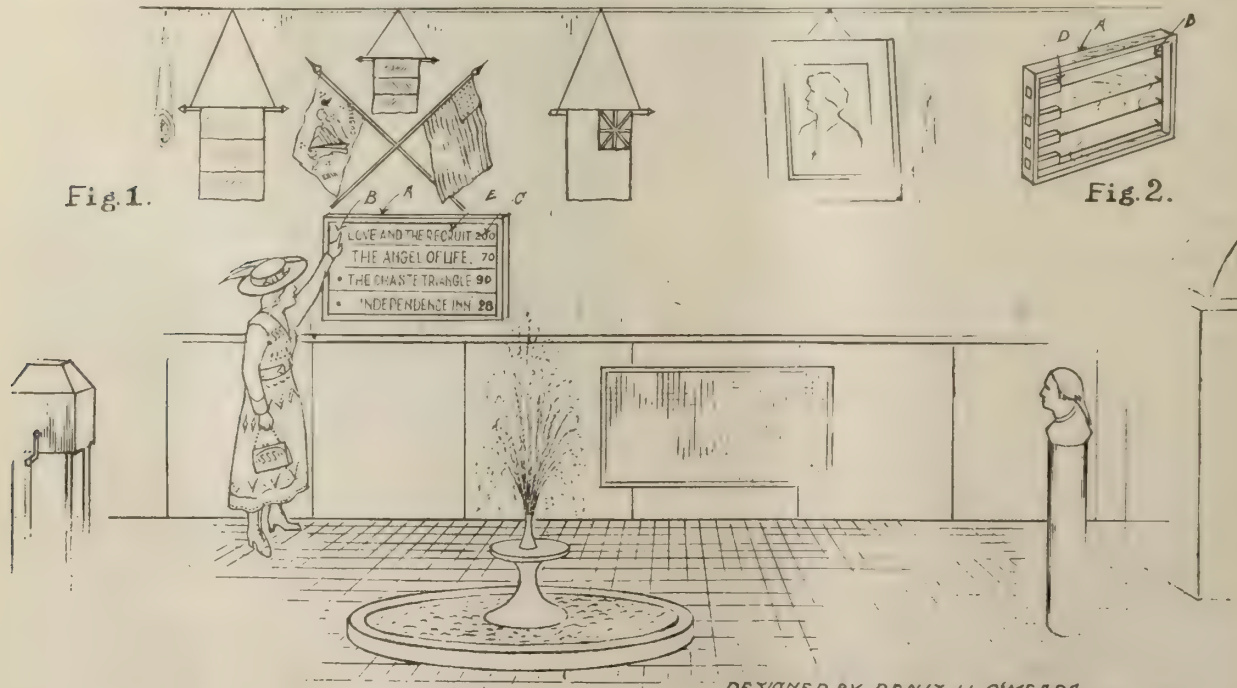
Raymond W. Pauley, who was treasurer of the Paramount Pictures Corporation during the time that W. W. Hodkinson was the president of that corporation, is again actively connected with Mr. Hodkinson as the treasurer of the W. W. Hodkinson Corporation. Before the forming of Paramount Mr. Pauley distributed the productions of Famous Players in the Pennsylvania and southern New Jersey territory. When Paramount was organized Mr. Pauley was made treasurer and held that office until Mr. Hodkinson tendered his resignation, later going with Mr. Hodkinson to Triangle.

CANADIAN CENSOR APPROVES JAXON SERIAL.

The official stamp of approval of two governments has now been given "A Daughter of Uncle Sam," the Jaxon serial, reports General Film Company. A few weeks ago the United States censor's office witnessed a run-off of the first few episodes of the serial and passed it with the department's approval. The Canadian chief press censor, Colonel Ernest J. Chambers, of Ottawa, has gone a step further and broken an office record by issuing a letter highly recommending the General's spy serial.

Fig. 1.

Fig. 2.



DESIGNED BY DENIS H. O'MEARA

DETROIT MICH.

Denis H. O'Meara

Feb 25 1918

Rothapfel Protests Against Drews' Exit

In Letter to Metro the Manager Insists Screen Cannot Afford to Lose Their Delightful Brand of Humor.

THE announced intention of Mr. and Mrs. Sidney Drew, Metro's champion fun-makers, to retire from the screen and devote their time and talents to the spoken drama has called forth a storm of protest from "fans" and exhibitors all over the country. One of the most vigorous expressions has come from S. L. Rothapfel, manager of the Rialto and the Rivoli, New York City. By his businesslike statement appeal and marshaling of the facts Mr. Rothapfel becomes the spokesman for the progressive and constructive men in the industry. Mr. Rothapfel's letter to President Richard A. Rowland speaks for itself:

"In writing you this letter I grant you permission to give it all the publicity you think it deserves. It concerns the Drews in their well known characters of Henry and his spouse, Polly. I hope their intention to presently retire from the screen will never materialize.

"I want to make an appeal to those first class theaters which have the interests of the motion picture industry at heart to send in such a flood of protest to these artists that they will renounce their intention of going on the speaking stage. I consider that they are among the very foremost exponents of the quiet, refined, uplifting type of comedy which is so desirable during this war period.

"This is the first time I have ever made any request of exhibitors. I urge them to try their hardest to bring the Drews back to the fold. I ask them to investigate the worthiness of the Drew comedies, to book them if they have not already done so. They will reap great rewards, for these pictures are some of the best business getters and business creators on the market today.

"Indeed, I cannot conceive how any intelligent exhibitor can pass these up at a time when comedy material in good taste is so scarce and so desirable. Drew comedies do not create roaring laughter like Chaplin and Mack Sennett comedies, but rather they get under the skin, they produce a homey, intimate feeling that wins its way into the heart of the audience. Exhibitors may easily be deceived and think the audiences are not enjoying the picture because they are not tearing up their seats with hilarious laughter, but I want to say that I have received more favorable comment on these one-reel features than on any other comedy of similar nature I have ever run.

"Mr. and Mrs. Drew do not know of this letter, and probably will not be aware of it until it is printed. I have no axe to grind. They owe me nothing; I owe them nothing, except the advantage I have derived through the showing of their fine work. And I am indeed grateful to them for this, for they have given us a really effective form of screen entertainment—pictures that are intensely human and intimate, clean, truthful, deliciously humorous, and altogether in good taste. Their loss to the industry would be an incalculable misfortune. They must be made to stay. I shall use all my influence to have them forego their intention of leaving the screen. Anything further you can suggest, I shall be happy to do."

DOMINION THEATERS JOIN FIRST NATIONAL.

Announcement was made in Vancouver recently that the Dominion Theater interests had joined the First National Exhibitors' Circuit, Ltd., of Canada. This adds three more theaters to the chain, the Dominion theater of Vancouver, the Dominion theater at Victoria and the Dominion theater at Nanaimo, B. C. It is also announced that the Broadway theater of Vancouver, the Edison theater of Westminster, B. C., and the Bijou theater and the Gaiety of Winnipeg are recent additions to the circuit. This makes approximately twenty theaters in the combination which touches practically every city and town of importance in Manitoba, Saskatchewan, Alberta and British Columbia. It is by far the strongest circuit as well as the most complete which has ever been formed in Western Canada, and the entrance of Victoria and Nanaimo cities completes its farthest Western connection for feature distribution.

"VOICE ON THE WIRE" GOES TO JAPAN.

"The Voice on the Wire," the Ben Wilson-Neva Gerber Universal serial produced by Stuart Paton, has reached Japan, where it has scored an instantaneous success and promises to be shown in all the leading motion picture theaters of the "Land of the Rising Sun."

Mary Murillo, Script Writer Extraordinary

OF THE meteoric flights to fame and fortune which have marked the careers of many present day leaders in the motion picture profession's various branches, the rise of Mary Murillo from obscurity to her present prominence in the field of scenario builders, offers a remarkable example. Credited with innumerable of the photoplay successes of the past few seasons, the versatility and originality displayed by this brilliant writer is perhaps best exemplified by the super Fox production, "Cheating the Public," which proved a sensation during a recent engagement at the Lyric Theater, New York. The girl who helped to bring to the screen "Jack and the Beanstalk," "Babes in the Wood" and other delightful fairy picture tales now entertaining millions of fans, Miss Murillo is also responsible for many of the starring vehicles, both original and adaptations, in which have appeared such brilliant artists as William Farnum, Robert Mantell, Theda Bara, Virginia Pearson, Valeska Suratt, Katherine and Jane Lee, Robert Warwick, Edna Mayo, Norma Talmadge, Emily Stevens, Ethel Barrymore, Harold Lockwood and other luminaries of the picture play art.



Mary Murillo.

Born in Ireland and educated at the Sacred Heart Convent in Roehampton, outside of London, Miss Murillo early evinced a natural bent toward literature and the drama. It is a note of unique interest that her entrance into the theatrical world came via an engagement as chorus girl in the musical comedy "Havana." In order to give full scope to her latent talents as a writer she forsook the footlights. Beginning as a writer of slap-stick comedy films, recognition was quickly awarded the young author through the acceptance of her first story by Lois Weber and Philip Smalley. Encouraged by this small success she produced further scenarios of a comedy nature, all of which were immediately taken by the Universal Film Manufacturing Company. Miss Murillo's natural talents, however, inclined strongly toward the drama. Her initial photoplay of this character was accepted by Edgar Lewis and her ability to vividly portray the realities and human weaknesses of life attracted the attention of D. W. Griffith.

Miss Murillo has at present in course of production a play intended for the stage dealing with a theme of poignant interest to all humanity. It is understood that already two or three leading Broadway managers have made tentative bids for the presentation of this drama.

MICHIGAN EXHIBITORS WANT HEADQUARTERS.

The A. E. A. of Michigan is casting around for permanent Detroit offices, and it has been suggested that a clubroom be established somewhere near the film building. King Perry, secretary of the organization, has several buildings in view.

Detroit is slowly but surely preparing for the coming convention of the American Exhibitors' Association, which will hold its national conference in Detroit early in July.

The A. E. A. of Michigan expects to raise the initiation fee early in March. King Perry, secretary, is making it known emphatically to exhibitors that each one owes it to himself and to the industry to be a member and help carry on the work of the organization. He is getting excellent results.

PATHE TO HAVE TWO TOTO COMEDIES A MONTH.

Beginning April 14 Pathe will release two Toto comedies a month instead of one, as heretofore. Vice-President and General Manager J. A. Berst has decided upon this step because the success of the two Totos already released shows that one comedy a month will not near satisfy the demand.

Laemmle Celebrates Twelfth Anniversary

"Bob" Cochrane, Manufacturer's Long-Time Associate, Talks of Rise of the Universal Chief

CARL LAEMMLE, president and director-general of the Universal Film Manufacturing Company, celebrated last week the twelfth anniversary of his entrance into the moving picture field. As one of the few pioneers who are still figures in the trade the event is bound to be of interest to the industry.

Whenever the history of the birth and growth of the motion picture comes to be written the twelve years that have passed since Mr. Laemmle opened his little nickelodeon in Chicago will loom large. His activities have left their impress on every stage of progress, and his influence has been for sane, sensible advancement.



Carl Laemmle.

A biographer would find in Carl Laemmle's career all the elements that enter into a romance. An immigrant boy, who had to overcome the handicap that came as the result of his inability to speak English, he nevertheless succeeded to the extent where he presently had no difficulty in obtaining positions that carried fair salaries with them. In his effort to locate the field to his liking the boy worked in drug, department, jewelry and clothing stores, drifting from New York to Chicago; from Chicago to Oshkosh. He even tried his hand at bookkeeping in the Chicago stockyards and as a farm hand on the western wheat

fields before he finally stumbled into the moving picture business.

The one man who probably knows more about Mr. Laemmle in a business way than any other living individual is Robert H. Cochrane. As vice-president of Universal Mr. Cochrane has been associated with Mr. Laemmle almost from the day the latter went into the film business.

"There are thousands of men with brains," said Mr. Cochrane in the course of a conversation, "but there are fewer men who have the nerve to back up their brains. I know of one such man in the moving picture industry, and his name is Carl Laemmle.

"I probably known Mr. Laemmle more intimately in a business way than any man living today. I am prejudiced in his favor, but not so prejudiced that I cannot see his weaknesses as well as his strong points. I know why some like him and why other men hate him. I know furthermore that even the men who do hate him cannot despise him.

"Only a handful of years ago Laemmle was nobody in the moving picture business. That he should in so short a space of time rise to the top of the heap; that he should do it honestly and accomplish it without losing his head is something to marvel at. There are mighty few parallels in the business world.

"Mr. Laemmle started modestly in the moving picture business; so modestly that it was laughable. His original capital was a few hundred dollars and a full supply of nerve. Many of the men who were the giants of the trade when he edged his way into the business have dropped from view, but this nerve, coupled with the characteristic Laemmle determination to succeed, has enabled him to survive and to leave his indelible imprint upon this industry's progress.

"To me," continued Mr. Cochrane, "Laemmle is at once the shrewdest man and the easiest mark in moving picturedom. I could tell you of a dozen instances where he closed deals

immensely to the advantage of our company, only to turn around after the deal had been made and pay more than the price stipulated simply because he thought the other fellow hadn't got all that was coming to him. Now, how many men do you know of who are so shrewd and yet so easy as that?

"I could tell you scores of instances, each showing the fight he has had to make against crookedness, dishonesty, double-dealing and plain thievery; how he has forgiven wrongdoer after wrongdoer, in spite of the fact that they sought to ruin him, either financially or in reputation.

"Physically, Mr. Laemmle is a small man. I don't suppose he is much over five feet in height, although the pictures in his advertising convey the impression to those who don't know him that he is tall and athletic in build. This is the only misrepresentation he has ever been guilty of, and then it was the camera's fault.

"When he came to me years ago, with a proposition to help finance a moving picture exchange, I laughed. Moving pictures did not interest me at that time. I didn't see much of a future for them. Look back over the years and remember how little interest they held for you. So I laughed.

Brains Were Backed Up with Nerve.

"Nor was I alone. Others laughed him off also. Friends tried to talk him out of wasting his time and the little capital he had. But they made the same mistake that I did regarding his capital. They did not know that his few hundred dollars were backed with brains, and that the brains in turn were backed up with plenty of nerve.

"So he flung his few hundreds of dollars on the table in one single bet, but it was the kind of bet that is no gamble to a man with brains. You see, he bet on himself and not on another man's game. He bet that he could originate a better plan of serving theaters with moving picture films than was then in vogue. He won and the stakes were comparatively fat.

"His next move was to build a factory and manufacture films. Months ahead of all others he saw the necessity of fighting the film trust, which at that time had the industry by the throat, with quality and fair treatment as weapons.

"The trust promptly notified him that if he dared to build a factory within the United States or Canada, his then prosperous exchange business would be ruined overnight. It was no idle threat at that time. Theirs was the power then to make good—and Laemmle knew it. Lawyers told him 'Yes,' and lawyers told him 'No,' but his native shrewdness stood him in good stead and bade him fortify his exchange business before giving battle.

"Thereupon—and I don't think this inside dope has been told before—Laemmle set about negotiating with European manufacturers to furnish him with their very best films, so that could afford to drop the product of the American manufacturers who formed the combine. Hardly were these negotiations opened when Laemmle learned that another company was working along similar lines to supply the American market with foreign makes of films.

"This was exactly what he wanted, so he dropped his own deal and made arrangements with the other important company to furnish him with the sinews of war for his exchange while the factory was in course of construction.

"Mr. Laemmle of today is still the Laemmle of those old days. One of his strongest characteristics is his intense eagerness to tackle in a two-fisted way anything that threatens the welfare of the industry. Eight years ago it was the trust, today it is the overpaid star.

"He has attacked this evil with all his oldtime vigor and, inasmuch as he has never been beaten, it's perfectly safe to bet that the industry is presently going to join him in his fight. After two years of constant hammering upon 'The play's the thing' idea, he has actually brought the majority of producers to view it his way, eye to eye.

"In other words," concluded Mr. Cochrane, "Mr. Laemmle has made every problem that has ever confronted the moving picture industry a matter of personal interest. It has never occurred to him that competitors would also derive benefit as the result of his efforts. Enough for him the thought that here was an opportunity to take a crack at something that deserved to be cracked.

"An instance of this broadmindedness is his invitation to producers everywhere to make use of Universal City and so cut down their own overhead expenses. If you are at all familiar with producing expenses you will realize that the saving this makes possible is enormous."

Pettijohn Reports

Says That the Producers & Exhibitors Affiliated Plan Has Been Well Received.

C. C. PETTIJOHN, general manager of the Producers & Exhibitors Affiliated, has given a statement to the eight Independent Producers who have formed the direct booking plan. His report gives in detail an account of all proceedings, the territories which have been acquired and the exact progress up to date. His statement in substance is as follows:

Already fourteen states have been organized and are ready for distribution, contracts in twenty-one states are being completed, and fifteen are being canvassed and the direct sales proposition presented to them. Mr. Pettijohn also reported that it will require at least from thirty to sixty days before the exhibitors will be sufficiently organized to handle their own distribution.

Mr. Pettijohn further believes that before these units are completed a meeting should be called which will include from 20 to 25 representative exhibitors from over the country to meet the original exhibitors' committee and independent producers, so that they can co-operate and iron out the permanent contract of the Producers & Exhibitors Affiliated.

Suggestions that will work to the mutual advantage of both producer and exhibitor have been received from exhibitors throughout the country, and have been recommended for insertion into the permanent contract. Among those who have offered suggestions are Messrs. Black, Maine; Herrington, Pittsburgh; Hamlin, Minnesota; Herman Brown, Boise, Idaho; Frank and Hopp, Chicago; Lustig, Cleveland; Rembusch, Indianapolis; Craver, N. C., and Crandall, Washington. Their suggestions and recommendations on what these contracts should finally provide were gone over at a meeting on Feb. 27, 1918, by Harry Crandall, Louis L. Levine, and C. C. Pettijohn.

Alexander Debray

AMONG the noted French artists who have recently come to this country is the French author and dramatic writer, Alexander Debray, producer of many comedies presented in the theaters of Paris. His biggest successes were "Mariage Libre" interpreted by Antoine; "L'Enfant Gate," by Mlle. Berangere and "Madame Bluff," which has been interpreted by Mme. Augustine Leriche, the most famous comedy artiste in Paris.

Mr. Debray is one of the few authors in France who has a practical training in the technique of motion picture production. His wide experience in that art with the knowledge of stagecraft generally has given him a unique position among author-producers. According to his views the scenario writer who is not familiar with technique may, by chance, produce one or two good scenarios, while the rest of his product will prove incomplete and, as is well known, an incomplete scenario can give but very poor results. He believes that is one of the reasons why one sees so many motion pictures which meet with total failure.

Mr. Debray finds that the general public, which was at the beginning of this marvelous invention so



Alexander Debray.

easy to satisfy, has become more and more hard to please. That condition supplies the reason why it is necessary to give it, without delay, entire satisfaction if its interest in pictures is to be maintained.

To attain this end, he asserts, we must begin at the bottom—the foundation—which is the scenario and to follow that up with proper supervision of that scenario by the author as is the procedure in the production of all stage plays. Mr. Debray contends that it is the author alone who can best be depended upon to interpret the scenario which he has written, for the reason that he is the only one who knows

the correct meaning of the story. The day that the author will consent to learn the technique of pictures and practice it will enable him to write correctly, and the day producers will make instead of lose money.

PHOTOGRAPHING NEW YORK'S PARADE.

Historic Fifth avenue, in New York City, has witnessed thousands of parades, but the parade on February 22 of 10,000 of the draft army was unusual in many ways. An almost blinding snow storm made the parade additionally picturesque.

Editor Pell Mitchell, of the Gaumont News Weekly, realized that this unusual, history-making event should be



photographed and preserved. Therefore, while his cameramen "shot" the parade from various points a tripod, towering above the heads of the marchers and onlookers, was constructed and set up at the intersection of 40th street and Fifth avenue, in front of the public library and directly opposite the reviewing stand.

Strand Employees Hold Beefsteak Dinner

Threescore Gather After the Show—Doc Wilson Makes Recitation to Accompaniment of Slow Music.

EMPOYES of the Strand, one of New York's leading motion picture houses, held a most enjoyable affair, a "beefsteak dinner," on Saturday night, March 2, at 216 West Fifth street. The festivities did not commence until nearly midnight, as the duties of nearly every one present necessitated remaining at the theater until after 11.

Plenty of juicy beefsteak served on crisp toast and large quantities of exhilarating and palatable malt liquid were provided, and rapidly disappeared before the onslaughts of the sixty or more who were on hand.

Doc Wilson, the genial director of publicity, officiated as master of ceremonies and added to his laurels by proving himself to be an accomplished elocutionist. His recitation to the accompaniment of Signor Spirescu, director of the Strand Symphony Orchestra, was touching indeed.

Much of the comedy in keeping with the occasion was furnished by the extemporaneous sallies of Joe Browne, one of the Strand "props," who is a natural comedian. Incidentally Mr. Browne was featured in the decoration of the dining hall, an artistic poster, billing him as "Cho Burrowne," and showing him in Hawaiian costume with a necklace of frankfurters, occupying a prominent place. Dan Casey and Felix Adler, well known vaudeville performers, also kept the crowd in roars of laughter with new jokes and songs.

All departments of the theater were represented—executive, treasury, ushers, stage, etc., including a number from the orchestra headed by Carl Edouard, the musical director.

PLAN EXTENSIVE IMPROVEMENTS AT PALACE.

Extensive plans have been outlined by Manager E. M. Henle of the Palace theater, Muscatine, Ia., for a number of improvements to be made on his picture house during the early spring months. The first big improvement will be the addition to the seating capacity of approximately one hundred and twenty-five more seats.

Then will follow the installation of one of the largest and latest Seeburg instruments and a new motion picture machine. When the new projector is in the Palace will have a battery of three projecting machines. Paralta pictures, it is also announced, will be added to the program.

State Rights Department

Conducted by C. S. SEWELL

Frank Keeney Secures Pathe's Bronx Studio

Up-to-Date and Well Equipped Plant to Be Used for Catherine Calvert Pictures—
Second Production to Be Started Soon.

THE Frank A. Keeney cast, which has been producing "A Romance of the Underworld," was transferred last week from the Biograph studios, where all the interiors had been made up to that time, to the Pathe studio, at Park avenue and 134th street, which has just been leased in the name of the Frank A. Keeney Distributing Corporation, recently organized to market the Keeney pictures.

Henceforth the studio will be known as the Keeney studio. It was built originally as a dance hall, then remodeled into a studio by Eugene Sanger. After he had occupied it for a time it was taken over by the Pathe company, which has used it in making serials and Frank Keeney features. Recently a new and thoroughly up-to-date lighting equipment was installed by the Edison company at a cost of more than \$15,000.

The studio is one of the best equipped for all around work of any which is devoted to the exclusive use of a single company in the Eastern territory. Its facilities are ample for the making of all kinds of scenery, properties, and equipment.

As soon as "A Romance of the Underworld" is completed, Director Kirkwood will begin the production of "Marriage," by Guy Bolton, co-author of "Oh! Boy!" "Oh! Lady! Lady!" and other stage successes of the stage. In which Catherine Calvert will also be starred.

"A Romance of the Underworld," which is now complete so far as the camera work is concerned, will be a six-reeler, unfolding a story of human interest, with episodes that will give it a distinct punch.

Novel Advertising Stunts for "Raffles."

All-Star Feature Distributors have instituted a novel advertising campaign for the initial showing of "Raffles" in San Francisco. During the showing of this picture a man identifying himself as "Raffles" will appear in several well known stores, which will incorporate in their newspaper advertising the statement that he will be in the store at a certain hour. The management of the Strand theater will pay \$10.00 to any person who can identify this man, providing said person places his hand on the man's shoulders and says, "You are 'Raffles, the Amateur Cracksman,' appearing at the Strand theater this week." Said person, however, must prevent "Raffles" from making a get-a-way to a machine waiting outside bearing the wording, "Raffles, the Amateur Cracksman," appearing at the Strand theater this week, is inside. Catch him and you will obtain \$10.00.

Additional prizes are also offered by some of the San Francisco stores. For instance, a merchandise store offers a \$10.00 waist, a gentleman's furnishing store offers a suit of clothes if Raffles is captured in their place of business, and a jewelry store announces they have insured their window against theft by "Raffles."

Congested street corners will bear banners reading, "Raffles has just passed this corner," or "Raffles will pass this

corner at two o'clock," etc. To assist in identifying this party, the Strand is carrying slides showing his eyes, ears, nose, and mouth.

If everything goes over as anticipated the same plan will be carried out in Los Angeles and throughout the larger towns in that territory.

Hiller & Wilk are the selling agents for this production, made by the L. Lawrence Weber Photo Dramas, Inc., featuring John Barrymore.

First National to Have "Tarzan" Week.

AT the offices of the First National Exhibitors' Circuit many applications have been received for "Tarzan of the Apes," the release date of which is announced as April 2, which week has been designated by the circuit throughout America as "Tarzan" week.

"Tarzan of the Apes" continues playing to large audiences at the Broadway theater, and the engagement has been extended for another two weeks.

This week, with lightless nights stopped and the great electric signs again being used, the National Film Corporation, in conjunction with First National Exhibitors, arranged for the huge talking sign at Broadway and Forty-seventh street, and each first-run house in the country is getting a number of flashes, which read thus:

"Tarzan of the Apes" at Bridgeport, April 2. "Tarzan of the Apes" at Philadelphia, April 2," and so on taking in turn each house that has booked the picture thus far. This has been arranged because of the large number of letters received at the Broadway theater from different parts of the country asking what date the picture will come to their cities.

Through A. L. Burt & Co., publishers of the reissued books, arrangements have been completed for the decoration of drug, book, and stationery store windows in various sections of the country, while a large number of newspapers will republish one of the Tarzan stories previous to the release date.

Unusual Publicity for Gerard Picture.

Unusual publicity is being enjoyed by "My Four Years in Germany," dealing with Ambassador Gerard's experience in that country. In the first place his book of the same title has had a very large sale, then it has run serially in a number of prominent newspapers. Now, Mr. Gerard's sequel entitled "Face to Face With Kaiserism" is appearing in the New York American and other daily papers. A souvenir volume containing the story, many still photographs of the principal scenes, a photograph of Ambassador Gerard, and a foreword by him has been prepared; and, in addition, for the use of exhibitors there is a large variety of paper ranging in size up to twenty-four sheets; heralds, slides, cuts, and publicity readers in abundance. This should all prove a valuable asset in the exploitation of this picture, which will probably be in ten reels, and issued on a state rights basis.

Sketch of Olga Petrova

OLGA PETROVA, star of the productions now being made under the auspices of her own organization, was born in Warsaw, Poland, of English and Polish parents. Following the usual custom of the country, the present famous screen star was married at the age of fourteen to Boris Petronowitch. Her present name is a derivation of this Polish cognomen. Her married life was a brief one, being terminated at the age of sixteen by her husband's death, shortly afterwards she visited Brussels, Paris and London. For two years she



Olga Petrova

studied music in Paris, becoming an accomplished pianist, and at the same time developing her naturally beautiful soprano voice.

Proceeding to London, Madame Petrova found the road to success long and hard, and became successively song writer, journalist, and performer in the London music halls. Later she came to America and, following a special engagement at the Folies Bergere, entered vaudeville, afterwards starring in "Panthea," "The Tiger Woman" and "The Exile." She then entered motion pictures via the Metro organization, appearing in a number of productions. Leaving Metro she joined the Lasky Company, and subsequently formed her own producing company, early in 1917.

In private life she is the wife of Dr. John D. Stewart, a well known surgeon, and owns a beautiful estate on Long Island where she indulges in her love of books, music and painting. She is also an author, having contributed fiction articles and magazine stories to American publications, and at present is conducting the Petrova School of Expression in a magazine.

Following her initial production, "Daughter of Destiny," released through the branches of The First National Exhibitors' Circuit, Madame Petrova has starred in "The Light Within" and "The Life Mask," and expects to make five other productions during the present year.



Twede-Dan

Fourth Jester Shows Famous Theater.

The fourth Jester comedy reelease entitled "The Wrong Flat," featuring Twede-Dan, which is nearing completion, is a story that reflects the old days of stagemod. One of the important scenes will be enacted in a replica of the old Tony Pastors, which has been built for the purpose. The situations surrounding the story also demands the use of some of the old-time performers, and some of the popular favorites of days gone by will appear in this picture.

"Life Mask," Mystery or Melodrama.

In producing "The Life Mask," the Petrova Picture Company arranged to film the various scenes so as to leave the spectator in doubt of the out-come until the very end of the picture. It was later discovered, however, that it would be possible to either make an out-and-out mystery, or film the story as a straight melodrama, with considerable suspense. It has therefore been decided to leave it to the exhibitor as to whether this picture shall be either of these types. It is claimed that this has been accomplished by means of a prologue of a little less than one hundred feet in length, in which the leading characters are introduced and suspicion pointed at each by means of appropriate subtitles.

By eliminating the prologue a society melodrama without the element of mystery is produced. If, however, exhibitors desire to attract the attention of their patrons to the probable solution this can be effected by use of the prologue in connection with the picture.

In furtherance of this idea special aids are being prepared by the newly formed Petrova service bureau which, it is said, will be of valuable assistance to exhibitors in exploiting this picture.

Boosts Song Together with Picture.

Based on the Western Import Company's feature picture of the same title starring Mabel Normand, the song, "Mickey," will be exploited by the publishers, Daniels & Wilson, Inc., on an elaborate scale. In fact the campaign will be tied up with the national campaign on the picture. A syndicate of 5 and 10-cent stores and several department stores throughout the country have agreed to give the song a full window display in order to secure the maximum returns which would accrue from the co-operative advertising with this picture, and a number of prominent vaudevillians are taking up this number as part of their repertoire.

Prominent Theater Men Indorse "Mickey"

Al. Woods, Well-Known Producer, and Alfred Arons, of Klaw and Erlanger, Extol Mabel Normand Production.

THE prominent play producer, Al. Woods, after viewing a private screening of "Mickey," states in part as follows: "Mickey" is what I call a real, big picture. It is vivid and appealing, and the characters are real and human. There are charming bits of comedy in it, and there are places where the story trembles very close to the brink of tears. I would like to have the opportunity of making a play of it some day. Miss Normand as the quaint little mountain girl is wonderful. The action of the play is off the ordinary run of picture plays, and what impressed me a great deal was the fact that there is no padding."

This picture was also viewed by Alfred E. Arons, general manager of Klaw & Erlanger's theaters, who says, "Mickey" is the greatest commercial proposition I have ever seen in the amusement field. Outside of its commercial value it is a wonderful, artistic and interesting picture. It possesses every quality that could be put in a photoplay, and its preparation shows infinite care and study. Mabel Normand as 'Mickey' clearly shows her versatility and supremacy as an actress. The story has a number of big punches; in fact, I was impressed by four big climaxes. It is marvelous how the humor, the pathos, the mystery, and the sensationalism have been woven into one remarkable photoplay. It will surely have a universal appeal."

More Productions for Magnet.

The Magnet Film Exchange, which recently acquired the New York rights to W. H. Productions Company's feature, William S. Hart as "The Two-Gun Man" in "The Bargain," has also secured the rights to William S. Hart in "The Bandit and the Preacher" and "The Hell Hound of Alaska," and the twenty-eight Mack Sennett-Keystone Comedies.

The series of Keystone comedies will be released soon, the first entitled "A Small Town Bully," starring Mabel Normand, Mack Sennett, Roscoe Arbuckle, and Owen Moore.

In this comedy, Mabel assumes the role of the new teacher in a country school, and the difficulties in addition to her duties as a teacher are increased by the misbehavior of her pupils, Mack Sennett and his enemy, Roscoe Arbuckle. Mack is the bully of the school.

"Fatty" Arbuckle takes vengeance on a smaller boy, and throws him into the river. Realizing what he has done he jumps in to save him, and both are rescued by Mabel.

Not knowing that her sweetheart (Owen Moore) is waiting in another room she hangs her wet clothing out of a window. The bully attempts to cast a bad light upon her reputation, and she is about to be discharged, but is saved by the arrival of the mother of the boy whose life she saved when everything is explained to the satisfaction of all concerned.

Keystone Censors Object to "Zongar."

The Pennsylvania State Board of Censors has ordered nine changes in the Physical Culture Photoplays feature, "Zongar," including scenes showing the struggle between the hero and the villain, the struggle between the villain and the girl he is abducting, the gag in the mouth of the heroine, close-up of a man after being mauled in a fight, and two subtitles; one, "The Wages of Sin," and the other, a reference by a sculptor to his model's figure being superior to that of Venus.

Bernarr Macfadden, head of the company producing this picture, has protested against these eliminations, contending that Zongar is a physical pre-

paredness drama standing side by side with the efforts of the United States to win the war on account of the large proportion of young men rejected as defective by army physicians. He also calls attention to the fact that the National Board of Review in New York passed this picture without eliminations, and requests that the picture be reconsidered in the light of a patriotic drama.

G. E. Feature Shown for Government.

General Enterprises, Inc., is in receipt of a request from the Bureau of Public Information at Washington, D. C., asking for a private showing of "The Crucible of Life," and arranged for this exhibition to take place on Thursday of this week. This picture visualizes many of the important phases of the present conflict, contains many battle scenes, and touches also upon the work of the German spy system in America. It was adapted from the famous stage melodrama, "Fairfax."

Messrs. Sawyer and Lubin have also arranged with Tom Moore, one of the leading exhibitors of Washington, to give a special screening of "The Crucible of Life" for members of some of the important war committees now working at the Capitol.

The patriotic atmosphere of this production has been worked out in an extensive line of lithographs, including an attractive twenty-four sheet, which has been prepared for the exploitation of this feature.

Jacob Wildberg Joins Foursquare.

One of the latest newcomers in the motion picture field is Jacob Wildberg, a capitalist and manufacturer, who will retain his interests in other concerns, but has become a large stockholder in Foursquare pictures, and will, in future, be actively identified with that organization as treasurer. Mr. Wildberg becomes associated with "Foursquare" through George Backer, who is a friend and business colleague of many years' standing. He is a financial expert, and with his broad experience in merchandising methods should prove a valuable acquisition to this organization, which has been very successful in the motion picture field and now has its own exchanges in all parts of the country.



Nilde Babette in Jester Comedies.

Church Worker Praises "The Belgian"

**Sister O'Kavanaugh, Representative of Cardinal Mercier, Extols Olcott Picture—
British War Correspondent Also Compliments Producer.**

Sister Mary Ignatius O'Kavanaugh, prominent church worker of Belgium, and special representative of Cardinal Mercier for relief work in this country, was the guest of honor at a special presentation of Sydney Olcott's production, "The Belgian," given for charitable purposes in Cleveland under the joint auspices of Sydney Olcott and the U. S. Exhibitors' Booking Corporation, by which the picture is being distributed.

Sister Mary was stationed in a little border town in Belgium when the Germans invaded the kingdom, and lived through the bombardment of Liege. During the attack on that city she several times risked death while ministering to wounded Belgian soldiers. It was the scenes of the invasion depicted in "The Belgian" that impressed Sister Mary and impelled her to send Mr. Olcott the following letter:

"I want to tell you how keenly I enjoyed the privilege of seeing a private screening of your photoplay, 'The Belgian.' It certainly is a wonderful presentation of many things I witnessed in that unfortunate country during the first four months of the war. The devastating onward sweep of the German hordes; the pitiful caravans of villagers fleeing from their burning homes with what they could save of their little belongings; the valiant stand of the priests striving vainly to protect their flocks; indeed the general aspect of the whole thing, as well as the physical type of the people, are truly Belgian. The tiny little landscape shown three or four times right up at the top of the screen is a gem. The quiet wheat fields, the picturesque old windmill, the delicate church spire showing against the evening sky are typically Belgian. The charm and peacefulness of this rural scene contrast sadly with the tale that unfolds below. Yet, no nerve-racking horrors are depicted; the author shows true art in the way he leaves to the fancy of the spectator many fearful scenes which he merely suggests. The psychological side seems to be equally good. I wonder was it only a lucky hit or did the author intend to portray in the quiet heroine of that little Jeanne the sublime heights to which this war has raised the soul of the Belgian women? Whichever it be, the whole thing makes a very beautiful picture, and I thank you sincerely for having given me an opportunity to see it."

Several weeks ago Mr. Olcott also received a letter from Frederic Hume Paulton, a noted British war correspondent, in which he, too, complimented the director upon the accuracy of detail with which he converted the scenes of the invasion of Belgium to the screen.

Cast of "The Life Mask" (Petrova).

A strong cast will appear with Olga Petrova in "The Life Mask," soon to be released through the exchanges of the First National Exhibitors' Circuit. Appearing opposite the Polish star is Thomas Holding, in the character of Capt. Hugh Shannon. Second in importance is the character of Woodruffe Clay, whose death forms the mystery elements of the picture. For this part Wyndham Standing, who has appeared in support of many Famous Players', World and Lasky stars, was engaged. A note of sentimental interest is given to the production by the appearance of Lucille LaVerne in the role of Sarah Harden. Miss LaVerne is a character artist who has played with many celebrated stage stars of the past two generations, such as Harrigan and Hart, Thomas Jefferson and others. Christine Mayo, remembered for her ability in sev-

eral Ivan productions, is also seen in a congenial role, calling for the display of "vampire" tendencies.

The balance of the cast included Matilda Brundage, Edith Hinckle, Gene Burnell, E. J. Burnes, and five natives of Spain, selected to lend the proper atmosphere to certain scenes presumably laid in that sunny country. The picture has been directed by Frank Crane, photographed by Messrs. Lane and Harris.

"The Golden Hope" for Anna Case.

Miss Anna Case, the prima donna, is enjoying a week's rest at Atlantic City after a successful concert tour of the larger cities in the South and West. She is scheduled to appear in Chicago, Milwaukee, Boston, and Philadelphia, and will return to New York during the month of March to begin work on her first feature picture under the personal direction of Julius Steger. What is said to be an exceptionally strong story entitled "The Golden Hope," which combines the atmosphere of the West with the modern social life of New York, has been secured by Mr. Joseph M. Schenck for the screen debut of Miss Case.

Al Woods Extols John Barrymore.

In the March issue of a prominent magazine, Al Woods, the theatrical producer, in discussing conditions of the theater, has the following to say with regard to John Barrymore, who is the star in the L. Lawrence Weber Photo Dramas, Inc., photoplay, "Raffles, the Amateur Cracksman," for which Hiller & Wilk, Inc., are selling agents:

"The greatest actor in America today is John Barrymore, and yet he only began to take his work seriously about two years ago, when I asked him to play the leading dramatic role in 'Kick In.' Up to that time he had just walked through his roles without effort. He had put no real work into his job. 'But I can't play a dramatic role,' Barrymore protested in my office, when I showed him his part. 'I'm a comedian.' 'Forget it,' I advised him. 'With your wonderful ability you can play anything. It's about time you settled down and did something serious.' 'The Fortune Hunter' and other light things are all very well, but here is your chance to show what you can do with an emotional role."

"On the opening night of 'Kick In' it was funny to see the faces of the critics and the audience. Here was a new Barrymore, a man with emotional strength, an actor who carried conviction, one whose admirable work wanted to make you tear off the roof of the theater. And in 'Justice' his work as that half-crazed, prosecuted London clerk was a revelation. And by his acting in 'Peter Ibbetson' he is confirming the opinion that he is destined to become one of the great actors of the world."

Activities of General Enterprises, Inc.

A deal was consummated this week between General Enterprises, Inc., and the Federal Film Company, of Boston, which gives to the latter concern the entire New England rights to "The Liar," a six-part society melodrama starring Jane Gail and Stanley Walpole, directed by William H. Haddock. Following close upon this sale negotiations for the disposition of their seven-part feature, "Mother," were closed with the Regal Films, Ltd., of Toronto, Canada. This organization also controls the entire Canadian territory for "The Warrior."

General Enterprises also report that the Westcott Film Corporation, of Minneapolis, have requested a third print of "The Warrior," as has the Jordan-Brewster Film Corporation, of Seattle, Wash.

Reginald Barker

REGINALD BARKER, director of "Carmen of the Klondike," the Selexart production, which will be the initial release of the State Rights Distributors, is the man who produced the first William S. Hart features, "On the Night Stage" and "The Bargain."

Mr. Barker also had much to do with the rapid rise of Sessue Hayakawa. "The Typhoon" was one of the Japanese actor's first successes. Previous to this time it had been the policy of the motion picture men to use Caucasian actors in Japanese parts. Barker, however, decided it would be better to use Japanese actors, and selected Sessue Hayakawa.



Reginald Barker

Reginald Barker was born in Winnipeg, Canada, in 1886. His mother died when he was two years of age, and he was sent to Scotland, where he lived until he was eight years old. From Scotland he went to England to meet his father, who took him to America. They settled in California. Young Barker decided upon a stage career after seeing Charles Dalton in "The Sign of the Cross." This was when he was nine years old. At fifteen years he wrote, produced and played the leading part in a play called "Granna (ile)," which was shown in Los Angeles. At eighteen he became leading man, and played in various stock companies. After that he was associated with Robert Hilliard in the production of one of the first and most prominent of the "vampire" plays, "A Fool There Was."

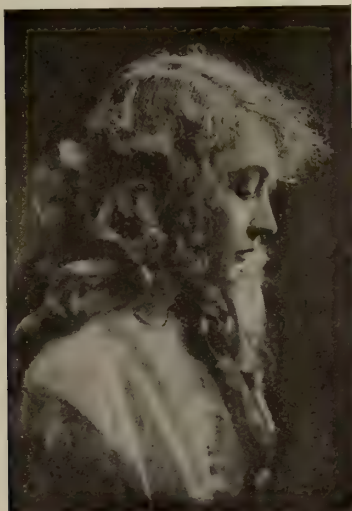
About five years ago, Barker, then at the height of his success as a stage director, decided that the motion picture field offered a better opportunity. Having no knowledge of motion picture direction he found it almost impossible to obtain a position as director. It was only when he offered to work for Thomas H. Ince for nothing that he got the opportunity desired. Four weeks after he arrived at Inceville he was on the payroll, and soon began turning out the successes which have much to do with the reputation built up by that studio. Starting with "On the Night Stage" he followed with "The Typhoon," "The Coward," "The Iron Strain," "War's Women," "The Criminal," and "Golden Rule Kate." Barker makes good pictures quickly, and at a minimum expense. "Carmen of the Klondike" is perhaps the most expensive picture he ever made, and is said to be his masterpiece.

Billy a Novel Fiend in "The Messenger."

"The Messenger" is the name of the next Billy West comedy now in the making. It is an original story in which Billy West appears as a "Novel" fiend messenger boy.

Claire Whitney

MISS CLAIRE WHITNEY, who plays the part of Lucy Daniels in the Graphic Film Corporation's forthcoming release of Ivan Abramson's latest photodrama, "Moral Suicide," has been long known to exhibitors and motion picture patrons. Gaining her experience in the hard and thorough school of the



Claire Whitney

stock company, Miss Whitney enjoyed a successful career upon the legitimate and vaudeville stage. However, she soon deserted the stage to enter the motion picture field, where she has since remained.

Miss Whitney has won an enviable reputation as the associate of such well known actors as Charles Richman, Edmund Breese, Robert Edeson, and William Farnum, and has been starred in several photoplays.

As Lucy Daniels, Miss Whitney's part is said to be full of pathos and comedy, which she has handled so humanly and delicately that it will be considered the crowning effort of her career.

Steiner Claims a Record with Jesters.

William Steiner ("Big Bill") claims a record by having disposed of the entire territory of the United States for his Jester comedies, with exception of District of Columbia, in exactly twenty-one days, and states two days would have been cut off of this time had it not been for adverse weather conditions.

During this period, Mr. Steiner not only disposed of his productions, but found time to call on many large exhibitors and screen the Jester comedies for them with satisfactory results.

Gainsborg Returns to Pacific Coast.

Eduardo C. Gainsborg, manager of the San Francisco exchange of Foursquare Pictures, was called to New York recently because of illness in his family. The crisis passed, he has return to his post.

Mr. Gainsborg is in charge of the entire Coast business of the Foursquare organization, supervising the Seattle and Los Angeles offices. Before entering the motion picture business he was well known as a civil engineer.

New Releases for King-Bee.

The March 15 release of the King-Bee Films Corp. starring Billy West is entitled "The Scholar." From advance reports this comedy promises to contain a little knowledge that you never learned in school.

On April 1, King-Bee will release "The Messenger." It is now being made at the Hollywood studio of the King-Bee Films Corp.

Ebenstein Makes Trip for "Sterling System"

Will Visit Exchanges in All Parts of Country—Plan Under Which This Company Operates.

THE manager of sales of Sterling Pictures Corporation, H. R. Ebenstein, has left for a ten weeks' trip covering all exchange centers, during which time he expects to place with first class exchangemen throughout the country the productions handled by this company under what is known as the "Sterling System."

This system combines a certain arrangement between the manufacturer, the Sterling Pictures Corporation, and the independent exchange. It does not necessarily mean the sale of feature rights, neither does it mean the direct percentage arrangement under which some features have been released. Realizing that the manufacturer needs cash in order to continue manufacturing productions, and likewise realizing that the independent exchange cannot continue laying out cash covering high production cost and big profit to the manufacturer the Sterling Pictures Corporation says it has stepped in as a middle factor, whereby a happy medium is struck, and both the manufacturer and local distributor are able to operate successfully.

It is not the intention of the Sterling Pictures Corporation to confine its operations to the distributing of features only upon the "Sterling System." It will likewise handle other features on the basis of an outright territory sale. At the present time it has found a demand for releases under the "Star Series" plan. In addition to the Alma Hanlon series and the Jean Sothorn series, consisting of six productions each, it has a series of three features, each starring Anna Q. Nilsson, and four starring Catherine Calvert. The company likewise has taken over the George Loane Tucker production, "I Believe," and acquired from the France Films, Inc., "The Natural Law," featuring Marguerite Courtot, and expects to close this week for another big production.

It is announced as the policy of the Sterling Pictures Corporation to offer its exchanges not only a consistent output, but the nature of their organization demands that it continue to supply affiliated exchanges at periodical intervals, and that the plan is to build and create the value of "Sterling System" upon the commercial value of the production—not on the production cost.

"Mother" Booked for Loew Circuits.

Following the announcement made last week by Arthur H. Sawyer and Herbert Lubin that the New York City and state rights to their production, "Mother," had been acquired by the Modern Feature Film Company, Charles H. Striemer stated on Monday that the picture had been booked by the Marcus Loew Circuit, first showing to be on Thursday, March 14 at the New York theater.

In order to lend the proper exploitation to the picture, Mr. Striemer has arranged to distribute several thousand copies of a recent issue of the Ladies' World containing a complete novelized version of the story. In addition the film will be extensively advertised by means of several twenty-four-sheet stands. Following the New York theater screening of "Mother" the feature will appear in the various other houses which make up the Loew Circuit, giving it an extensive run in New York and Brooklyn.

Wharton Studios Well Guarded.

There is no munition plant in the United States which is more closely guarded than the Wharton studios, at Ithaca, N. Y., where "The Eagle's Eye," the twenty-episode serial expose of the Imperial German Government's plotting in America, is being produced.

Desperate efforts are still being made

by German propagandists to foster any feelings of sympathy which may remain in this country toward the Kaiser and his advisers. Public showing of "The Eagle's Eye," it is hoped, will make futile any such propaganda. So the guard was organized for the studios to prevent any attempts at interference with the Whartons and their work of production.

The selection of the guards was carefully made. To prevent any accident of the studio through carelessness every one entering the studios must first show his pass. This ruling not only applies to all lesser employees, but to the principals and executives as well.

"His Golden Romance" Second Jester.

In "His Golden Romance," March release of the Jester comedies, Twede-Dan is seen in the character of a nondescript. He meets a beautiful girl who is also down and out like himself, and they form a compact that when they are both working and prosperous they will get married.

They separate, and in quest for a position, Twede-Dan sees two tramps rob a woman. He comes to the rescue, and restores the stolen purse. She falls in love with Twede-Dan, takes him to a tailoring establishment, and has him made to look human. A banquet is given in honor of the engagement, but Twede-Dan disgraces himself by his clumsiness and mannerisms, resulting in his being thrown out of the house, where he again meets his first love, who spurns him.

Netter Purchases Two Productions.

Leon D. Netter, of the Masterpiece Film Attractions, Cleveland, Ohio, did not return empty-handed to his Cleveland office after his five-day visit to New York to attend a meeting of Directors of State Right Distributors, Inc., as he secured the rights to Col. William N. Selig's latest productions, "The City of Purple Dreams" and "Who Shall Take My Life," which he will exploit in Ohio and Kentucky through his Cleveland and Cincinnati exchanges.

Billy West Boosts "Liberty Bread."

Arvid Gillstrom, director, and Billy West, star of King-Bees, have arranged a comedy bit that can also be used to advertise "Liberty Bread" to the patrons that see the Billy West comedies. In the opening scene of his newest picture the comedian is placed in a bread box. He has his knitting in hand when the baker arrives with the "Liberty Bread," and Billy has his breakfast. The situation is said to be humorous, as well as showing the patriotic feeling that helped to frame it.

"Moral Suicide" a Problem Picture.

"Moral Suicide," Graphic Film Corporation's latest photoplay, is nearing completion, and will soon be released. It deals with an important problem of life today, and intermingled with its serious scenes are many comedy situations.

John Mason plays the part of Richard Covington, an elderly millionaire stock broker and social leader of California, who searches for the years that have fled, and succumbs to the allurements of a woman with a tarnished past. His actions cost him shame, loss of prestige, money, lifelong friends and subsequent estrangement between himself and his daughter, who, unable to save him and unwilling longer to witness the demoralization of his soul, leaves home, and the placing of his son's life in jeopardy for a crime prompted by the actions of his step-mother.

Sales of the Week

Activities in State Right Market During Past Seven Days.

I VAN Film Productions have disposed of the rights to "One Law for Both," "Sins of Ambition," and "Married in Name Only" for France and Switzerland to Joseph Monat, Paris, France, and the rights to "Sins of Ambition" and "One Law For Both" for eastern Pennsylvania to the Peerless Feature Film Co., Philadelphia.

General Enterprises announce the sale of rights to "The Liar" for New England to the Federal Feature Film Co., Boston, and Canadian rights for "Mother" to the Regal Films, Ltd., Toronto, Canada.

Rights to the following productions for eastern Pennsylvania and New Jersey have been secured by the Keystone Distributing Corp., 1134 Vine street, Philadelphia: "The Cold Deck," "To-Day," "The Mad Lover," and "Wrath of the Gods."

Modern Feature Film Co. has disposed of the rights to New York State, west of Utica, to the United Film Service, 86 Exchange street, Buffalo, of which Fred B. Murphy is president and general manager, for the following features: "The Birth of Democracy," "Mother," "Loyalty," "The Modern Lorelei," and "Eko Knows."

Rights to "The Whip" for the states of Texas, Oklahoma, Arkansas, Louisiana, and Mississippi are now held by the True Film Company, 1911½ Commerce street, Dallas, Texas. Conflicting information in list published in our issue of February 2 is in error.

Magnet Film Exchange, New York, have acquired the New York rights to the W. H. Production's Hart features, "The Bandit and the Preacher" and "The Hell Hound of Alaska"; also twenty-eight Mack Sennett Keystone comedies.

Leon D. Netter, of Masterpiece Film Attractions, Cleveland, has secured the rights to the Selig productions, "The City of Purple Dreams" and "Who Will Take My Life," for Ohio and Kentucky.

Backs Public Defender Movement.

Simultaneous with the release of Harry Raver's picture, "The Public Defender," which is being marketed by Renowned Pictures Corp., the New York World is running a series of "Public Defender" articles, one each week, encouraging legislation for the creation of such an office in each city and state where the "Public Defender" does not now hold such an office.

The articles are written by prominent judges, lawyers, and laymen, and are circulated through a syndicate of newspapers of which the World is the head, and are published in the form of two-column stories, with portraits of the writers.

Frank Keenan, Robert Edson, and Alma Hanlon are the featured players in "The Public Defender."

Valuable Dog Used in "Master Crooks."

In one of the scenes of "The Master Crook," the Harry Raver production starring Edmund Breese, a prize St. Bernard dog belonging to Jacob Ruppert, the baseball magnate, is used. This dog, said to be worth \$10,000, is used to distract the attention of the detectives in a scene, where the Master Crook attempts to poison one of them. In another scene with Alma Hanlon, who is cast in one of the principal roles in this production, this prize canine is also in evidence.

"Satan's Pawn," Barriscale Feature.

The first Barriscale feature to be distributed by the W. H. Productions Company on the state rights market will be entitled "Satan's Pawn." It was produced by Thomas H. Ince, and is based on a play by Francis Molnar.

Co-starring with Miss Barriscale is Edward Connelley, well known for the past two decades on the stage, having appeared in prominent roles in "Marse Covington," George Ade's only serious production; also in "Everywoman" and "A Good Little Devil." He has also appeared in pictures, creating the role of "Rasputin" in "The Fall of the Romanoffs."

Among the remainder of the cast is Clara Williams, well known to photoplay audiences for her work in several productions, including "The Italian," "The Bargain," and recently in "Carmen of the Klondike." Rhea Mitchell and J. Barney Sherry also appear in prominent roles.

One scene which is said to be especially powerful is a picturization of Dante's Inferno, in which a multitude of lost souls is seen vainly struggling to escape torture.

Sennett Talks on Changes

Continual Revision of Methods Necessary for Success, Says Producer.

MACK SENNETT, producer of "Mickey," starring Mabel Normand, which is controlled by the Western Import Company, states in the following article, that turmoil is necessary for continued success in filmdom.

"There is no form of American industry which experiences such rapid and sensational changes as the motion picture business. It is my impression that much of this extraordinary development is due to the fact that the producers have never had a chance to get into a rut. The business is too new to have developed much of a rut.

"I often hear producers sigh for the day when the picture business finds itself and settles down.

"For my part I dread that day. When it settles down it is likely to sink.

"The salvation of the picture business has been that the workers in its ranks have been vigorous young men who came into the screen business from other professions. Each brought youth and enthusiasm; each one also brought special knowledge.

"The motion picture studio has been the great melting pot of new ideas. Absolute wonders of photography have been accomplished. In fact, photography has virtually been removed from the realms of art. It has been standardized into a routine.

"The conduct of a studio is coming to a danger point where it will be easy to slip into ruts. As a matter of necessity the future development of the movies will have to be along somewhat more standardized lines.

"The first sprint is over; the picture business is now settled down to a long grind. Those who allow themselves to settle down with it into the rut will find the going very hard.

"As Henry Bergson, the noted French philosopher, says, life is the process of changing. And when you stop changing you die and decay. I do not regard a single rule or institution of the studio as permanent. There isn't a day that I don't change things around in some way.

"Sometimes these changes are made in parts of the machinery that are apparently in good working order. I believe in making changes sometimes just for the sake of the changes. Just to keep things moving; to keep anybody from taking root.

"The man who recommended that well enough should be let alone didn't know much about modern business competition. If you let well enough alone, presently you find your customers slid over to some other fellow who did not have such complacent ideas. The most deadly thing in the world of business—especially in the motion picture business—is to tell yourself that everything is at last as it should be. When you get to the place where you feel that you can rest satisfied with the results, you can be pretty sure that at least one part of the establishment is

dreadfully out of kilter and that is yourself.

"I believe in progressiveness, and the greatest example I can refer to is 'Mickey,' which, to my mind, will set a standard in photoplay producing that will require a lot of far-sighted thinking to surpass."

Bernarr Macfadden

BERNARR MACFADDEN, author of the five-reel production, "Zongar," and president of Physical Culture Photo-Plays, Inc., was born in Missouri about fifty years ago. At the age of fifteen he began the system of athletic exercises that converted him from a delicate boy to a veritable young Samson.

After attaining some success in the Middle West as a wrestler and athletic



Bernarr Macfadden.

teacher he came to New York in 1893 to seek his fortune. A prominent newspaper was giving a benefit performance for charity, and published a challenge that the champion, Hugh Leonard, would meet all comers. Macfadden accepted, and made such a good showing that he was in demand for other events. He later made four tours of England and several of this country lecturing on how to get strong and healthy, and how to stay so, following his lecture by illustrations of practical exercises, wrestling, etc.

In 1898 he established the Physical Culture Magazine. He learned to wield the pen forcefully, and, as an author, his encyclopedia course has been purchased by thousands of athletic fans. He preaches business and personal efficiency as necessary to success, and feels that the presentation of pictures like "Zongar" will help young men to prepare for the great tasks ahead of this country in the present war by rousing the active, fighting "never-say-die" spirit and encouraging them to become mentally, morally and physically fit.

Personally, Bernarr Macfadden is a concrete example of preparedness. His mobile features and lithe active frame suggest more a man of thirty-five than of fifty. His family consists of a wife and six sturdy little girls. His home is located at Douglaston, L. I., where a number of the scenes and thrilling stunts shown in "Zongar" were photographed, and he personally directed each scene of this production.

In addition to his other activities he is author of the Physical Culture Screen Magazine released monthly through General Film Company, and also operates a chain of physical culture restaurants.

Manufacturers' Advance Notes

Essanay to Reissue Broncho Billys and Snakevilles

GEORGE K. SPOOR announces the immediate weekly release of the Essanay "Broncho Billy" pictures of the hills and plains. Thus will come back to the screen a favorite of many picturegoers who have not forgotten the "good bad man" that thrilled and stirred in other days.

Mr. Spoor is now engaged in selecting the best of the great series of Broncho Billy one-reelers, and announces the titles of the first ten. They are "Broncho Billy's Leap," "Broncho Billy and the Rattler," "Broncho Billy's Close Call," "Broncho Billy and the Settler's Daughter," "Broncho Billy's Indian Romance," "Broncho Billy, a Friend in Need," "Broncho Billy's Wild Ride," "Broncho Billy's First Arrest," "Broncho Billy and the Rustler's Child," and "Broncho Billy's Last Deed."

Mr. Spoor has anticipated a great demand, and plenty of new prints have been prepared to meet it. The pictures have been carefully re-edited and equipped with new subtitles. Not only is the film itself to be all new, but the paper and accessory advertising paper is all newly designed and printed.

These first ten Broncho Billy pictures represent some of the best photographic

work, and are full of vivid action and possess heart interest and the spell of the West.

"There is suspense in these pictures," said Mr. Spoor, "a very important element of the melodrama and drama of the hills and plains. There is romance in most cases afforded by the work of Marguerite Clayton in support of Broncho Billy, and there is a simplicity of story that gives the pictures each a 'punch'—a smash at the end."

Mr. Spoor states that bookings are already coming in. Exhibitors may book the Broncho Billy films through the George Kleine System, and are invited to inspect each picture before they book it.

Coincident with the foregoing announcement comes another to the effect that Essanay will also put out new prints of their well known "Snakeville comedies," which ran in harness with the Broncho Billy films.

"Snakeville comedies," it will doubtless be remembered, afford a thrilling laughable phase of Western fun, featuring the inimitable "Slippery Slim" and "Sophie Clutts."

They are one-reelers, and will be released one a week through the General Film Company.

who plays the leading boy role, is also featured.

Judge Brown has announced a slight change in the order of the March and April releases. Following "Thief or Angel" the Judge Brown stories will be in the following order: "The Accusing Toe," "Rebellion," "A Boy Built City," "I'm a Man." The latter subject is an intensely patriotic story which, it is promised, will excel even "Bud's Recruit," the initial release, in entertainment value.

Screen Telegram Makes Debut.

Capt. Vernon Castle, noted dancer and hero of the British flying corps, staging his last flight before sacrificing his life to save that of a fellow aviator, is graphically portrayed in the initial release of the Mutual Film Corporation's Screen Telegram of March 3.

At virtually the same hour the correspondent of the Screen Telegram was shipping the pictures to Chicago Captain Castle fell to his death.

While all Chicago was suffering for want of sugar a fast freight train was wrecked near Congress Park, Ill., scattering enough of the precious sweet along the railroad tracks to supply a cup of coffee for every resident of the city.

Exclusive pictures of the wreck are shown in the Telegram, in addition to scenes of the farewell celebration in honor of soldiers enlisted in Chicago for service with the British army; activities of a huge Government shipbuilding foundry on the Pacific coast; official French war films, showing American soldiers playing the role of Santa Claus to French war orphans at Noyon and St. Maixent; former President William Howard Taft refereeing a boxing bout between Jackies at the Great Lakes Training station; "Doug" Fairbanks staging a rodeo at Ewing Field in California for the benefit of the war camp community fund, and several others.

Accident Suggests Title

Name of "Lion's Claws" Follows Unexpected Happening in Universal Serial.

An attack by one of the lions upon Marie Walcamp while working in the first episode of "The Lion's Claws," the new Universal adventure serial, announced for release April 1, resulted in the actress receiving a scar she will carry for life, but it provided a new idea for a number of scenes and incidents in the plot to Director Jacques Jaccard and led to the change of title to "The Lion's Claws," instead of "The Moon Girl," the first title announced.

While the entire story was written by Mr. Jaccard, who is the author as well as the director of the serial, before work started on the big continued chapter picture, the accident in the first episode provided an inspiration that the director felt had greater possibilities than the original story and he immediately capitalized it.

"The Lion's Claws" will consist of eighteen episodes, the first to be released April 1.

Double Utility of Advertising Folder.

Picture exploitation and advertising service to the exhibitor are combined in a double-page folder, 28 by 12 inches, which the Triangle Distributing Corporation has just issued in connection with "A Soul in Trust," the new seven-reel feature for February, which is furnished, at no extra cost, to exhibitors. Each month one of these folders on the current seven-reel feature is sent to exhibitors. The outside pages give a brief description of the picture and a talk on the Triangle policy of co-operation with exhibitors, as well as suggestions for promoting the picture. The inside of the folder forms a poster, with seven artistically arranged illustrations of the principals, Belle Bennett, J. Barney Sherry and Darrell Foss, together with a general announcement to the public. The exhibitor is requested to use this colored poster as a lobby display for the promotion of the picture.

Change in Judge Brown Releases.

"Thief or Angel," a juvenile comedy-drama with a clever touch of heart interest, is the current Judge Brown story on the General Film program. This is an intimate and highly entertaining story of young people in a city neighborhood in which it differs from foregoing Judge Brown stories which had a rural background. Ruth Hampton plays the heroine, and Judge Brown has gathered a capable cast for her support. Ernest Butterworth,



Scene from "The Life Mask" (First National).

Goldwyn Advances "The Splendid Sinner" Two Weeks

MARY GARDEN'S second Goldwyn production, "The Splendid Sinner," will be released throughout North America on March 24, instead of on April 7, as was first announced. This sudden

change of plan by the Goldwyn organization, which brings another big production into theaters everywhere, is due to Samuel Goldfish's desire to increase exhibitor prosperity.

From every section comes information of the most authentic sort that patronage conditions are showing improvement, and the Goldwyn determination to release the Garden subject earlier will aid in bringing the crowds back to the theaters of the country.

"When business shows a widespread inclination or tendency to improve," says Mr. Goldfish in explanation, "the greatest help a producing organization can give its exhibitor patrons is to release productions of great drawing power. In 'Thais' Miss Garden lifted business to record levels, and since 'The Splendid Sinner,' in my opinion, is twice as powerful as 'Thais,' I expect to see landslide business wherever this new production is played. I have a very fair indication of the pleas-

ure and gratification that will be manifested by exhibitors in a thing that has happened here in New York. I had told one or two exhibitors of our intention to bring forward the release date of Miss

Garden's second picture, and they at once contracted for a showing of double the time usually given to a single picture in their houses."

This alteration of the Goldwyn releasing schedule brings, as first announced, Mabel Normand back before the public in her second Goldwyn release, "The Floor Below," by Elaine Sterne, on March 10. John H. Kunsy, the Michigan exhibitor, who saw this production a few days ago at the Goldwyn studios in Fort Lee, proclaimed it as one of the best productions he has seen in months.

Miss Garden, in "The Splendid Sinner," follows the Mabel Normand picture, on March 24, and then, two weeks later, comes the most unusual production in which Madge Kennedy has appeared since she made her screen debut for Goldwyn. This is "The Danger Game," and one will properly infer from the title that the story is melodramatic. It is being directed by Harry Pollard.

just released, will next appear in "Naughty, Naughty!" a story by C. Gardner Sullivan, directed by Jerome Storm under the supervision of Mr. Ince. This photoplay, which will be released on March 25, is also now ready, and her next film, a circus subject, will soon be finished, bringing her work several months in advance of release.

Dorothy Dalton's next Paramount offering, "Love Me," to be released on March 18, was finished over a month ago, and "Tyrant Fear," her following picture, to be released in April, is also completed.

"Up the Road with Sallie" (Select).

"Up the Road with Sallie," in which Constance Talmadge is presented by Lewis J. Selznick, marks her return to smart comedy drama. The scenario has been written by Julia Crawford Ivers from the book of the same name by Frances Sterrett, and tells the story of a lovable, wilful heiress who has been left five thousand dollars with the injunction that she see how well she can spend it. Her quest of a unique method of expenditure leads her into numerous complications, which she finally untangles to her own satisfaction and that of her audience.

As Sallie Waters, Miss Talmadge comes into a rare opportunity for the display of her comedy gifts. She is supported by Norman Kerry and a capable staff, including Kate Toncray and Thomas Persse. The direction of the picture has been in the hands of William D. Taylor, and Frank E. Garbutt was official photographer. "Up the Road with Sallie" is now going through the finishing touches and will be ready for Select distribution shortly.

Four Chapin Releases in March.

Four features of the Ben Chapin series, "The Son of Democracy," released under the Paramount trademark, will be offered during the month of March. A tremendous demand has been created for this series, and exhibitors everywhere announce big business. A company official stated last week that the returns have exceeded all anticipations for this subject, and every branch office has gone beyond the estimated bookings.

The big publicity campaign conducted by the Famous Players-Lasky Corporation covering this series included national magazines and daily newspapers.

Great diversity is shown in the subjects. Several are unique comedies, others are melodramatic, with thrills, fights and fast action, while some are filled with genuine pathos.

"My First Jury" is released March 4; "Tender Memories," March 11; "A President's Answer," March 18; "My Native State," March 25.

General Releases "By Injunction."

"By Injunction," an O. Henry story of the West with a big heart interest punch, is the Broadway Star Feature release through General Film this week. Patricia Palmer, Chet Ryan, and W. L. Rodgers, the popular trio who have appeared in many of the Western O. Henry pictures, are the featured players.

Buck Lumsden, Price Purcell, Panchita, and Trinidad Sloan, favorite O. Henry characters, are revived in this attractive two-reel drama. The central feature of the breezy story is the effort of Buck to give the kids of Yellowhammer a treat.

"The Song and the Sergeant," one of O. Henry's intimate heart interest stories of stage life, is the next release.

Blackton Leases Brooklyn Studio.

Convinced that California is better adapted for general production work than the East, J. Stuart Blackton has leased his Brooklyn studio and will confine his activities to the land of sunshine and flowers in making pictures for Paramount release.

Marguerite Clark Working on "Rich Man, Poor Man"

THE title of the play on which Marguerite Clark has begun production at the Fifty-sixth street studio, is "Rich Man, Poor Man," in which she has a strictly dramatic role. The story was written by Maximilian Foster and published as a magazine serial. It was later issued in book form, and a large number of editions have been printed. George Broadhurst dramatized "Rich Man, Poor Man," and presented it at the Forty-eighth street theater, New York, where it remained for a long run, and several companies have taken the piece on tour.

Pauline Frederick has finished "The Resurrection." The final scenes were taken in the settings of the big prison yard as the condemned prisoners are on the eve of their departure for Siberia. The handling of this production for Paramount release is said to reflect credit upon Director Edward Jose and his assistant, Daniel Pennell. Count Leo Tolstol's novel was intended to show the contrast between the rich and the poor in Russia, and the cast includes varied types.

Billie Burke is still working on the interiors of her new Paramount picture, "Let's Get a Divorce," the photoplay written for her by Anita Loos and John Emerson. Beautiful backgrounds were secured

in Florida for the exterior scenes, and these are being matched with gorgeous interiors. Miss Burke has personally assisted in the selection of the settings and furniture, and as the young bride in the story, with a trousseau of extraordinarily pretty clothes, the general ensemble of the picture will be beautiful and artistic. Director Charles Giblyn, who has charge of the productions, predicts that Miss Burke's work in this photoplay will cause favorable comment. The story is a comedy drama.

Activities at the Ince Studios.

The Thomas H. Ince studio is now working well ahead of its Paramount release schedule of Charles Ray, Enid Bennett and Dorothy Dalton productions. Charles Ray's next Paramount release is "The Family Skeleton," a particular appropriate vehicle for the popular young actor staged under the direction of Victor Schertzinger, supervised by Mr. Ince. This film will be released March 11 and was completed over two months ago. The next Ray picture, "His Own Home Town," which it is expected will be released in April, is also finished.

Enid Bennett, whose first Paramount picture, "The Keys of the Righteous," was

What Mutual Offers March 11

Margarita Fischer in "Ann's Finish," Two Screen Telegrams and a Comedy.

MUTUAL announces another Margarita Fischer production for the week of March 11. It is titled "Ann's Finish," and was produced by the American under the direction of Lloyd Ingraham. The scenario was written by Elizabeth Mahoney from a story by Beatrice Van, and is a comedy-drama in which the elements of mystery and effervescent comedy alternate. In the cast are Jack Mower, Adelaide Elliott, David Howard, John Gough, Robert Klein and Perry Banks.

The second week of issues of the Screen Telegram, released March 13 and 17, will cover happenings of interest in the United States and Europe. The organization of the Screen Telegram correspondents embraces every state and territory on the continent, as well as foreign correspondents in the war zone, and its system of news-gathering is the most comprehensive ever attempted in a news weekly.

Billie Rhodes will appear in a Strand comedy released March 12. "Finishing Mary" is the title of this one-reel comedy, in which Billie gets in "dutch" with the school by giving a pickle-party in her room and inviting a bunch of young men to partake of the festivities. She redeems herself by capturing a second-story man who has hid under the bed, and is made the model student by the principal.

Good Support for Bessie Love.

In the cast surrounding little Bessie Love in her first Pathe Play, "The Great Adventure," are several players who are well known to photoplay fans, and who have appeared in previous Pathe pictures. Among them are Flora Finch, who was very popular in Vitagraph comedies several years ago, and who has had prominent parts within recent months in several Pathe features, among them "Prudence, the Pirate," with Gladys Hulette. Chester Barnett, who plays opposite Miss Love, only recently was to be seen as Miss Hulette's leading man in "Over the Hill." Donald Hall, who plays the "heavy" in "The Great Adventure," was Miss King's leading man in "The On-the-Square Girl," a Gold Rooster play which has scored a pronounced success. John Dunn, who has the stage manager's part, played "John Golden" in the Pearl White serial, "The Iron Claw."

"A Doll's House" for Miss Ferguson.

At the Fort Lee studios of the Famous Players-Lasky Corporation Elsie Ferguson has begun the production of "A Doll's House" for Artcraft release, and will again appear in a role of emotional intensity. This Ibsen play has been recognized as a classic of the drama, and has been very popular in both America and Europe. It had its premier in 1889 at the Novelty theater, London, and its success led to its presentation in all the principal cities of Europe. It was produced in New York in 1889 by the Mansfield company of players, and during its successful run at this house five companies were launched which played throughout the country and Canada. In 1901 Mrs. Fiske selected this play as a starring vehicle for herself at the Manhattan theater, where she gave an elaborate presentation with practically an all-star cast.

Strong Barriscale Coming.

Something new in the way of emotion, a human sentiment which has never before been appreciated from the standpoint of dramatic value, will be introduced to the inarticulate drama in the Paralta play, "Within the Cup," starring Bessie Barriscale, which will be released shortly through the W. W. Hodkinson Corporation.

"Within the Cup" was written by Monte M. Katterjohn and directed by Raymond

E. West. It is considered one of the best Paralta Plays which has yet been presented, and from a standpoint of elaborateness it is remarkable. There is but one exterior setting in the entire production, which is seven reels in length.

Five New Jaxon Comedies.

The sixth series of Jaxon comedies concludes this week with the release of "Which Was Lucky?" a one-reel subject dealing with the weird adventures of two trouble finders. General Film now releases a new series of Jaxon comedies consisting of five subjects, "The Official Maneuver," "What Occurred on the Beach," "An All Fool's Day Affair," "Beating Him To It," and "Forced Into Matrimony."

Lees Journey to Savannah.

For the purpose of taking exteriors the Fox "Baby Grands," Jane and Katherine Lee, with Director Kenean Buell, have gone to Savannah, Ga. The knowledge of their presence in the state spread, and it seemed every exhibitor in the Southeast either telephoned, telegraphed, or came in person for the purpose of securing the little players for a personal appearance at his theater.

"The Debt of Honor" (Fox).

The William Fox Special Feature release for the week of March 10 is "The Debt of Honor," the first production Peggy Hyland has made for Fox. The spy element enters strongly into this picture. Supporting Miss Hyland are Irving Cummings, Frank Goldsmith, Hazel Adams, and Eric Mayne. The story is by Eve Unsell, the direction by O. A. C. Lund, and the photography by Joe Ruttenberg. Many of the scenes in "The Debt of Honor" were taken at New Orleans.

Burton Holmes Travels in China.

The 108th release of the Paramount-Burton Holmes Travel pictures on March 4, contains one of the most interesting incidents of Burton Holmes' travels experienced in China last summer when that country sent her first 100,000 men to the front. The Chinese Labor Corps is a splendid body of men, the pick of the young manhood of northern China, uniformed and drilled by British officers, and have been sent to build and dig in France and Flanders.

The next release also will be an exceptional subject, being a cruise from Vancouver to Alaska, and is the beginning of an interesting series of travels into the land of Gold and the Midnight Sun.

Desmond and Mary Warren in Triangle Pirate Picture

TWO Saturday Evening Post stories appear on the Triangle March 10 schedule. In the romantic costume play of the days of Captain Kidd, "The Sea Panther," scenarioized from Kenneth B. Clarke's story of the same title, William Desmond is featured as the Beau Brummel of a bloody pirate crew, supported by Mary Warren in her first role as leading woman. The seventeenth century "atmosphere" has been faithfully reproduced, the Triangle research department having spent weeks securing authentic data for the production. Rare colored prints were secured as models from which to fashion the costumes, and the famous Clara Morris wardrobe was also utilized. As the script called for every variety of natural setting, many of the beauty spots of California were screened by Director Thomas N. Heffron. The historic old barkentine, "Fremont," was used for the water scenes. William Desmond, as Paul Le Marsan, is thought to have staged the greatest stage fight of his career in this production, and defeats Lee Hill in a duel to the death. Mary Warren is Molly Tarplay, whom Le Marsan captures and forces to share his home in the Bahamas. Jack Richardson, who plays the part of Will Kip, blundering mate of the pirate ship, offers a striking contrast to Le Marsan, his fastidious superior.

Realism in every detail was demanded by Director Raymond Wells in the filming of "The Hard Rock Breed," first release for the week of March 10, which George

Elwood Jenks adapted from Frederic Bechdolt's story. The stone quarries at Colton, Cal., were screened for this production, which deals with the life of the men who tunnel through huge mountains in their efforts to advance civilization. Steam shovels and hydraulic drills are seen in action, and a huge blast, in which the entire side of a mountain is torn loose, was caught by the cameraman. The demand for types was supplied by the Colton Company, who allowed more than a score of their employees to mingle with the Triangle players.

A terrific battle in which more than forty men participate is a feature of this picture, which teems with red-blooded encounters. The story has as its theme the experiences of Jack Richardson, city-bred aristocrat, who comes from the East as boss, and tells how the love of Sheila Dolan (Margery Wilson), daughter of the quarries, helps him to "make good." J. Barney Sherry and Jack Curtis are two typical "hard rock" men. The cast includes Marion Skinner, Lee Phelps, George Chase, Louis Durham, Thornton Edwards and Aaron Edwards.

An industrious criminal plays his own game so crookedly that he "double-crosses" himself into his own villainous web in Keystone's latest comedy, "Did She Do Wrong?" Harry Gribbon is the crook and Claire Anderson is the siren who lures him to new deeds of pillage.

"She Didn't Do It" and "Wives and Worries" are Triangle one-reel Komedies released for the week of March 10.



Scene from "The Sea Panther" (Triangle).

Farnum Finishes "Rough and Ready" and Goes to Coast

WILLIAM FARNUM has completed "Rough and Ready," his de luxe production for William Fox, and is now preparing to return to California. He will begin work on a new vehicle of great dramatic power shortly after his arrival on the West Coast.

Mr. Farnum's most recent film was di-

rected by Richard Stanton in the Fox studios and at Port Henry, N. Y., in the Adirondacks. The story is one of the East and West, and is interpreted by a large supporting company. Mr. Farnum appears in the role of a man who seeks the solace of the snowy trail to escape thoughts of the past.

During his stay in New York the star has made three photoplays, "The Heart of a Lion," "Les Miserables," and "Rough and Ready" in the order named. It was in December, 1915, that William Fox sent

tion on his estate at Sag Harbor, L. I., and then started on "The Heart of a Lion." This picture was an adaptation of Ralph Connor's novel, "The Doctor." In the preparation of "Les Miserables," Mr. Farnum and Mr. Lloyd were engaged for seven months. As the Jean Valjean of this masterpiece, Mr. Farnum scored the triumph of his life.

Mr. Farnum has made in all twenty-one productions for William Fox. "Rough and Ready" will be released as a Standard Picture on March 24.



Scene from "Rough and Ready" (Fox).

Helen Jerome Eddy, the latter loaned by Lasky.

The burning of a ship at sea is one of the spectacular effects in "Breakers Ahead," which was photographed by John Arnold and Robert Kurrle.

De Mille Assembling Big Artcraft.

Cecil B. DeMille is assembling the negative of "The Whispering Chorus," the special Artcraft picture produced by him. It was adapted by Jeanie Macpherson from the story by Perley Poore Sheehan. It has been produced by Mr. DeMille as a super-attraction, and no individual is being starred, although Raymond Hatton, Kathlyn Williams and Elliott Dexter are prominent in the cast. Novel lighting and color effects, similar to those which caused considerable comment in "The Devil Stone," have been applied to this new subject on a large scale.

The next Cecil B. DeMille special production will be an adaptation by Jeanie Macpherson of "Old Wives for New," a story by David Graham Phillips dealing with the divorce question.

A system has been inaugurated whereby Miss Macpherson and William C. DeMille will alternate in writing scenarios for these special productions.

Fox Busy at Biograph Studio.

William Fox activities in the Biograph studios, New York City, have given that picturemaking building a busy appearance. R. A. Walsh's drama, "Woman and the Law," with the sets which have been constructed lately for the prison scenes, the lavish sets which Director Stanton had put up for scenes in "Rough and Ready," and several sets which have been prepared to facilitate the completion of the as yet unnamed vehicle of Jane and Katherine Lee, crowded the studio to its capacity.

Jaxon Serial Is Finished.

The entire gamut of German spy activities in the United States is run in "A Daughter of Uncle Sam," the Jaxon patriotic serial being released by General. Each of the twelve episodes presents one or more phases of the attempts of enemy agents to hamper America's participation in the war. The innovation of condensing the action usually found in a two-reel episode into a single-reel chapter is popular, according to reports from exhibitors.

The twelfth episode, which has just been completed, ends the story with a smashing climax showing the complete breakdown of the Hun spy system in the United States. There is also a big heart interest touch.

Don Barclay Makes Faces.

The gentleman reclining in the chair might be called "two-faced," but he is entirely at the mercy of Don Barclay, Essanay's new comedian and member of the "Ziegfeld Follies." Mr. Barclay, who



is quite a good cartoonist as well as a comedian, is here shown doing a bit of "business" for a forthcoming comedy, painting a face on the bald pate of the man in the chair.

Madge Kennedy in "The Danger Game" Has Serious Role

N O sooner does a film player score a success in parts of a certain kind than he or she begins to burn with an ambition to do something different. Any number of emotional heroines hanker to skim through light comedies, and everyone knows that comedians yearn to play Hamlet or Macbeth. So it is with Madge Kennedy, star in Goldwyn Pictures. Recently she confessed to a sympathetic interviewer that she would hazard her all on a production of Charlotte Corday, though, with characteristic sanity, the piquant comedienne added that no one would take her seriously if she did get the chance to be Marat's slayer.

Yet by holding to the thought of doing something different, of being a heroine of another sort, the life of "Baby Mine" and "Nearly Married" is getting nearer to the serious side of feminine character. It is happening in "The Danger Game," her Goldwyn production now under way.

No longer is Madge Kennedy the girl who gets herself into scrapes, then depends on her eyes and her smile to extricate her and to put her right with a suspicious young husband. No longer is she the skittish young person who is guilty of the wildest indiscretions, who skates on the thinnest ice without, however, really compromising herself beyond reinstatement. Always Madge Kennedy's mistakes have been social ones, the carelessness of the young girl who flirts with a married man or the bride who is too kind to a rejected suitor. In "Our Little Wife" her misdemeanors were calculated to shock circumspect dowagers and not the public in general. Primarily, Madge Kennedy is a society actress, and her departures from convention are necessarily

regulated by the standards prevailing in society, not the world in general.

For this reason "The Danger Game" is giving in her no end of satisfaction, and will equally satisfy her public when the production is exhibited. Madge Kennedy is placed in a "society" environment.

Eugenie Forde in Rhodes Comedies.

Eugenie Forde, well-known character actress of the screen, is supporting clever Miss Billie Rhodes in one-reel Strand-Mutual comedies. Miss Forde's stage career includes engagements with William Faversham, Chauncey Olcott, Blanche Walsh and George Munroe. She has appeared in scores of well-known motion picture productions. Her recent appearances have been in Mutual pictures, playing "mother roles" with Jackie Saunders and Mary Miles Minter. Her debut in Strand comedies is made in "Finishing Mary," a rollicking boarding school playlet.

"Breakers Ahead" Completed.

Quaint New England types abound in "Breakers Ahead," Viola Dana's newest screen vehicle in the Metro program. The picture, in five reels, has been completed at Metro's western studios. It was directed by Charles Brabin, who collaborated with H. P. Koeler in the composition of the original story.

In the strong cast Clifford Bruce plays opposite the star in the role of Eric Pixley, a rugged young mariner. Russell Simpson has a virile character part as Captain Scudd, and others in the cast are Eugene Palletto, Sydney Deane, Mabel Van Buren, T. H. Gowland, Lorena Foster and

Children Stars in "The Blue Bird."

Tula Belle, aged eight, and Robin Macdougall, ten years old, two talented children of the screen world, are intrusted with the chief parts in Maeterlinck's masterpiece, "The Blue Bird," produced by Maurice Tournour for Artcraft release. Never was the Belgian poet's great message of happiness more appropriate than during the present war period, and that the producers' selection for these two characters were well made will be conceded by everyone who sees the pretentious cinema to be released on Easter Day.

Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, in charge of productions, in bringing out the importance of these children in conveying Maeterlinck's ideals in "The Blue Bird," said: "Tula Belle and Robin Macdougall make the famous poet's great thoughts clear to those of their own age as well as older people. With them the audience will journey through scene after scene of symbolical magnificence. Through the magic of the Fairy Berylune they will witness the soul of all things become visible. The cat and the dog, gifted with speech; milk, transformed to a beautiful feminine figure; sugar, in grotesque shape, and light, personified by a lovely girl radiantly costumed. These and many others are made more realistic through the work of the youngsters, as directed by Mr. Tournour."

Fairbanks to Don Dinner Jacket.

After "Headin' South," the Douglas Fairbanks production just released under the Artcraft trade-mark, comes a photoplay presenting marked contrast from the recent films in which the exponent of the smile appears. In his next Artcraft picture, the title of which has not yet been decided upon, acrobatic Douglas appears in a dinner jacket in place of chaps and flannel shirt. Instead of leaping onto a swinging chandelier or bucking "bronc," he plays pretty love scenes with a charming young girl. Supervising Director Allan Dwan is responsible for this new subject, which was suggested by Ernest Butterworth, and actual production has already commenced.



Scene from "The Landloper" (Metro).

Metro Puts On a Regular Parade in "The Landloper"

OVER five hundred extra people were employed in the big parade scenes for Harold Lockwood's forthcoming Metro release, "The Landloper," the story of which is based on Holman Day's novel of the same name. This action was photographed on one of the downtown streets of Jacksonville, Fla., and drew an immense crowd which watched the spectacle with interest.

The parade scenes secured are to be used in that portion of the story where Walker Farr (Harold Lockwood) marshals his forces and marches them through the city streets to lodge a protest to the mayor of the town against a renewal of the water supply franchise to Colonel Dodd, the head of the syndicate which

has controlled the privilege in the past, and which, by furnishing impure water, has caused disease and death throughout the city.

The parade had the same aspect as a pre-election political demonstration, as many of the marchers carried banners which bore inscriptions attacking Colonel Dodd. Two cameras, trained upon the procession from different angles, recorded the action. The resulting effect will form striking screen incidents.

"The Landloper" will be released in five reels. George Irving, who recently joined the Harold Lockwood Company to alternate with Fred J. Balshofer in directing Yorke-Metro productions, is staging the picture.

Russian Art Film Leads Pathe for Week of March 17

PATHE'S program for March 17 is headed by a five-reel Russian Art Film starring Ivan Mozukin and Mme. Lesienko and the second episode of the new Pearl White serial, "The House of Hate," as well as Toto in another of his amusing comedies.

"The Beggar Woman" is the title of the feature. It is one of the most remarkable dramas yet released on the Russian Art Drama program, and features Mme. Lesienko as a songbird whose golden notes chime over Petrograd. The literary lion of Russia who writes in verse of youth and love is played by Ivan Mozukin.

"The Tiger's Eye" is the title of the second episode of "The House of Hate." The punch in this episode comes when the Hooded Terror late at night emerges from a secret passageway and goes to the safe. He innocently sets off a flash-light, which exposes a plate in a small camera in the head of a tiger rug.

"Fare, Please," is the name of Toto's two-reel Rolin comedy. The famous little comedian plays the part of a street-car conductor. Toto is at his best in this comedy, and he sparkles with originality from start to finish. He has made a mark as a screen comedian.

Harold Lloyd stars in "Here Come the Girls," a one-reel comedy produced by Rolin. This is one of those snappy Lloyd comedies that gets the spectator from the very start.

A split-reel travel and educational is made up of picturesque France (the Caunterets), Pathe colored, and "Children's

Dances"; also Pathe colored, and made with the famous ultra rapid camera.

There are an International Cartoon and Educational split-reel and Hearst-Pathe News No. 24 and No. 25 on this program.

Real Fight in "Woman and the Law."

As a melodramatic feature in "Woman and the Law," the new picture he is making for William Fox, Director R. A. Walsh is proud of the fight that takes place between the husband and the secretary to the wife's father.

"I want this real," said Mr. Walsh. "To get the reel punch we must have a few real punches in it."

And they went to it. There can be no question that they were mindful of his instructions. First a chair went whirling to destruction against the wall, then a table crashed into a state where it was gone beyond repair. The participants got so warmed up that Mr. Walsh had to stop it, call for arnica and send the cast home for the day.

Thompson to Support Doris Kenyon.

Doris Kenyon's leading man in "The Street of Seven Stars," the Mary Roberts Rinehart story, which will be the initial offering of De Luxe Pictures, Inc., will be Hugh Thompson.

Mr. Thompson has signed a contract to appear in Miss Kenyon's company. He is now working as leading man in a picture in which Virginia Pearson is the star, his other most recent screen appearances having been with Theda Bara, Annette

Kellermann, and Edna Goodrich. Mr. Thompson is a native of St. Louis, where he appeared for several years as a stock actor on the legitimate stage. He is an all-round athlete. He holds the unique record of having won forty-eight out of fifty-two games pitched in one season.

"Some Professor" (Klever).

Klever Pictures, Inc., released on February 25, Victor Moore in the latest Klever Comedy, "Some Professor," written by Robert James and directed by Harry Jackson. The scenes of this comedy are all laid in pretty seminary grounds, with a bevy of pretty seminary girls, which adds lots of "pep" to the fast comedy action. Moore is supported by D. L. Don, Emma Littlefield, Charlotte Gray and Harry Foy.

HEARST-PATHE SHOWS SCENES OF SOLDIERS.

The Hearst-Pathe News No. 18 is distinctly military in tone. Two of the most striking subjects treated are those which show Americans of the National Army of Camp Devens and Camp Upton, and those which depict a review of the French Colonials on a wide plain in France. Companion scenes show the drafted men from Yaphank in their big parade down Fifth avenue, New York.

The French scenes are stirring, showing as they do many thousands of veterans heavily armed marching in review on a plain so wide that it disappears in the horizon. A close-up is given of one hero who bears upon his chest several rows of medals as a testimonial of his valor.



Scene from "Stolen Orders."

Brady Using Great Balloon in His "Stolen Orders"

FOR several weeks Atlantic City has been in a state of excitement unusual even for that hectic seaside metropolis. Rumors of unusual happenings at the Longport end of the island, of a balloon securely anchored in a carefully camouflaged hangar somewhere on the deserted dunes, and of a sudden flight to sea have been rife.

Visitors who ventured to the end of Longport, a desolate point jutting out into the ocean, found it fenced off and a guard on hand to enforce the frequent "No Admittance" signs. All they could see was a building, a solidly built wooden affair 150 feet long and 60 high. It was odd that it should be there, but the fact that it was camouflaged so as to make its presence from any distance unnoticed made it more so.

Inside that hangar was a balloon, 100 feet long and 30 feet high, and into which was being forced 25,000 cubic feet of hydrogen gas. What the onlookers outside the fence did not know was that this balloon is to play a prominent part in the filming of "Stolen Orders," the big feature based on the huge Drury Lane melodrama, "Sealed Orders," which William A. Brady is making with a cast that includes Kitty Gordon, Carlyle Blackwell, Montagu Love, June Elvidge, Madge Evans and George McQuarrie. "Stolen Orders" will be the first of Mr. Brady's spectacular feature productions, recently announced. As "Sealed Orders," when produced at Drury Lane and later here at the Manhattan opera house, was replete with action and possessed unusual pictorial values, the screen version promises many unique and highly interesting features.

Universal Creating Advance Interest in "Bull's Eye"

EDDIE POLO, in the current Universal big Western serial, "The Bull's Eye," is proving a recruiting officer for a large army of juvenile and embryo writers who may later invade the industry.

"What Did Eddie Polo Say?" is the title of a contest conducted by the Universal Film Manufacturing Company to create interest in the serial among boys and girls sixteen years of age and under

throughout the United States and Canada, and the contest, which is conducted by means of advance heralds distributed in advance of the showing of the serial, has well proved its value in creating advance interest and providing "The Bull's Eye" with a number of juvenile friends who anxiously watch for its arrival.

The contest is for the youngsters to supply missing words in given titles for



Scene from "The Bull's Eye" (Universal).

certain specified scenes in each episode.

The different conceptions, the diversified thoughts of different minds viewing the same scene is most interestingly shown in the answers that are being received by the Universal Company.

Hundreds of answers are being received daily in this contest, which will close on June 1, and every state in the Union is already well represented.

Change in Title of Glaum Picture.

Announcement has just been made of a change in the title of the Paralta play in which Miss Louise Glaum will soon make her debut as a star at the head of her own company. The picture which has been advertised as "Intelligence" will be released through the W. W. Hodkinson Corporation under the new title, "The Iron Beast."

Miss Glaum is now hard at work at the Paralta studios in California on this production. Both exhibitors and the public are manifesting unusual interest in it, as it will take Miss Glaum from the vampire character to which her screen work has been confined and present her for the first time in the broad and unlimited scope of a true and versatile dramatic actress.

Fifth Barriscale Paralta Ready.

At the Paralta studios in California, "Maid o' the Storm" has been completed. It was staged under the direction of Raymond B. West. Both the play and the screen version of the story are from the pens of J. Grubb Alexander and Fred Myton, who collaborated in writing it.

In this picture Miss Barriscale undergoes a striking transformation in costume and character. The story opens with her as a castaway on the coast of Scotland and at the climax she is the premiere danseuse of the London Opera Company. The production gives Miss Barriscale an opportunity to display a wardrobe more varying than in any of her previous Paralta productions, at first appearing as an airy sprite waif, becoming later a handsomely gowned star of the opera.

Long Runs of Goldwyns at Quinn's

As indicative of the enthusiasm with which "Dodging a Million," Mabel Normand's first Goldwyn picture, is being received, Goldwyn cites the fact that J. A. Quinn, Los Angeles showman, has just finished a two-weeks' run of this George Loane Tucker picturization of the story of the modiste's dresser who became an heiress. Business in the first week at his Rialto theater was huge, but in the second was even better. Capacity was the rule.

The approval thus expressed follows on the heels of another unusual engagement—a three-weeks' run of Mr. Tucker's picturization of Edward Childs Carpenter's "The Cinderella Man," with Mae Marsh as the star. Goldwyn believes that few if any two-program pictures can boast of five weeks at a metropolitan theater.

Metro Stages Game of Baccarat.

For the first time in an American motion picture production, baccarat, the great French gambling game, is vividly shown in the Metro All-Star Series picture, "Social Hypocrites." May Allison is the star of this picturization of Alicia Ramsey's popular Broadway play, "Bridge." It was adapted for the screen by June Mathis and Albert Capellani and directed by the noted Frenchman. As no baccarat table could be secured in America the Metro technical staff built an exact duplicate of the kind used in the big casinos at Monte Carlo and other gambling French palaces. The table was 12 feet 6 inches long and 44 inches wide, and marked off in accordance with the rules of the game. All the accoutrements of the table were provided.

To Co-operate on Plays

Metro and Nazimova's Manager Get Together on the Star's Plans.

A CO-OPERATIVE program has been arranged between Arthur Hopkins, the theatrical manager, and Metro Pictures Corporation in regard to the plans of Mme. Nazimova in the same way that Metro has already co-operated with the Charles Frohman estate in regard to



Nazimova.

Ethel Barrymore and with the firm of Oliver Morosco in regard to the yearly program of Emily Stevens. When Mme. Nazimova opens at the Plymouth theater, March 11, in Ibsen's "The Wild Duck" three Metro stars will be playing Broadway engagements simultaneously.

At the Metro studio the star's respite from screen work will be utilized in the selection of a new list of photodramas, work upon which will be begun as soon as Nazimova finishes her starring engagement in the Ibsen plays under the Hopkins management. This follows the policy already established in the case of Miss Barrymore, now playing in repertoire at the Empire theater, and Miss Stevens, who is appearing in "Madonna of the Future" at the Broadhurst.

Metro's scenario department is busily employed in reading a large accumulation of manuscripts submitted with Mme. Nazimova's requirements in mind. Two photoplays have practically been decided upon; one, the picturization of a famous novel, the other a screen version of a celebrated play by a French author. Maxwell Karger, studio supervisor, has directed that Mme. Nazimova be provided with a wide range of parts which will do justice to her amazing versatility.

The Hopkins forces have further co-operated with Metro in the choice of a cast for Nazimova's Ibsen repertoire. Several of those engaged have appeared in the star's support in her Metro pictures and in other Metro productions. Among these are Dodson Mitchell, Edward J. Connelly, and Lyster Chambers. That stage and screen can be mutually helpful instead of detrimental to each other is the working plan on which such progressive managements as Metro, Hopkins, Frohman, and Morosco proceed.

Beatrice Van Author of "Jilted Janet."

"Jilted Janet," the clever comedy-drama in which Margarita Fischer has made a signal success, was written by Beatrice Van, who is the author of several of the Fischer pictures, among them "Molly Go Get 'Em." Elizabeth Mahoney wrote the continuity for both of these comedy dramas.



Scene from "From Caterpillar to Butterfly" (General Film).

Bud Duncan in New Comedies for Release by General

IN a very short time General Film will begin releasing a series of one-reel comedies featuring "Bud" Duncan, formerly of the well known Ham and Bud comedies, and Dot Farley, one of the comediennes of the screen. These subjects will be released once a week as Clover comedies. They are being produced by the National Film Corporation, O. D. Woodward, president, at its studios in

Denver. The first subject to be released will be "From Caterpillar to Butterfly," an amusing story of domestic life. Other subjects in the series will be announced. The inimitable antics of the diminutive "Bud" will be the feature of these new laughmakers.

The National Film Corporation will also begin production of a series of two-reel Western dramas for release every other week through the General Film exchanges.

Margarita Fischer's "Ann's Finish" a School Story

MARGARITA FISCHER, whose sprightly comedy-dramas, made by the American Film Company at Santa Barbara, have made her a drawing card, has scored another success in her new picture, "Ann's Finish." It is the story of an impulsive, romantic girl with too much money and her adventures at a girl's finishing school. Ann is not nearly finished when the term is up; but the school is, what with her adventures with burglars and kidnappers and mythical

husbands who were supposed to have been drowned at sea, but who turned up quite lively and dismayed Ann considerably.

Jack Mower plays opposite Miss Fischer, and others in the cast are David Howard, John Gough, Robert Klein and Perry Banks. "Ann's Finish" is released through all the Mutual exchanges on March 11. Miss Fischer has some specially fetching gowns for this play and makes a most demure little widow in her smart mourning outfit.



Scene from "Ann's Finish" (Mutual).

Glass Studios Enable Triangle to Work Despite Rain

THE recent rainstorm which deluged Southern California didn't impede progress at Culver City, for, with most of the exteriors of current productions "shot," the producing companies continued their work, without interruption, in the five glass studios. During the past week four feature pictures have been completed and as many new stories put under production, with carefully selected casts. There are now eight companies engaged with their respective features and comedies.

A romance of the Canadian Northwest, a "western thriller," two society dramas and a one-reel comedy comprise the pictures now in the editing department. "The Law of the Great Northwest," by Ralph Westfall, former member of the Canadian Northwest Mounted Police, features Margery Wilson. William V. Mong, Eugene Corey, Louis Durham, Will Jeffries and William Dyer are also cast in this production, which Raymond Wells directed.

Roy Stewart's latest vehicle is "Boss of the Lazy Y," a screen adaptation of Charles Alden Seltzer's novel of the same title, which was made under the direction of Cliff Smith. Josie Sedgwick, Walt Whitman, William Ellingford, Aaron Edwards, Graham Pette and five-year-old Frankie Lee are included in the supporting cast.

"Another Foolish Virgin," from W. Carey Wonderley's story of the same name, a drama of life in Greenwich Village, featuring Alma Reubens as an unsophisticated song writer of the Bohemian set, was directed by E. Mason Hopper. Texas Guinan, Joe Bennett and Lee Hill have leading roles.

"The Vortex," new society drama, combines romance and mystery, and numbers in the supporting cast Joe King, last seen with Olive Thomas in "Heiress for a Day"; Mary Warren, who was featured in "The Sea Panther" with William Desmond; Wilbur Higbie, Eugene Burr, George Hernandez, Myrtle Rishell and R. P. Thompson. Gilbert P. Hamilton is credited with the direction.

Jack Livingston, Jack Richardson, Lillian West, Mae Walters and Ruth Langton appear in the one-reel comedy, "Many Happy Returns," which H. Edwards directed.

Following the release of John A. Mosoro's play, "The Shoes That Danced," a new drama by the same author has been secured by Triangle. "In the Spring" is a mystery story of the New York Police force, showing life in the Italian underworld. Joe King is cast as a police inspector, who falls in love with Margery Wilson, whom he believes is a reformed crook. Under the direction of Raymond Wells this play is well under way, and includes in the supporting cast Francis McDonald and Aaron Edwards.

E. Mason Hopper has begun work on a screen drama written by Lillian Ducey, the working title of which is "Heritage." In the cast are Jack Richardson, Irene Hunt, Darrell Foss, Wilbur Higbee, Walter Whitman, Walter Perry, twelve-year-old Burwell Hamrick and little Frankie Lee. "Heritage" is a transcontinental drama.

A new comedy, "First Aid," on which Herman Raymaker is handling the megaphone, features Billy Franey, and includes in the supporting cast Maud Wayne, Diana Carrillo, Myrtle Reeves and Burwell Hamrick. There are various bathing scenes in this new fun-maker, and Miss Carrillo will be called upon to dive into one of the canals at Venice, despite wintry winds.

Director Jack Dillon is well under way on "The Siren in the House," a five-reel comedy with Olive Thomas in the title role, as the alluring siren. William V. Mong, Claire McDowell, Ray Griffith and Lee Phelps are also cast in this production.

With William Desmond in the title role, Director Frank Borzage is well under way on "The Honorable Billy," an English drama which combines humor and pathos. As Desmond's leading woman, Gloria Swanson has her second role in Triangle feature plays.

Director Thomas N. Heffron expects to finish within a week "The Veil," a political drama in which J. Barney Sherry is seen as a politician of the Tammany Hall type, whose policies are dominated by his sympathies rather than any pronounced convictions. Others in the cast are Edwin Brady, Dora Rodgers, Frank Bonn and Mary Mersch.

Triangle is showing increased activities and enterprise on behalf of exhibitors.

"Love Me" Is Dorothy Dalton's Next.

In "Love Me," her Paramount picture, to be released next month, Dorothy Dalton is supported by a strong cast of players, with Jack Holt playing opposite her. William Conklin has the role of a polished villain, a man of the world type, to which he may be expected to do full justice. Dorcas Matthews is a weak girl in the story, too fond of petting and easily led into dangerous paths.

Melbourne MacDowell plays the part of a wealthy Philadelphia, and Elinore Hancock and Robert McKim each have good roles.

Harry Carey Leads Universal.

Harry Carey again leads off the list of Universal pictures for the week of March 18, in the Harry Carey production entitled "Thieves' Gold," a vivid Western of the type in which Harry Carey has excelled for the last three years. "Thieves' Gold," under the title of "Back to the Right Trail," was a story written by Frederick R. Becholdt. George Hively put it into scenario form, and it was produced by Jack Ford. Molly Malone and Vesta Pegg support the star, and there is the usual troupe of real cowboys.

The Nestor comedy for the week presents a former Universal star in quite an unaccustomed character. The star is King Baggot, who for five years was one of the leading figures in Universal features, and the title of the Nestor comedy in which he appears is "I'll Fix It." The picture was filmed last fall, and is not a re-issue, as some of the announcements had it. It is a new picture, and is the first of a number of comedies which King Baggot started in upon just prior to the making of a serial in which he is now being released.

"Cooks and Crooks," the two-reel L-Ko comedy, appearing on Wednesday, March 20, brings Gale Henry, the former Joker comedy star; Hughie Mack and Dave Morris. The story has a Mexican locale.

Screen Magazine No. 63 presents a continuation of the series started in last week's Screen Magazine under the heading, "The Making of a Newspaper." In this installment the editor of the magazine shows how a munition plant explosion is written by the reporter, turned into type on the linotype machines, cast into molds for the cylinder press and run off on the huge presses which grind out the daily papers of the United States. There are also other features.

Animated Weekly No. 16 and Current Events No. 45 contain all of the news which can be communicated to a motion picture camera.

The Universal serial, "The Mystery Ship," is in its seventeenth episode, which is entitled "The Deadly Torpedo." This popular serial, with Ben Wilson and Neva Gerber, is in its final stages, and has but one more chapter in which to wind up its exciting and adventurous career.

The Eddie Polo serial, "The Bull's Eye," is already fairly started, and is in its seventh episode, which is entitled "Wild Riding."

There is also a Finley Nature split-reel subject entitled "Where Rolls the Oregon," with which is combined the Educational split-reel "The Mosquito."

Exhibitors who are using Universal service will thus be well provided for in forthcoming distributions.

Norma Talmadge Returns from Vacation.

Norma Talmadge and her husband, Joseph M. Schenck, are due in New York from Palm Beach, where they have spent a four-weeks vacation. Mr. Schenck's business associate, Julius Steger, has purchased from the Mark-Well Publishing Company the motion picture rights to the well-known novel, "The Ashes of My Heart," by Edith Blinn, in the picturized version of which Norma Talmadge will subsequently appear for Select.

Mary Garden's New Release Carries Cavell Touch

EDITH CAVELL'S brutal execution by the Germans at the beginning of the war shocked and angered the whole world. The story of the heroic English nurse and her perfunctory trial has been printed in every language, even subjects of the Central Powers deploring the injustice of Von Bissing's order which sent Miss Cavell to her death. Monuments have been erected to her in England and on the Continent, and in the little village of Beausoleil, just above Monte Carlo, on Mont Agel, a street bears her name. The blue sign bears the quaint legend, "Rue Miss Cavell."

Mary Garden, who knows her war history as few of us do, was responsible for this honor being paid the memory of the nurse. A frequent visitor to Monaco, she knows the surrounding country well, and had no difficulty in persuading the mayor

of Beausoleil to put the matter before the local council.

Now Miss Garden has further opportunity to immortalize the memory of Edith Cavell—and in motion pictures. It happens in "The Splendid Sinner," Mary Garden's second Goldwyn picture, to be released April 7.

In this production Miss Garden as a Red Cross nurse finds herself enmeshed in German intrigue and espionage after the manner made famous in the Cavell case. She attempts to aid a wounded soldier, and is detected by German officers, brought before the council, and given a trial equally as unfair as Miss Cavell's. The conclusion of the drama is poignant in the extreme, and Miss Garden's ability is given adequate expression. "The Splendid Sinner" promises to greatly augment Miss Garden's popularity.

Changes Title of "Ruthless Russia."

Another change of name has been decided on in regard to Alice Brady's latest Select productions, which has been going forward under the working title of "Ruthless Russia." The new title will be "At the Mercy of Men," and has been embodied in all orders advertising the picture.

Dorothy Dalton in Coming Triangle.

"The Unfaithful," a two-reel picture scheduled by Triangle for March 31 release, features Dorothy Dalton, and was directed by Charles Miller, under the supervision of Thomas H. Ince. The play, written by Lambert Hillyer, is dramatic in incident and plot. John Karge (Robert McKim), a successful novelist, wishes to portray a situation of domestic infidelity, and finds he cannot, having known only happy married life. His wife (Dorothy Dalton) risks life and honor to aid him

in his literary dilemma, and her well-meant efforts nearly culminate in a grave tragedy. Included in the supporting cast are Charles Gunn and Charlotte Vermont.

Strong Cast for "Social Hypocrites."

Truth, Vice and Modesty meet in "Social Hypocrites," May Allison's first vehicle as an individual star on the Metro program. In the screen play adapted from Alicia Ramsay's drama, "Bridge," by Albert Capellani and June Mathis, and directed by the noted Frenchman, there will be seen Marie Wainwright, who played Truth in the stage miracle play, "Everywoman"; Stella Hammerstein, who played Vice, and the star herself, who was cast as Modesty in that production. These talented women have not met in the same production since that time.

By a strange coincidence, although all three have appeared in a wide range of parts since the run of "Everywoman," their roles in "Social Hypocrites" are strikingly similar to those in which they were seen in the Savage production. In the screen play Miss Allison has the winning role of Leonore Fielding.

In "Social Hypocrites" director Capellani has assembled a true Capellani cast, which includes Ethel Winthrop, Henry Kolker, Joseph Kilgour, Frank Currier, Stephen Grattan and Maggie Breyer, in addition to those already mentioned.

"The Red, Red Heart" (Bluebird).

The Bluebird Board of Judges, the body which passes upon every production issued by that company and determines the releasing titles, has decided upon the name of "The Red, Red Heart" for the feature completed under the temporary title, "Heart of the Desert." It was under the latter title that the story, written by Honore Willis, appeared in book form. The work of adapting it for the screen was entrusted to Bess Meredith and the direction to Wilfred Lucas.

Produced upon the great Majove desert, "The Red, Red Heart" is easily one of the most picturesque and scenically beautiful features released by Bluebird in months. Aside from the fact that it affords Ruth Clifford a sympathetic role, the picture also allows Monroe Salisbury to resume his favorite type—that of the Indian.

It will be remembered that Salisbury's first appearance as a Bluebird artist was in the characterization of the half-breed in "The Savage." The finished performance he gave to that devil-may-care individual promptly established him as one of Bluebird's assets and elevated him to the position as co-star with Miss Clifford.

"The Red, Red Heart" will be released April 8. The supporting cast includes Val Paul, Gretchen Lederer, Allen Sears and Monte Blue.



United States Marines in "The Unbeliever" at Rothapfel's Rivoli.

Soldiers of the Sea Aid in Showing "The Unbeliever"

WHEN the Rivoli, New York City, presented Edison's "The Unbeliever," distributed by George Kleine System, the United States Marine Corps furnished a detachment for each performance. The picture was taken with the aid of an entire regiment of marines,

which is at present in France. Mr. Rothapfel preceded the presentation of the picture with a scene showing a marine on sentry duty. This was followed by marine corps buglers in addition to his orchestra in playing "Semper Fidelis." The house was elaborately decorated for the occasion.

Liquid Fire in Current Events.

A film of remarkable interest is that showing liquid fire as presented in Universal Current Events No. 42. These pictures are exclusive with this news reel and show, for the first time, the use of this hellish invention as a weapon of war. Originally devised as a method of surprise attack by the Huns, liquid fire, as shown by the Universal release, has been improved upon by our Allies and made even more deadly. The picture was made by the military cameraman, under the supervision of the United States Government, and although issued as official war film by the Committee on Public Information though the American Red Cross, it will be shown only in Universal Current Events No. 42.

Belle Bennett, Too, Adopts Some Boys.

Belle Bennett has "adopted" the boys at the West Coast submarine base at San Pedro, and now one thousand stalwart youths who have signed up with Uncle Sam are hailing her as "Little Mother." The honor was bestowed upon Miss Ben-

nett on a recent morning when, as the guest of Captain Pounstone, commander of the base, she reviewed the sailors. After the boys had gone through their manoeuvres, Captain Pounstone presented the actress to the uniformed men. He told them that she, having a husband in military service, was thoroughly in sympathy with them. The ceremony of installing Miss Bennett as the "Little Mother" of the base followed. At a midnight performance of "Ashes of Hope," which was presented at a San Pedro theater for the enlisted men, Miss Bennett, who was featured in the picture, announced that she would present her library and also many volumes which had belonged to her father to her "adopted" boys, as well as an electric Victrola and 150 records.

"Hungry Eyes" (Bluebird).

"Hungry Eyes," the Bluebird production featuring Ruth Clifford and Monroe Salisbury, has been set for release the week of March 11. This picture was originally known as "His Wife from Arizona."

It is a typical Julian production in that this Bluebird director has turned out a feature which has for its locale the West of former days.

Monroe Salisbury deserts his characterization of "Lo the poor Indian" in "Hungry Eyes," portraying instead the part of a cowpuncher. Miss Clifford appears opposite him in the role of Mary Jane Appleton, his sweetheart. The feature also sees the return to the screen of Rupert Julian in his favorite character—that of the somewhat Quixotic John Silver.

The cast of "Hungry Eyes" also contains Gretchen Lederer, W. H. Bainbridge, A. H. Barros, Arthur Tavares, George McDaniel and Rita Pickering.

William Desmond Plays Dual Role.

In "The Marriage Bubble," forthcoming Triangle picture, William Desmond portrays a dual role, being cast as Marty Conrad, a Montana millionaire, and Peter Trenholm, dissipated son of an aristocratic but financially embarrassed family. This society comedy has been adapted from the story by W. Carey Wonderley, and was directed by Walter Edwards, under the supervision of Thomas H. Ince. Anna Luther, Maude George and Florence Dagmar have important roles.

World Film Makes a Big

IN continuance of its policy of giving the World exhibitors the greatest possible value for their money the World Film Corporation has organized its studio accordingly. Wastage has been cut out wherever possible, and, instead of crediting these gains to the profit side of the ledger, all the gains are being put right back into the pictures themselves.

One of the first steps in the studio organization has been the establishment of a central purchasing department through which the material for all the various productions will be secured. In this way all overlapping purchases are eliminated and better prices are secured.

An estimate bureau has also been installed. All the money needed will be spent where needed—no part of any film is to be skimmed in the slightest degree.

All stock companies at the World studio have been dispensed with. The actors will be hired by the picture. There will be no actors on the pay roll while idle.

The closest sort of co-operation between directors and stars has been arranged for. This means that both must approve of a story before work is started on it and know definitely just what they hope to accomplish and how they are going to do

Slash at Studio Wastage

it. The technical men and location men will with the directors and stars all participate in a conference with Charles Sarver, the scenario head, before starting a new film.

One of the big causes of wasted time and money at studios has been due to a lack of knowledge on the part of some one in authority of all the props and essentials necessary for the filming of a scene. World Pictures has arranged to eliminate all this. Before starting a production the director, studio manager and technical man confer and make a list of absolutely everything needed for each scene. Each actor is given a list of the clothes he or she is to wear in the play and the numbers of the scenes in which the various costumes are to be worn. These lists are checked up each evening with the actors.

Jokes About Marriage.

Philip J. Hurn, of the Triangle scenario staff, received this telegram from a friend: "Just heard you were married. Congratulations." To this Hurn replied: "Report untrue. Have no intentions of getting married." By return wire came this: "Congratulations."

Reorganization of World's Production Department

MY recent meeting with Lee Dougherty, film editor par excellence," said William Smart, technical director of World Pictures, "who has again become an associate of mine, recalls my former days at the old Biograph studio on Fourteenth street. From my experience of nine years with the Biograph, I became strongly imbued with the belief that the manufacture of the motion picture could be standardized, as every other commercial product has been. This, of course, is heresy, but the admission by several large film corporations of the precarious condition existent, is striking confirmation of my statement.

"The technical department of the World studio has been reorganized on the principle of producing the most effective pictures with the smallest outlay and in the shortest time compatible with our ideals of box office winners. From the time that the O. K. has been placed upon a scenario by the editor and handed to the technical director, the technical department is in entire charge of preparing the sets for the director of the picture. This novel division of responsibility permits the director to concentrate upon the story, continuity, acting and any special effects which he wishes to incorporate. Not only does it enable both of us to accomplish more but saves the interminable hair pulling by an overworked man. The various heads of the departments, such as the costumer, sculptor, electrician, scene

painter, interior decorator, confer with me upon the requirements of their respective branches. A date is named for the shooting of each scene and these several heads are empowered with the responsibility of having their respective assignments prepared on time. In other words, there is not any diffusion of authority, but each one is acquainted with his work.

"The technical work of the studio is part and parcel of the inner wheels and is wholly lifted from the realm of the spectacular. Consequently it has been passed by as one of the minor elements of production whereas in truth it is the pivot. Without suitable sets, proper furniture, appropriate arrangement of interiors, and the fourscore other accessories of the work, no director or actor with a story of surpassing merit could succeed in creating a picture saleable in the Congo.

"It has taken me some years to realize my ambitions. Facilities of the World studios have been placed at my disposal for the experimenting and installation of some ideas which a year ago seemed chimerical. Today, however, they have been received in a most receptive attitude. This change is a sign of health, of a realization that the motion picture producer has not reached the stage in which he can take the high-and-mighty know-it-all manner toward the misguided mortal possessing differing opinions."

Chaplin Working Day and Night on Initial Picture

CHARLIE CHAPLIN will shortly be flickering along on the screen again with the presentation of his initial First National Exhibitors' Circuit production, the title of which is "A Dog's Life." The famous comedian is now thundering down the home-stretch of his story, working day and night on what he claims will be the greatest comedy ever turned out by him.

Chaplin is carrying out the same policy with his present contribution to the film world as he has in the past, that of not making public the slightest nature of his story until the subject is well on its way to the exhibitors.

Of the story it may be said that it is of a nature entirely different from anything the star has heretofore attempted, and not alone will his comedy antics provoke outbursts of joy, but he has also added touches of pathos similar to those evi-

denced in "Easy Street" and "The Vagabond."

Several new faces will be seen in the forthcoming picture, as well as the ever welcome features of Edna Purviance. Fred Starr shoulders the character that usually fell to the late Eric Campbell, and Zasu Pitts, the little artist who won many admirers with her portrayal of the sympathetic slave in Mary Pickford's "Little Princess," will be new to Chaplin followers.

Close to one hundred players have been used in the making of the picture, and the greater part of the action takes place in interior "sets," affording the star tremendous scope for unique comedy situations.

Following the first release it is planned to issue a Chaplin subject on an average of about every six weeks until the eight comedies, as contracted for, will have been released.

Wide Variety in Paramount Short Subjects for March

THE Paramount short releases for March include a varied assortment of subjects, with comedies, travel pictures, war incidents and four installments of the Benjamin Chapin series. Among the laughmakers are two Mack Sennett comedies, "Sheriff Nell's Tussle," released March 11, and "Those Athletic Girls," released March 25. Arbuckle contributes "The Bell Boy" on March 18.

The Burton Holmes Travelogues take the audiences from China to Alaska, with "On the Way to the Front with the Chinese Labor Corps," March 4; "The Alaska Cruise," March 11; "A Summer Day in Skaguay," March 18, and "Over the White Pass," March 25.

Fifteen separate subjects in the four releases of the Paramount-Bray make it truly "the magazine on the screen." They include "In the Moonshine Country," "Stage Women's War Relief," "Magic for Home Use," and a cartoon, "Pinkerton Pup's Portrait," released March 4. The release of March 11 includes "War and the Motorcycle," "Hawaii and Her Natives," and a cartoon by Wallace Carlson. In the March 18 release are presented "Rose Culture," "Uncle Sam's Coin Factory,"

workings of a submarine and its torpedoes, by J. F. Leventhal.

On March 25 the subjects are "Lumbering for Wartime," "Hawaiians and Their Strange Customs," "Women in the World of Work" (showing unique interior decorating), and a cartoon, "Bobby Dumps," by Earl Hurd.

GENERAL FILM TAKES "SHAME," Will Distribute the Seven-Part Drama Produced by John Noble

General Film has taken over the distribution of "Shame," John W. Noble's seven-reel drama of life. All United States rights, with the exception of New York City, are included in this deal, and an energetic sales campaign will be launched immediately by General Film. The success scored by this production in New York City gives promise that it will be one of the notable moneymakers in the feature class this year.

"Shame" is a powerful story of the world's unjust condemnation of a girl whose motives were of the best. Zena Keefe is the star, and Niles Welch her leading man. Miss Keefe plays the part of an innocent victim of circumstances in the prologue. She reappears as a girl of another generation, the picture unfolds a strikingly effective train of adventures, mirroring faithfully a graphic ordeal full of tears and smiles, ending with justice done the heroine. The theme involves the attitude of society toward the innocent children of no name.

"Shame" is perhaps the masterpiece of Director Noble, who produced such features as "Romeo and Juliet," "The High Road," and "The Awakening of Helena Ritchie." A wide range of advertising aids is available.

Ten Sweaters Weekly Is Triangle Output

The knitting circle at the Triangle Coast studios, which includes most every girl in the playing forces, is co-operating with the Red Cross to aid the soldier boys in keeping warm. The weekly output averages ten sweaters, six pairs of socks and as many mufflers. Several of the girls are now mastering the intricacies of helmets.

Exhibitors Like "The Grand Passion."

Advance reports that have reached Bluebird exchanges tell of the favorable impression made upon the exhibitors who have during the last week given "The Grand Passion" its initial bookings. Dorothy Phillips is the featured star in this production, which has just been released as a Bluebird Special. The story is an adaptation of Thomas Addison's stirring romance, "The Boss of Powdersville," which attracted considerable attention when published in a magazine.

The cast includes William Stowell, Jack Mulhall, Lon Chaney and Evelyn Selbie.



Scene from "The Brass Check" (Metro).

Five Special Fox Features.

FIVE special features are scheduled for release by William Fox during the month of March. On the 3rd the release is Jewel Carmen in "The Girl With the Champagne Eyes." In this production Miss Carmen takes the part of a girl pickpocket. She sends an innocent man to jail, repents, earns his forgiveness, and finally reforms and marries him.

March 10 the release is Peggy Hyland in "The Debt of Honor." This is the first picture Miss Hyland has made for Fox. It has a spy interest and a timely war plot, says the announcement from the Fox offices.

March 17 the release is Gladys Brockwell in "The Devil's Wheel." Many of the scenes in this production are laid in Paris, and the story revolves around a system evolved by a Marquis to beat the roulette wheel. The daughter of the Marquis is played by Miss Brockwell, who is made the heroine of a band of Paris Apaches.

Virginia Pearson in "A Daughter of France" is the release for March 24. As the title would indicate it is a war play. The scenes are laid along the battle front, and Miss Pearson plays the part of a French girl who is attacked by invading soldiers.

The release for March 31 is George Walsh in "The Kid Is Clever." This, it is said, will be one of the best pictures George Walsh has made. Announcement from the Fox offices is to the effect that it is full of sparkling comedy and surprise situations.



Scene from "The Family Skeleton" (Paramount).

Ray Coming March 11.

The next appearance of Charles Ray in a Paramount picture is an interesting study in mental suggestion released March 11 under the title of "The Family Skeleton." As Billy Bates, a young man who inherits a large fortune through the death of his father, the subject presents great dramatic possibilities in addition to the sensational and humorous features.

"The Family Skeleton" teaches a striking lesson in will power, in harmony with the ideas of modern thinkers and writers on psychology and demonstrates that bad habits are merely little ruts in which we travel, and if we can be shaken to another path we will forget them in the different environments. The production was directed by Victor I. Schertzinger under the personal supervision of Thomas H. Ince.

Mutt and Jeff Move to New Quarters in the Fox House

MUTT and Jeff—that is, the Mutt and Jeff of the films—have moved. The famous comedians of the animated cartoons have forsaken the parental roof, and through the formal process of legal adoption have become members of the large and growing family of William Fox.

This change of home was made during the present week, with the consent and

newspaper cartoons they are known from one end of the country to the other, appearing regularly in the New York World, and being so widely syndicated that there is scarcely an important town in the country in which they are not published. They were introduced to the screen more than two years ago under the auspices of a corporation promoted by Bud Fisher, and since that time they have firmly established themselves as screen stars. Now they are to have the benefit of a larger distributing organization—become a regular feature of the William Fox output along with Standard Pictures, Fox Special Features, and Fox-Lehrman Sunshine Comedies.

A half reel of clean comedy with a hearty laugh for every click of the projector's ratchets is the promise made by the Fox management. There will be no change in the plan of release or the general style of the pictures, according to Mr. Fox, and assurance is given that there will be no delays in service in consequence of the new arrangement.

"When Mr. Fox contracted with Bud Fisher," according to Winfield R. Sheehan, general manager of the Fox Film Corporation, "he paid a premium as an additional inducement to Mr. Fisher to make Mutt and Jeff cartoons greater and funnier than ever before.

"This is not like a new proposition with a mass of detail work to be done. We are taking over the releasing of the animated cartoons from the point where the Bud Fisher Films Corporation leaves off. The productions, therefore, are for immediate release, and our branch offices are prepared now to furnish all details. Announcement of the subjects and their order of release will be made within the next week.

"The atmosphere of war is expected to be reflected in the pictures in the near future. Mr. Fisher, who until recently was a lieutenant in the United States Army, and who now is a captain in the British Army, will be in France within a comparatively short time. He has made all necessary arrangements for continuing his art work while abroad, and we naturally expect that what he does while abroad will be strong of the flavor of

trench life and conditions in the immediate vicinity of the front."

Mr. Fisher's offices in New York City, it is understood, will be continued indefinitely.

Pathe Active at Paralta Studios.

PATHE activities at the Paralta studio at Los Angeles continue at high speed, with the force augmented by the arrival of Fannie Ward and George Fitzmaurice, who have gone west for the production of Sir William Young's famous play, "A Japanese Nightingale."

Frank Keenen is at work under the direction of Ernest C. Warde in Gilson Willets' adaptation of Sir Henry Irving's success, "The Bells."

Bessie Love has started on the production of a charming story by William Addison Lathrop, the working title of which is "A Little Sister of Everybody." George Fisher, who for some time past has been leading man for Bessie Barriscale, has been chosen as leading man for Miss Love in this picture.

Bryant Washburn has started work with Director William Worthington on a highly exciting mystery story of the Southwest, in which he appears in a series of adventures which clothe him in evening dress, smart afternoon attire, the garb of a Mexican poen, a cowboy's outfit and other unconventional costumes, donned for the purpose of rescuing the lady in the case from a distressing situation, in which she finds herself in the clutches of a Mexican gun runner. Rhea Mitchell has been engaged as the leading woman in this picture. George Fields has been engaged to play the "heavy" part in this Bryant Washburn-Pathe play.

PICTURE THEATERS PROJECTED.

PHOENIX, ARIZ.—George D. Mullen has reopened the Arizona theater.

ANDERSON, CAL.—W. R. Claman has leased Home theater from C. G. Hainline.

HIGHLAND PARK, CAL.—J. L. Renwell has taken over Sunbeam moving picture theater.

LONG BEACH, CAL.—Robert H. Poole has resigned as manager of Langhin theater.

LONG BEACH, CAL.—Long Beach Bath House Amusement Company has sold



Bud Fisher.

assistance of Bud Fisher, the comedians' creator. Their first appearance under the new guardianship will take place March 24, and there will be subsequent appearances to the extent of about 500 linear feet once each week. Bookings will be handled exclusively through the Fox offices throughout the world.

Under the new arrangement, Mutt and Jeff not only will have a new home, but a greatly extended field of activity. As

Columbia theater to Otis Hogt, manager of Liberty theater.

MONROVIA, CAL.—Ruth S. Cassil, who recently took possession of Colonial theater, having purchased business of J. L. Yost, plans to erect a 600-seat theater.

SAN DIEGO, CAL.—New Liberty theater, with seating capacity for 1,500 persons, has opened at Camp Kearney.

SAN FRANCISCO, CAL.—Strand theater has been taken over by M. L. Markowitz.

WILMINGTON, CAL.—Crystal theater has been leased by Del Hammer from A. Calme.

CHICAGO, ILL.—Oliver C. Hammond has plans by Albert Anis to convert South Side Turner Hall, at 3143-47 South State street, into a moving picture theater, with seating capacity for 1,800. The improvements will cost \$50,000.

VILLA GROVE, ILL.—Company headed by Miss J. A. Stewart has leased Lyric theater. Preparations are being made for its reopening.

WINCHESTER, ILL.—Lyric theater has been reopened by Fohl & Overton.

FRANKFORT, IND.—John L. Meredith has purchased Star theater from James L. Sheetz.

TERRE HAUTE, IND.—Byron W. Brentlinger, assistant manager of Orpheum theater at Fort Wayne, has been engaged to manage new Terre Haute theater.

ALBIA, IA.—J. E. Benton has purchased King theater from Harvey Porter.

ANSGAR, IA.—Opera house has been taken over by Lewis Moe.

CLARINDA, IA.—John Waller, who formerly operated Lyric theater, has purchased the Swan moving picture house.

HAWKEYE, IA.—Sorg & Burkhart have reopened Cozy theater.

MUSCATINE, IA.—Extensive improvements will be made to Palace theater and seating capacity increased.

NEWTON, IA.—Lemon & Heki have sold Lyric theater to J. C. Stanes.

PANORA, IA.—Frank Richards has purchased Royal theater.

THOMPSON, IA.—J. O. Florence and H. Bartlett have purchased Princess theater from Arthur M. Larson, Elmer Larson and Albert Erickson.

UNION, IA.—An interest in Electric theater has been purchased by W. H. Rowen.

WHAT CHEER, IA.—Eureka moving picture theater has been purchased by Oskaloosa interests, who plan to remodel building.

WICHITA, KAN.—Colonial theater, at 117 North Market street, has been purchased from J. C. Mackay estate by O. K. Mason and Frank Krehbiel. Building will be remodeled and reopened under management of Mr. Mason.

NEWBURYPORT, MASS.—Newburyport Amusement Company has purchased Premier theater.

SPRINGFIELD, MASS.—New Broadway theater, with seating capacity for 2,500, has opened.

CADILLAC, MICH.—New Lyric theater has opened.

DETROIT, MICH.—Duplex theater is to reopen soon.

DUNDEE, MICH.—George Bunce has taken over Electric theater.

FLINT, MICH.—Steve N. Willett succeeds Walter Jacobson as manager of Garden theater.

GRAND RAPIDS, MICH.—Clarence L. Dean succeeds Harry A. Koler as manager of Empress theater.

HAMTRAMCK, MICH.—J. G. Kastler & Co., 524 Chamber of Commerce Building, Detroit, is preparing plans for a two-story theater and store building, 72 by 118 feet, to be erected by company in process of organization, to cost \$85,000.

SAULT STE MARIE, MICH.—Site has been purchased adjoining Murray Hill building upon which to erect vaudeville and moving picture theater with seating capacity for 1,500.

MOUNTAIN LAKE, MINN.—E. S. Beynon & Son have purchased Empress theater from I. A. Kalb.

SPRINGFIELD, MINN.—Herman Bloemke has purchased Grand theater from G. C. Stoner.

BATTLE CREEK, MICH.—F. K. Berry has plans by E. W. Bump, 603 Post Building, for three-story theater, store and office building, 66 by 200 feet, to cost \$100,000.

LITCHFIELD, MINN.—Unique theater has been leased by David T. Hobson of Minneapolis.

ROCHESTER, MINN.—Lawler theater has been taken over by Claude McQuillan.

ST. LOUIS, MO.—O. J. Keehmer, 3500 Palm avenue, is preparing plans for one-story moving picture theater, 45 by 110 feet, to cost \$20,000.

MALTA, MONT.—Dr. George W. Clay has purchased interest of Lyman Bernis in Orpheum theater and will conduct it jointly with John Survant.

WIBAUX, MONT.—W. S. Freeman has disposed of his interest in Bijou theater to Cowes & Manning, proprietors of Gem theater.

DAKOTA CITY, NEB.—Isadore Adam will dispose of his moving picture business here.

FRIEND, NEB.—R. A. Gavin has closed San Carlo theater.

NIOBRARA, NEB.—W. W. Ashbaugh plans to open moving picture theater.

MCCOOK, NEB.—C. W. Martin has disposed of his interest in Strand theater.

WEST POINT, NEB.—Ideal theater has been purchased by Harry Plattner.

DEMING, NEW MEXICO.—William Menhennet, of Mesa, Ariz., has plans by Lescher & Kibbey, of Phoenix, for a one-story moving picture theater, 50 by 140 feet, to cost \$12,500.

GALLUP, NEW MEXICO.—R. & M. Amusement Company, operating moving picture house here, has been incorporated with capital of \$2,000, by Domenic Rollie, Florence Rollie and Fred McCoy.

PORTALES, NEW MEXICO.—Cosy theater is now under joint management of R. H. Adams and L. S. Kirby.

SANTA FE, NEW MEXICO.—James Provas, manager Pastime theater at Albuquerque, has taken over lease on Paris theater here.

WINSTON-SALEM, N. C.—Piedmont Amusement Company has leased new auditorium, and will conduct it under management of O. A. Savin.

BEACH, N. D.—W. S. Freeman has disposed of Bijou theater to Cowel & Manning, of Wibaux.

FAIRMOUNT, N. D.—Paul Thompson plans to open moving picture house here in near future.

FARGO, N. D.—Liberty theater will open with moving pictures under management of W. C. Clavier.

HAZEN, N. D.—R. L. Stephens has purchased Flota Pia theater from G. N. Freer.

LA MOURE, N. D.—B. W. Heed has purchased interest of E. W. Ellison in Rex theater, and is now sole owner.

WINDSOR, N. D.—Moving picture theater has been opened here by Miller & Thimmesch.

DERRY, N. H.—Scenic theater recently reopened by D. Casey has been leased by Alden G. Kelley.

MANCHESTER, N. H.—Delbert Smith has disposed of his interest in Empire theater to Earl C. Thompson.

MANCHESTER, N. H.—T. Pariseau has secured entire control of Eagle theater building at Elm and Bridge streets, formerly owned by a stock company composed of Hertel Pariseau, P. K. Brown and J. Edward Charbonneau.

SEASIDE PARK, N. J.—Lorraine is name of new moving picture theater nearing completion for A. C. Lewis.

WATERTOWN, N. Y.—Lyric theater will be rebuilt and reopened.

WRIGHTSTOWN, N. J.—Army and Liberty theaters will soon be opened at Camp Dix. Liberty will be operated under direction of amusement committee of War Department Commission on Training Camp Activities.

DUNKIRK, N. Y.—New Palace theater at 87 East 3d street has opened.

OSSINING, N. Y.—David Fuhry has purchased Temple theater from G. D. Vandervoort.

CLEVELAND, O.—John Reinhardt has leased Chaplin theater at 7513 Woodland avenue, S. E. Seating capacity will be increased to 600.

CLEVELAND, O.—Joseph H. Erben has leased from Mary E. Cowan the moving picture theater on Wade Park avenue, N. E.

DAYTON, O.—Victoria theater, owned by Schwind Realty Company, recently destroyed by fire, will be rebuilt. Plans are by Schneck & Williams, Mutual Bank building, and is estimated to cost \$100,000.

GENEVA, O.—H. B. Gregory has plans by C. V. Martin, Haskell block, for remodeling moving picture theater, to cost \$6,000.

CLINTON, OKLA.—Bloom & Catlon have purchased Duffield interest in Liberty theater.

CORDELL, OKLA.—Arthur Winters, of Cherokee, has purchased A-Muse-U theater from Charles Mahone.

DURANT, OKLA.—Bungalow and Colonial theaters have been purchased by Liberty Theater Co.

KINGFISHER, OKLA.—Temple theater has been reopened by J. L. Carr.

LAWTON, OKLA.—Barnett D. Seiberg, of New York, plans to erect moving picture theater on south side of C avenue, between Second and Third streets.

MIAMI, OKLA.—New Grand theater, 10 S. Main street, has opened under management of George H. Merriam.

NORMAN, OKLA.—Liberty theater has been leased by Robert Seawell and Bert Lawton from William Ward.

ROCKY, OKLA.—Sam and Dalton Harper succeed J. M. Hill in management of Electric theater.

RUSH SPRINGS, OKLA.—Electric theater has been purchased by Joe Foreman.

SENTINEL, OKLA.—R. O. Dewing has taken over management of Electric theater.

SNYDER, OKLA.—J. C. Plew has purchased Gem theater from C. A. Roberts.

BETHLEHEM, PA.—Extensive improvements are being made to Orpheum theater.

BRACKENRIDGE, PA.—Luna theater has been purchased by William Berkowitz.

LILLY, PA.—Happy Hour theater has been purchased by Illig Brothers of Ebensburg.

MT. CARMEL, PA.—Arcade theater has been leased by George J. and John Higgins.

PHILADELPHIA, PA.—Alexander Chably has contract to erect one-story theater, 78 by 129 feet, at Broad and Lombard streets, for Dunbar Amusement Company.

PHILADELPHIA, PA.—Empire theater, Broad and Fairmount avenues, of late years devoted to vaudeville and moving pictures, has been conveyed to trustees of Salvation Army.

PUNXSUTAWNEY, PA.—James M. Weist has purchased Gem theater from W. S. Dinsmore. New owner plans to build an extension to rear of building.

SCHUYLKILL, PA.—Jacob Danbert and J. Rettinger have disposed of their interest in Euclid theater to Clayton Eiler and G. Potts of Pottsville.

SHAMOKIN, PA.—New Victoria theater has opened under management of L. J. Chamberlain.

SHAMOKIN, PA.—George Triebly has resigned as manager of Majestic theater.

Trade News Brevities



World Pictures Opens New Boston Office

Carlyle Blackwell and General Officers of the Company Arrive for Ceremonious House Warming at Exchange—Crowds Attend.

By Richard D. Howe, 80 Sumner Street, Boston, Mass.

BOSTON, MASS.—The opening and dedication of the beautiful new exchange building erected by World Pictures to house its Boston branch occurred on February 28 and, judging from the crowds, it seemed as though all Boston had turned out to assist in the auspicious event.

Carlyle Blackwell, the famous World star, who, with World officials, came to Boston to assist in the ceremonies, was the center of a huge crowd from the time of his arrival. He was met at the station by a delegation of film fans and exhibitors who presented him with a gigantic floral offering. He was escorted to the exchange building by the orchestra of the Park theater, and at the exchange held an informal reception.

Ricard Gradwell, vice-president and general manager of World Pictures, who headed the delegation of World officials, was more than pleased at the expressions of appreciation of World pictures by New England exhibitors.

Lancaster Theater's First Anniversary.

The Lancaster theater, one of Boston's leading neighborhood picture houses, celebrated its first anniversary recently. Manager Charles Ross, who has had charge of the theater since its opening, arranged some beautiful decorations for the interior and exterior of the theater during anniversary week. He ran special shows and put on a special children's performance in the forenoon of one of the days last week, which was very successful.

Lessening of Fuel Restrictions Pleases.

New England moving picture houses have resumed their usual business schedules with the exception of the early closing house at night. The removal of the heatless Monday edict and the restoration of Tuesday as a regular theater day has brought great satisfaction and added receipts into the treasuries of New England theaters.

Expectations are that the volume of business this spring will be exceedingly pleasing to exhibitors throughout all New England. It has been a hard winter and people will want amusement.

Emery Theater Books Fox Film.

Providence, R. I.—The Fox Film program has been booked by the Emery Brothers for the Emery theater. They have dropped the services of two other film companies.

Maritime Provinces News.

By Alice Fairweather, "Standard," St. John, N. B.

Vincent McCabe Visits St. John.

ST. JOHN, N. B.—Visiting the Fox exchange, where J. Lieberman always has some items of interesting news, I learned that the new Fox Canadian general manager, Vincent McCabe, was recently in St. John for a few days. Mr. McCabe has been in Toronto and Montreal, and now is looking over conditions in the Maritime Provinces. He expects that some of the Standard productions will be in St. John shortly for trade showings—

"The Honor System," "When a Man Sees Red," "The Conqueror," and "The Daughter of the Gods." Sunshine comedies are to be here soon as well.

Fox pictures which have been favorites here lately are "The Two Little Imps," shown recently at the Star theater, and "The Yankee Way," at the Gem theater.

Donald McCrae Weds.

Donald McCrae has gone to Boston, and is to be married there. When he returns he will go to Campbellton to take up new duties as manager of the theaters at that place and at Dalhousie. He purchased these houses from W. Dimmock, of Campbellton.

Maritime Trade Notes.

The Palace theater, Sydney, C. B., started with the Fox service last coming week.

E. R. Lynn, of the Casino, Sydney, is in Boston. While he is away his interests in Sydney are being looked after by A. K. Munde, of St. John.

T. Cooper, general auditor of the General Film Company, has been in St. John closing up the office of that company in the city.

The manager of the Regal theater, St. John, tells me that he has had a great

many features and special pictures lately.

A trade showing of "The Lust of the Ages" was held at the Unique theater this week, and "Thais."

"The Lust of the Ages" will be seen at the Academy of Music, Halifax, at Sydney, St. Stephen, Wolfville, N. S., and Glace Bay, C. B.

"The Deemster" and "The Warrior" are both back in this territory for a second running, and are being booked up well.

The first Paralta picture was screened here recently, "A Man's Man."

"Madame Who" is to be here shortly.

Harry E. Lewis has joined the Pathe art forces to continue the handicraft that first attracted attention when he was with International, and later with Paramount.

Pine Tree State Letter

From J. P. Flanagan, Bangor, Me.

New Booker for Bangor General.

BANGOR, ME.—The local General Film office has a new booker in the person of Helen F. Barry, of Worcester, Mass. This recent acquisition makes the staff complete, and, as Mnaager Tinker would say, "100 per cent. efficient."

W. H. O'Brien Visits Bangor.

W. H. O'Brien, Maine representative for the Fox Film Corporation, was a recent business visitor in Bangor.

East New Jersey Operators' Unions Dance

Local Unions of Newark and Jersey City Hold Annual Frolics—Souvenir Programs in Newark Has Stars for Soldier-Members

By Jacob Kalter, 25 Branford Place, Newark, N. J.

NEWARK, N. J.—The annual ball of Moving Picture Machine Operators' Union, Local 244, was held February 20, at Kreuger's Auditorium. The committee in charge of arrangements consisted of Henry Debus, Robert Kellett, Henry Herdegen, James Corbett, Joseph Valentine, Leonard Wolven, Morris Heslowitz, Vincent Schauler, Harry Gold, Jack Walsh. Leonard Wolven was floor manager, assisted by James E. Young, Robert Kellett, and Herman R. Metz. The reception committee was composed of Miss Rose E. Tapley, Reginald Cooper, William Uessler, William Totton, Fred Young, Gus Benner, Fred Michaels.

The souvenir program contained a page with three stars on it in honor of the boys "over there." The boys are Dave McCracken, Joseph Jennings, and Arthur Whelpley.

A large delegation of representatives of the Simplex Machines was in attendance at the ball. Among those from the Precision Machine Company were Sam Kaplan, president of Local 306; Rudolph C. Kneuer, Dave Narcey, Arthur Duron, Lawrence Johnson, and Charles B. Wilson. They arrived in a body from New York.

The affair was a great success both socially and financially.

Atlantic Controls Ditmars-Bruce Films.

The Atlantic Film Company, with offices in the Leavitt building, Newark, N. J., 126 West 46th street, New York, now controls the Raymond L. Ditmars and

Robert A. Bruce scenic pictures in this territory. The same concern also owns the McClure picture, "Mother," made by George Loane Tucker. These pictures, especially the educational, are fast gaining popularity in this section.

May Added to Civilization.

Ira May has joined the Civilization Film Corporation, Strand Theater building, Newark, N. J., as sales representative. He is now covering southern New Jersey.

Now Called "The Price."

By order of the police authorities of Newark, N. J., the title of the Lois Weber production featuring Mildred Harris has been changed from the "Price of a Good Time" to "The Price."

Hudson County Union Dances.

Jersey City.—The fourth annual dance of the Moving Picture Operators' Union, Local 384, was held February 27 at Grand View Hall, and was largely attended by exhibitors, exchange men, and others interested in the trade.

Matawan Amusement Company.

Matawan, N. J.—The Matawan Co., Inc., has been incorporated for the purpose of operating theaters. Jacob R. Lefferts is listed as statutory agent. The concern is capitalized at \$25,000. The incorporators are George W. Parker, August Kettner, Jr., and Clifford N. Hulsart.

Buffalo Less Hindered by Lightless Nights

Fuel Administration Lets Up on Display Lights of Theaters—Only Two Nights a Week Left Dark—Other Notes.

By Joseph A. McGuire, 157 North Elmwood Street, Buffalo, N. Y.

BUFFALO, N. Y.—Buffalo exhibitors have been informed by local Fuel Administrator Elliott C. McDougall that the lightless night order has been modified. Under the latest ruling lights will be permitted every night except Thursdays and Sundays. On the remaining five nights the theaters will be allowed to burn their display lights one-half hour after sunset and continue them until one-half hour after the opening.

F. I. L. M. Club Appoints Transportation Committee.

The Buffalo F. I. L. M. club has appointed this transportation committee: Messrs. Taylor, Hopkins and Allan. As representatives of the club they will confer with the express companies to arrange, if possible, for better shipping service.

S. R. Banks at Head of Buffalo Metro.

S. R. Banks has been appointed manager of the Metro, Buffalo. He was formerly connected with the Goldwyn exchange in this city, and at one time was in the law division of the Paramount in New York. Mr. Banks is contemplating a trip through all the small towns in western New York.

"We shall heartily co-operate with all the exhibitors," said Mr. Banks. "All our films will be in good condition when sent out and they will be shipped so as to reach the exhibitor in time for the matinee performances."

E. M. Saunders, vice-president and general manager of the Metro, was a Buffalo visitor. Other Metro callers were Mr. Griswold, Savoy theater, Syracuse, and Mr. Roe, Turn Hall, Syracuse. Morris Fitzer, road representative, is campaigning on "Blue Jeans" and other Metro productions for the Buffalo office.

New Theater Planned for Niagara Falls.

Plans have been filed for a new moving picture theater at Niagara Falls. The house will be opposite the Elite theater and will seat 500. The owner is J. F. McDonald.

Manager Green Out in His Territory.

Louis Green, Buffalo manager of Perfection Pictures, is covering Rochester and Syracuse, concentrating on "Ruggles of Red Gap." In his absence J. V. Allan is in charge of the local office. O. A. Seigal has joined the Perfection staff as salesman. D. H. Bergh, personal representative of George Kleine, was a Buffalo visitor. It is reported that Mr. Kleine's reissue of "Quo Vadis" is going over big in the Buffalo territory.

Systematize Communities' War Giving.

Franklinville, N. Y.—Exhibitors and film devotees of Franklinville, N. Y., have been overrun with charity solicitors, but now a new plan will bring relief in that town. At a mass meeting to organize the community on a systematic basis of giving for all war charities, an organization to be known as the Franklinville War Chest has been formed. No member will be allowed to pledge less than fifty cents a month, and those who pledge this amount, or more, will be guaranteed immunity from all forms of solicitation of the kind mentioned.

G. H. Christoffers Plans Long Trip.

G. H. Christoffers, manager and secretary of the United Film Service, 86 Exchange street, Buffalo, is planning a trip through the state. He is releasing "The Public Defender," "Parentage," "Birth of Democracy," and other features.

"We are getting some big state rights features of guaranteed box-office value,"

said Mr. Christoffers. "This is the only independent exchange in western New York. An exhibitor can book one of our features or book them all. We will not force him to book bad ones to get good ones, and we will help him to make money. 'The exhibitor first and fair prices' is our motto."

Fred B. Murphy, president and general manager of the United Film, recently visited Mr. Christoffers. As one film man remarked, "Mr. Murphy was sailing on the top wave, with his old-time smile." Another called was Dr. C. A. Willatt, producer of the Technicolor production, "The Gulf Between," showing at the Majestic theater, Buffalo. With Dr. Willatt was J. E. Francke, manager of the film. "The Gulf Between," reproduced in nature's own colors, drew capacity business here.

Two Theaters Darken.

The Globe moving picture theater, Buffalo, has been closed. A "For Rent" sign appears in front of the Rialto theater, this city.

Interesting Buffalo Jottings.

"Washington Crossing the Delaware," a familiar picture, was greeted with marked applause at every performance during a recent week at Shea's Hippodrome, Buffalo. The picture was made in silhouette and splendidly colored. The inscription read: "Washington stopped at nothing to achieve victory. War Savings Stamps mean victory and prosperity."

Harry Marsey has taken over the Arcadia moving picture theater, Buffalo. Matt Whitman, representing Mr. Marsey, is booking for the Allendale and the Arcadia, this city.

E. C. Winegar, manager of the Central Park moving picture theater, Buffalo, conducted a farewell party at his playhouse on a recent Monday night for the benefit of the 114 drafted men of the twelfth division just before their departure to the military camps.

The affair was under the auspices of the Fourteenth Precinct Police Reserves Association and the Twelfth Division Relief Association.

Then men were presented with useful gifts made by the women of the community. These consisted of sweaters, helmets, scarfs, tobacco, comfort kits, and other essentials. Besides the presentation, Mr. Winegar gave a high-class show for the young men. He is an enthusiastic worker for the benefit of the boys who have joined the colors. Is it any wonder that such a manager has a solid backing in his community?

Toronto News Letter

By W. M. Gladish, 1263 Gerrard Street East, Toronto, Ont.

Theaters Find Mondays and Tuesdays Dull.

TORONTO, ONT.—A considerable number of exhibitors have been conducting matinee performances on Tuesdays in an effort to make up for loss of business on heatless Mondays. Several Toronto exhibitors operated their houses continuously from 2 P. M. to 11 P. M. on Tuesday, February 26—the first time that they had ever presented a continuous performance during the afternoon and evening of one day. The general report was that the special Tuesday shows had not proved profitable and might be discontinued. There is also a general feeling that the Monday holidays for the theaters will be quickly terminated.

Exchange managers in Toronto declare that quite a number of exhibitors are refusing to book special attractions or new serials for the first two or three days of a

week on account of the loss of business on Mondays. This means that there are quite a few open Monday and Tuesday dates for serials during the next twelve to fifteen weeks. Thus the heatless holidays are affecting business some time ahead. This is a detail which the exchange managers had not taken into consideration.

New Princess Theater Has Escalator.

Montreal.—The new escalator at the New Princess theater, Montreal, is now in operation. It is ninety-three feet in height, and is intended to carry patrons to the top gallery without trouble or inconvenience. An electric ticket selling device is operated in connection with the escalator in order to facilitate matters further. The moving stairway will accommodate eighty-five people comfortably at one time. The people are required to use the ordinary staircases when leaving the theater.

Reserve Seats at Lyric Theater.

Hamilton.—The management of the Lyric theater, Hamilton, Ontario, has adopted the policy of reserving the majority of all seats on the ground floor, as well as those of the boxes, for every evening performance and Saturday matinees. Only the boxes are reserved for matinees. The usual program each week consists of a five or six reel feature, Pathe's Weekly and vaudeville.

Francais Theater Changes Policy.

Montreal.—The manager of the Francais theater, Montreal, has decided to change his film programmes twice each week, new programmes being presented on Sundays and Thursdays. The first features to be shown after the adoption of the new policy were the Triangle release, "Ashes of Hope," and Pathe's, "The Other Woman." Other pictures included the first episode of the new Universal serial, "The Bull's Eye," and the Pathe News during the first half of the week and a two-reel comedy, with the Pathe Gazette, during the second half of the week. The new Chaplin releases have been secured for the Francais, this theater getting first run of the Chaplins for Montreal's East End.

The Francais gives matinees daily and two performances each evening. Afternoon prices are 10c. and 15c.; night prices range from 10c. to 25c.

Ontario Notes of Interest.

The Arrow Features Syndicate, 100 King street West, Toronto, has been organized to handle the Canadian rights for several special productions, including W. H. Clune's "The Eyes of the World" and "Ramona." The company also offers to sell the Canadian rights to "Persuasive Peggy," "Souls Redeemed," "Weavers of Life" and "Right Off the Bat." The head of the new syndicate is Mr. Charles Haystead, who recently took "The Fall of the Romanoffs" over the road for the Regal Films, Ltd. He is acting as the general manager.

Lindsay.—Manager Roenigh of the Academy theater, Lindsay, Ontario, is paying \$1,000 for the installation of a new electrical system throughout his theater.

Chatham.—The several moving picture theaters in Chatham, Ontario, have been compelled to close their doors for two weeks by the local medical health officer as a precaution against the spread of smallpox, several cases of which were discovered in February. The schools were also closed during this period.

Kingston.—At the request of the local fuel controller the moving picture theaters of Kingston, Ontario, agreed to close on Tuesdays as well as Mondays for several weeks in order to help relieve the local coal situation. Later the theater managers submitted a proposition whereby they would close the theaters on alternate nights, providing that they would be permitted to hold their usual performances on every Saturday. No decision has been announced regarding the latter proposal.

Call on Exchange to Decide

Who Holds the Contracts Is Question Before Managers of the Masonic.

By D. M. Bain, Wilmington, N. C.

NEW BERN, N. C.—A small sensation was sprung in New Bern last week when it became known that F. M. Hahn, one of the managers of the new Masonic theater, a moving picture house backed by the Masonic fraternity of the city, had entertained seriously a proposition from Messrs. Lovick and Taylor to pool the interests of the Masonic with their two theaters, the Athens and Star.

Lovick and Taylor for years enjoyed the entire theatrical patronage of New Bern until a civic movement headed by the Masonic lodge and aiming to secure better pictures and better presentation opened the Masonic theater on January 1 of this year. Backed by the support of the Masonic lodge, the theater enjoyed unprecedented prosperity, booking the entire Paramount and Artcraft output.

When the committee of Masons who constitute a board of managers for the Masonic very readily declined the proposition, Mr. Hahn immediately resigned as manager and announced that when he left the Masonic he would carry with him the contract for the Paramount and Artcraft service, stating that the contract was made to him personally and not to the Masonic theater. This assertion caused immediate consternation among the board of managers of the Masonic, as they were under the impression that all contracts for service should have been made in the name of the Masonic lodge or the Masonic theater, and that they should have the privilege of retaining the service. It was asserted that it was the plan of the amalgamation to close the Masonic except for an occasional legitimate attraction, which would have left the Lovick and Taylor organization still in control of the situation. It was also reported that Mr. Hahn was to be connected with the management of the theaters at a much greater salary than the Masons were paying him, as a consideration for transferring to them the Paramount and Artcraft franchise for the city.

Immediately after the conference, the Masonic management wired the Famous Players-Lasky exchange at Washington to send a representative to settle the matter, and Harry Randall, traveling man in that territory for Famous Players-Lasky, arrived in New Bern Tuesday, February 26.

O. A. Kaffer, formerly assistant to Mr. Hahn, will be active manager of the Masonic in the future, it is announced, and has announced his attention of retaining the Paramount-Artcraft service for the Masonic theater.

H. J. Lovick, when seen by the representative, declined to make any statement upon the present status of the wrangle.

IN CLEVELAND.

Masterpiece Takes Larger Quarters.

Cleveland.—On account of the increased business picked up recently and the addition of many new features, the Masterpiece Film Attractions has moved to larger quarters in the Sincere building, Cleveland, which is directly opposite its former offices.

In making this move, Leon D. Netter, one of the owners of the Masterpiece, also announced the establishment of a Cincinnati branch in the Strand theater building.

The Masterpiece started in Cleveland about ten months ago, handling state rights features and exploiting them a la road show style. This company has been very successful to date and only recently purchased several big features starring William S. Hart.

The Allen Film corporation, which had offices with the Masterpiece, also moved with that company.

Film Trade News of Week in Cleveland

New Theaters in Cleveland and Akron—"Song of Songs" Passes Ohio Board—Business and Personal Notes—Theater Changes.

By M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

CLEVELAND, O.—Cleveland is to have a big new theater, but not for photo-plays.

This house will be built downtown, and will be the home of Klaw & Erlanger Attractions. It will be a successor to the Opera House, where legitimate shows have held forth for many years.

The new theater will be built on Euclid avenue, between the Square and East 14th street. It will open the fore part of 1920, when the present lease of the Opera House runs out. It is understood the Opera House property will not be available for theatrical purposes after that time.

New Theater Building in Akron.

Akron.—Akron is to have a large, new theater to be called the Hippodrome. With it will be combined a spacious arcade for stores. The work of building the structure has already commenced. The location is at 182 South Main street. There will be about 2,000 seats.

The company promoting the venture is selling stock at \$10 per share to the public. It is using advertisements in newspapers of Akron and Cleveland offering this stock.

"Song of Songs" Passes in Ohio.

After several weeks, during which they reconsidered their action, the Ohio censors have issued a certificate of approval of Elsie Ferguson's latest picture, "The Song of Songs."

But it was necessary to make many changes before the censors passed it. These were chiefly in the titles, only two or three scenes being eliminated.

Morris Safer Weds Rose Selznick.

Washington's Birthday was celebrated in a novel way by Morris Safer and Rose Selznick, employees of the Cleveland Triangle office, when they went to the East 55th Street Temple and were married. It was a real film romance, as Mr. Safer met Miss Selznick only about a year ago when he came to Cleveland from Pittsburgh.

Miss Selznick is a sister of Lewis J. Selznick. Morris says he had to work harder to sign up Rose than he ever did to sign up an exhibitor, and that this contract is not a yearly one, but a non-cancellation contract.

Sam Morris, district manager for Select, was best man. The couple left for a wedding trip to Chicago, and upon their return will live at Hotel Winton.

Alice Brady to Come to the Stillman.

Manager Jack Kuhn, of Loew's Stillman theater, Cleveland, has announced that Alice Brady will be seen in person at his theater in the near future. Miss Brady is contemplating a tour of the country, and the Loew houses in Ohio have been placed on her list of visits.

John Murray Is Better.

Warren.—John Murray, owner of the Opera House, Warren, Ohio, while still confined to his home, is recovering from a severe bronchial illness.

Eastern Ohio Jottings.

Cleveland.—The Milo theater, on Miles avenue, Cleveland, has been sold by Flahaven and Palmer to J. V. Wolcott. Mr. Wolcott now owns three theaters, the Princess, downtown; the Iris, on West 25th street, and the Milo.

Dover.—E. A. Stephan has purchased the Weber theater, Dover, Ohio, and will continue to operate it as a first class theater.

Cleveland.—R. J. Fitzgerald, for some time auditor for the Victor Film Company, Cleveland, resigned March 1 to accept a position as baliff in the Court of Appeals.

"The Whip" is being exploited in Ohio by J. Frank Hatch, the Newark, N. J.,

film man. He has an office at 804 Penn avenue, Pittsburgh, where bookings are arranged and shipments made.

Two Mansfield Theaters Combine.

Mansfield.—Within the last year or so there have been a great many combinations in Ohio cities, but none is of any more importance than that of the arrangement between the Majestic and Grand theaters, Mansfield, Ohio.

These two houses are now under the management of William A. Partello, who, as he says himself, is side-tracking junk or cheap pictures and putting in the best. He runs many specials like "Intolerance," "The Whip," "Blue Jeans," and is doing well with them. Billy also uses Metro, Fox, Goldwyn, Artcraft, and other well known brands.

Cincinnati News Letter

By Kenneth C. Crain, 307 1st Nat. Bk., Cincinnati, O.

McMahan Out of Forest Theater.

CINCINNATI, O.—Isaac McMahan, of the firm of exhibitors and film men, has announced the disposal to Charles Schaengold and F. Jos. Lamping of his interest in the Forest theater, the handsome Avondale house in which he has owned a share for several years. Among the reasons which caused McMahan to make the sale were his increasing work in other direction, notably in his personal management of the new Gifts theater.

"Alimony" Released by First National Circuit.

The first release of the recently organized First National Exhibitors' Circuit seen in Cincinnati was "Alimony," which formed the principal feature in a recent bill at the Family. The picture has many strong drawing points, and proved a good attraction, coupled with the first of the series of Cincinnati military pictures recently announced. This initial military film shows the work of the home guards during the Ohio River floods, and some of the ice scenes could pass for those taken in the Arctic regions.

Fire in Youngstown Theater Booth.

Youngstown.—The Roma theater, on East Federal street, was recently endangered when friction ignited a film which was being run. The blaze destroyed everything in the operating booth, including nine reels of film. Andrew Masel, the operator, was painfully burned about the head and hands in his efforts to put out the fire. The fire department was called out, and prevented the fire from spreading to other parts of the house.

Had G. A. R. Men as Guests.

Youngstown.—Manager Joseph Trunk, of the Dome theater, who never overlooked an opportunity to do a graceful and kindly act, or to prove that the Dome is a progressive house, presented "The Spirit of '17" recently, and invited the members of the local G. A. R. post to attend a performance as his guests. The old soldiers turned out at the designated performance in full force, and greatly enjoyed the picture.

Rural Exhibitors in Kentucky Prosper.

Cincinnati, O.—McMahon & Jackson say that of the attractions which they control in Ohio, bookings are being continued without interruption. One of the firm's salesmen returned from a trip through the southern end of the state with \$14,000 worth of business. Country exhibitors without exception are doing a splendid business, according to Mr. McMahon, and are eager for up-to-date attractions which promise to interest their patrons.

Louisville Has Chance to See Good Boxing

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—Citizens of Louisville who haven't seen a boxing match for fifteen or twenty years, or since the days that the old Avenue, Hopkins and other theaters staged some interesting matches, are now managing to see some classy bouts, which cannot be interfered with by the police or other authorities, as Uncle Sam is sponsoring these matches, which are either between soldiers or civilian boxing directors of soldiers at Camp Taylor, in the Liberty theater. Five hundred seats were offered to the public last week, and were quickly grabbed. Park McFarland, the famous ring artist, who has been boxing instructor at the camp, has taught the men a lot about the game, and in such a large number of men there are always to be found a few good boxers. McFarland also boxed a few rounds. These matches will be held every week, it is understood.

The Walnut theater has been handling excellent business this past week in connection with the showing of Dave Griffith's new spectacle, "Intolerance," which has been prescribed a success by Louisville picture fans. This picture has been pulling so well, partly due to excellent weather and good advertising, that the house may hold the film over for a second week's showing.

High winds on February 25 caused a lot of wreckage from a nearby building to fall on the glass canopy of the Keith theater at Louisville, resulting in a shower of glass, and scaring a number of patrons just as the house was crowding for the evening show. No one was hurt.

New Albany, Ind.—The Kerrigan theater recently arranged for a special band concert given by the boys from the Forty-Fifth Regiment at Camp Taylor, Louisville. The proceeds of the concert were turned over to the war camp community fund.

LaCenter, Ky.—The old Globe theater has been sold by George Wolf to Aubrey Sale, who will convert the building into a store for general merchandise, resulting in LaCenter losing her only picture theater.

Ada Meade Theater Changes Hands.

Lexington, Ky.—The Ada Meade theater of Lexington, Ky., which has been operated as a picture theater, vaudeville house, etc., has been sold by T. C. Fuller, of Lexington, to W. M. James, of Columbus, O., who also operates the Broadway theater at Columbus. Possession of the playhouse was given immediately, and it has been announced that pictures will be run every Sunday and during the rest of the week vaudeville at fifteen, twenty-five and thirty-five cents. The force at Lexington will include Howard Feigley, formerly manager of the Keith house at Columbus; Walter Neal, stage manager; Jess Williams, ticket seller, and Walter H. Scribner, orchestra director.

New Association of Theater Managers.

A new theatrical association has been formed in Louisville by the operators of stage attraction theaters, who will probably work hand and glove with the local photoplay association, composed of the picture exhibitors. The new organization is the Theatrical Managers' Association of Louisville. The new organization replaces the old Louisville Managers' Protective Association. The officers elected were: President, Carl Rettick; vice-president, William Woolfolk; secretary-treasurer, Harry J. Martin.

Continue As Exhibitors to Fill Contracts

Mt. Sterling, Ky.—Judy & Gay, formerly of the Paramount theater, who, upon the expiration of a lease on the building in January, decided to withdraw from the field, have started the Liberty theater. The firm had every intention of with-

drawing, but later found that contracts for pictures were still effective and that the firm would be held to the contracts. The other houses were either booked on service contracts or unwilling to pay for such high-priced service, and the concern has been forced to go back into the picture business to run out contracts for Paramount and Arcraft pictures. It was announced that the new theater would operate three nights out of each week—on Mondays, Fridays and Saturdays, opening on February 16 with Marguerite Clark in "The Seven Swans." The firm has placed the admission price at ten cents, including the war tax, and will run two matinee shows each of the three days.

Short Notes from Kentucky.

The Bell Amusement Co., capital \$500, has been incorporated by Stephen Bell, A. Gaddie and George Marshall.

"The Birth of a Nation," which was recently shown for the second time in Louisville, is now making a second tour of the state and was recently shown at the Garrick theater, Madisonville, Ky.

Winchester, Ky.—The Queen theater is a thing of the past, and is now being remodeled into a store room.

Maysville, Ky.—The merchants of Maysville have been giving a series of free shows at the Washington theater in the afternoon, every merchant issuing free tickets with cash sales.

Louisville.—The wiring was recently overhauled and other necessary improvements made at the Rex theater, which was slightly damaged a few weeks ago when fire broke out in the basement. The house lost very little time.

St. Louis Letter

By Mary Moore, 6035 Kingsbury Block, St. Louis, Mo.

Francis J. Fegan Truly on the Job.

ST. LOUIS, MO.—"Barney" Fegan is the "live wire" of Film Row in St. Louis. If there is anything going on he knows about it. He has recently told of several

standard of the Standard Film Company in St. Louis. Fegan is a capable manager and an all-around likeable chap. Much of his success is said to be due to his remarkable nose for news—he is always on the job before the thing happens, which is an admitted achievement in this field of keen rivalry. The strange thing about Barney—as everyone knows him—is that his real name is Francis J. Fegan and not Barney. Not more than twenty people of his wide circle of acquaintances know that this is his real name.

Notes of the Trade in St. Louis.

Joe Blume, who went to Kansas City with Sid Baker to join the Foursquare forces in that city, has returned to town and has lined up with the Goldwyn office under Manager Bush.

Maurice Stahl has left the General Film offices and as yet has not been connected up with any other company.

Henry Sanders, one of the leading exhibitors of Cape Girardeau, took enough time from business last week to come to St. Louis and spend six actual 8-hour days in selecting programs for his houses for the coming months. William Sohm, secretary and manager of the Belasco theater in Quincy, spent four days in St. Louis doing likewise. Both attended the meeting of the Exhibitors' League Friday.

Leo Levy, formerly of St. Louis and more recently of Kansas City, this week returned to his home and is said to be ready to sign up with the Paramount company, under Manager McKean.

S. J. Hankin, head of the Central Film of this city, is the only distributor here who deals directly with a foreign field through a personally arranged and directed exchange. He has a large clientele in Mexico and South America.

St. Charles, a suburb of St. Louis, has started something new. Rev. Fred A. Henry, pastor of the Fifth Street Methodist Church of that town, announces that on Sunday nights during Lent and probably during the future—(it all depends on the congregation) he will have a motion picture outfit at the church with a real operator and screen.

Prairie State News Letter

By Frank H. Madison, 623 South Wabash Ave., Chicago.

Theater Changes in Nebraska.

SUPERIOR, NEB.—Mrs. Doer has sold the Empress theater to E. C. Preston, proprietor of the Sterling.

Kearney.—Manager Sapp, of the opera house, has installed moving picture equipment, and will play features which are too big for a house of small seating capacity to handle. The first feature booked was Theda Bara in "Cleopatra."

Omaha.—J. E. Kirk, who has been connected with various film companies in Omaha, has purchased the Grand theater at Sixteenth and Locust streets from J. W. Rachman.

Omaha.—Manager Jensen turned the Hamilton theater over for a benefit performance for St. Andrew's church.

Dakota Theater Notes.

Sioux Falls, S. D.—The return engagement of "Civilization" was played at the Olympia, where it ran three days.

Grand Forks, N. D.—After a controversy which attracted considerable attention it was decided that war pictures would not be shown in Grand Forks on Sundays even though under the auspices of the North Dakota Council of Defense. The Grand Forks Home Loyalty League, which had charge of the Grand theater for these Sunday shows, defended the pictures, and indicated a willingness to let the matter be carried into the courts. However, the State Council of Defense interposed an objection, and it was decided not to continue the fight.



Francis J. Fegan

important changes in film offices, even before the changes have taken place. When it comes to co-operative efforts, he is the general mover of all progressive plans in the distributors' circle, and while he is doing all this he has during the last year and a half successfully raised the

Dayton News Letter

By P. J. G., Dayton Correspondent.

Rudolph Knoepfle, Fox Salesman, Popular.

DAYTON, O.—In order to be successful in Dayton a film salesman needs only get on a friendly basis with a number of exhibitors. After this is accomplished the rest is comparatively easy, for many contracts are signed at the league rooms here, and the writer has seen many changes take place there in regards to service. One salesman who has met with approval, according to the secretary of the Miami Valley Exhibitors' League, is one R. Knoepfle, who, when in Dayton recently, signed many new contracts, among them being the Elite, the Alhambra, and the Mecca, for Fox-Standard Pictures and Sunshine comedies. Many other houses contracted for the Fox program.

Snappy Dayton Pick-Ups.

The Woods theater in Dayton has booked several new programs, among them being Pathe, Fox, Paralta, and World Film.

Things that never happen. Al. Kinzler, at the Elite, without several impromptu slides for Sunday exhibition in apology for poor express service.

Gus Kinzler is no longer with the Kleine System. His resignation became effective two weeks ago.

Paul Kreiger has left Foursquare. R. H. Haines is now handling U. S. Exhibitors office as well as Foursquare.

Haven't seen Harry Shaw, of Mutual, for some time. It's time to report in Dayton, Harry.

George Davis flitted amongst us Daytonians recently on a stop-over from several northern Ohio towns.

The inseparable pair, Al Espy and E. Banker, are to play Fox pictures. Espy, at the Mirror, is using them now.

Robert Hirsch reports good business at the Old Glory.

"The Bar Sinister" at the Orpheum in Dayton went over very well.

The Ideal theater in Dayton is doing a good business, the house being a money-maker seven days a week, so claims John Siefert.

The East Majestic theater, Dayton, is open again, with John Siefert out. John is devoting all his time to the Ideal.

While in Dayton, J. A. Conant booked the "Wild Girl," with Eva Tanguay, for showing at the Alhambra theater.

Metro pictures continue at the Alhambra, this house is soon to present Fox Standard pictures and Sunshine comedies.

Elmer Rau, who is stationed at Camp Sherman, Ohio, with the U. S. Army, was home for a few days recently. The Rau estate owns the Auditorium theater here, at one time Dayton's most beautiful theater, which will be rebuilt soon.

Work on the new Dayton theater is progressing rapidly, but at the time of writing no definite date had been set for the opening.

Dayton will step up a notch or two with the opening of the Auditorium and the new Dayton theater.

IN DETROIT.

Business Notes.

Phil Charnas, now manager of the Majestic theater in Findlay, Ohio, was a recent Detroit visitor.

The Woodward Theater Co. will soon open a new theater on Woodward avenue, near Henry street, Detroit. It will seat about 350 and be for photoplays exclusively. The Woodward Theater Co. now operates the Grand Circus, Rosebud, La Salle, Comique and Woodward theaters. This will make their sixth theater in Detroit. The policy of the new house will be daily change.

Lloyd Simpson, who formerly operated theaters in Saginaw, is now salesman in Michigan for the Vitagraph Co.

Fuel Restrictions Lifted in Michigan

Exhibitors Feel Encouraged Over Prospects of Spring Business Now the Weather Has Grown Favorable—Still Have Two Lightless Nights.

By Jacob Smith, 710 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—Michigan exhibitors from now on have every reason to be optimistic and encouraged. The state fuel administrator has finally lifted all restrictions on theaters and business places permitting them to resume their former opening and closing hours. All he asks now is that theaters and business firms continue to observe lightless nights on Thursdays and Sundays in order to save electric current. This the theaters are perfectly willing to do. At the same time the announcement was declared removing all restrictions, the state fuel administrator urged every theater, household and business place to stock up their bins with coal during the summer so that there would be no recurrence of the crisis through which Michigan has passed. Michigan exhibitors will surely heed his advice so that next winter will see no theaters closed for want of fuel.

On top of the lifting of the ban by the state fuel administrator has come a big rise in the temperature and for the past two weeks the weather around Detroit has been more like spring. This has permitted people to get out into the air and has resulted in big increases in the attendance at the theaters. Theaters of every kind, large and small, downtown and in the outskirts, report a big increase in trade for the past two weeks.

The best indication that business is improving is the encouraging reports of the film exchanges and the supply houses. Not a film exchange manager is pessimistic—on the other hand, they all report a jump in the gross sales for each of the past two weeks, while L. J. Gardiner, manager of the United Theater Equipment Co., says that February is the best month the company has ever had in the way of sales of Power's machines and other new equipment handled by the U. T. E.

It shows that exhibitors are preparing for spring.

There is nothing new to report as yet relative to the manufacturer direct to exhibitor plan of booking as outlined by C. C. Pettijohn when he was in Detroit recently to talk before the A. E. A. of Michigan. A committee is still considering the plan from all angles, but has not yet made its complete report to the association. There is no doubt, however, that a circuit of theaters will be formed, and that the plan will be given a thorough tryout. Its ultimate and permanent success is a matter of conjecture. However, any plan that looks meritorious is worthy of a trial. "You never can tell till you try" is a true adage.

M. H. Starr Will Run Knickerbocker Theater.

M. Harlann Starr, recently salesman for Pathe, and former manager of the Madison, Washington and Empire theaters covering a period of five years, has taken full charge of the management and booking of the Knickerbocker theater, Detroit. Doc Owens, his predecessor, goes over to the Coliseum, an enterprise controlled by the same concern operating the theater.

Universal to Reopen Branch in Grand Rapids.

Grand Rapids.—The Universal Film Co. has decided to reopen a small distributing office in Grand Rapids. There will be kept on hand at all times a number of short subjects and features to take care of western Michigan exhibitors in emergency cases and to prevent there being any dark houses through non-arrival of film from other points. R. A. Von der Goltz, who has been with the Universal for some time, will hereafter make his headquarters in Grand Rapids.

Lloyd Hammond Will Conduct Reaper Theater.

Monroe.—Lloyd Hammond, for the past two years city salesman in Detroit for Mutual, has resigned to operate the Reaper theater in Monroe, Mich. J. Cairns, who formerly operated the Amo theater in Detroit, succeeds Mr. Hammond as city salesman.

George W. Weeks with Famous Players.

George W. Weeks, former manager of the Detroit Universal and recent manager for Hoffman Foursquare in Detroit, has been appointed city salesman in Detroit for Famous Players-Lasky Corporation, and is already on the job.

J. E. Flynn Assumes Charge.

J. E. Flynn has arrived as manager of the Detroit office of Goldwyn and is now in charge, succeeding A. I. Shapiro, who has gone to New York to enlist.

Charles Darrell Will Manage Alhambra.

Charles Darrell, former advertising manager of the house organ of the John H. Kunsky theaters, Detroit, has been appointed manager of the Alhambra theater, Woodward and Kenilworth theaters, Detroit, which is operated by Mr. Kunsky.

J. F. Ryder Takes Managerial Post.

John E. Ryder, for the past year city salesman in Detroit for Famous Players-Lasky, has resigned to become acting general manager of the State Film Co., in which he is heavily interested financially.

Change of Policy at the Liberty.

The Liberty theater, Detroit, which has been operating on a policy of showing all features a full week since it opened, has changed its policy to two changes a week, and will book open. The first week under the new policy two Vitagraph features were shown.

Boy Born to G. W. Trendle.

George W. Trendle, general manager of the John H. Kunsky enterprises, Detroit, is now a proud father. A baby boy weighing nine pounds arrived on Washington's birthday. The funny thing is that Mr. Trendle himself was born on the fourth of July. Congratulations.

Michigan Pick-Ups Worth Noting.

The Madison theater, Detroit, the largest and newest of the Kunsky theaters, celebrated its first anniversary the week of March 3. A Vitagraph feature, "The Woman Between Friends," starring Alice Joyce, was the principal attractions.

Dave Mundstuck, of the Strand Features, Detroit, has purchased the Michigan rights to the Triangle-Keystone-Mack Sennett comedies, sixteen in all. He will release them one every two weeks. It was previously reported that Harry I. Garson had purchased these comedies, which was in error.

W. H. Rudolph, publicity manager for the Clara Kimball Young Co., New York City, has been spending the past week in New York handling the special publicity and advertising matter in connection with "Parentage" at the Drury Lane theater.

Tom Faland, manager of the Orpheum and Regent theaters, Detroit, announces a new policy for each theater. The Orpheum downtown will play eight acts of vaudeville and no pictures, while the Regent uptown will play six acts and feature pictures. The features are to be first-run only.

The Standard Film Service, Detroit, has a lady selling film, and she is proving very successful. We refer to Miss Maud Selden who formerly did special work for the same company in northern Ohio.

Two Dallas Exchanges Burn Out Together

Select and Standard Offices Suffer from Fire—Several Prints Are Destroyed—No Lives Are Lost.

By Douglas Hawley, The Times-Herald, Dallas, Tex.

DALLAS, TEX.—The Select Pictures Corporation and the Standard Film Company, Dallas, suffered loss by fire on Feb. 22, when a film ignited. The fire marshal's report is that a young woman—or two of them—engaged in examinations over an electric light, had wrapped a piece of paper about the light globe. The heat set the paper afire and the film caught from that. Eight brand new prints of Selznick, Brady, Talmadge and Clara Kimball Young future releases were destroyed. That some one wasn't injured was a miracle.

Manager C. C. Ezell, of the Select Corporation, has established temporary quarters next door to the damaged building, and new prints of the destroyed films were immediately ordered. N. F. Wertheimer owned the building and conducted the Standard concern, occupying the second floor portion. Wertheimer's loss in the building is put at \$12,000. The loss in film may be estimated when the titles are considered and the statement is made that a number of older pictures also went up in smoke.

Kyle Theater at Beaumont Burns.

Beaumont, Tex.—Fire here on the morning of Feb. 21 gutted the Kyle theater building, a five-story structure in the heart of the city. The theater was under lease to E. H. Hulsey, but no moving picture films were concerned. The Elks and Neches clubs, located in the structure, sustained heavy losses.

Harry Thomas Makes Trip.

Orange, Tex.—Harry Thomas of the Airdome theater at Orange, has returned from a several-days' trip with Mrs. Thomas, spent in Dallas and North Texas. He reports a cordial welcome from the exchange men in the distributing center and that the "missus" had a good time in the big shops. Mr. Thomas is one of the best liked exhibitors in the state, and is always given a warm welcome by the exchange managers. The Airdome is doing a big business, particularly as a result of the establishment at Orange of a big shipbuilding yard. The theater building is being remodeled and made more attractive.

Dallas Trade Notes and Personals.

The week ending Feb. 23 came mighty near being a Goldwyn week in Dallas, with two big features running the full week at leading local houses. "Thais" was a crowd-getter at The Old Mill, and "Freedom of the World" brought almost a record attendance at the Queen.

Jack Abrams, representing "Birth of a Nation" and "Intolerance," is in high glee. The two big pictures are going fine in Texas at the moment. They have been booked by a number of well known exhibitors who have visited Dallas.

Harry Barr of the People's theater, Beaumont, and H. A. Holten of the Port Arthur Amusement Company, Port Arthur, Tex., called on Dallas recently and booked new features. They each report south Texas in good shape, some rains having fallen, but more needed to make things just right.

P. C. Levy, of the Hippodrome and Strand theaters, Fort Worth, may soon be "over there" in the capacity of an interpreter or whatever other assignment he is given by the military authorities. Mr. Levy has been placed in the select service class under the draft, although he is just out of the age limit. He is a native born Frenchman. Ed. Phillips of the Egypt theater, Fort Worth, was another recent Dallas visitor.

Cleburne, Tex.—Miss Anna Clements of this place has sold The Best theater here to A. Price, who is now operating the amusement place. Miss Clements has conducted The Best theater for the last sev-

eral years. Mr. Price is also well known in Cleburne.

Abilene, Tex.—Mrs. M. L. Payne is opening a moving picture house at this place, a new building now being under course of construction, which she will occupy. Mrs. Payne formerly conducted theaters at Colorado and Sweetwater and is well known to Texas exhibitors and exchange men.

Des Moines News Letter

By J. S. Shipley, 615 Locust St., Des Moines, Ia.

Al. Lichtman Visits.

DES MOINES, IA.—Al. Lichtman, general manager of Arterraft-Paramount, and A. D. Flintom, district manager, visited the local branch of the Kansas City Feature Film Company, distributors of these programs in the Iowa field, last week. Mr. Lichtman stated that conditions generally as he has found them on the trip from New York are most encouraging, and that he looks for brisk business in all quarters.

New Faces at Yale Photoplay Office.

Manager Stanley J. Mayer, of the Yale Photoplay Company, Des Moines, announces several additions to his working force. Lafe Clark has been promoted to the position of assistant manager. W. A. Cisco, formerly an exhibitor in Clinton, Iowa, and recently on the road for Bluebird, has been added to the sales force. Mr. Mayer is conducting a big spring drive on "The Whip."

Exhibitor-Soldier Writes from France.

Manager L. A. Sheridan, of the Pathe office, is in receipt of a letter from his brother-in-law, Lieutenant E. S. Guignon, with the U. S. Field Artillery in France. Mr. Guignon formerly operated a string of theaters in Idaho and Montana. The uncensored portion of his letter indicates that he is enjoying soldiering.

Jack Bilz Now Pathe Road Man.

Jack Bilz, former shipper in the Des Moines, Ia., Pathe office, has been promoted to road man, and started out on his initial trip.

Sam Goldflam Gets New Territory.

Sam Goldflam has been transferred to northern Iowa territory by the A. H. Blank Enterprises.

C. W. Champlin Gets House at Greene.

Greene, Ia.—The Crystal theater at Greene, Ia., has been taken over by C. W. Champlin, and after being remodeled will open with big features.

Smallpox Closes Osage Theater.

Osage, Ia.—Owing to an epidemic of smallpox all theaters in Osage, Ia., are closed, and will remain dark indefinitely. Three theaters are affected.

Hamlin & Barrett Dissolve.

Knoxville, Ia.—Hamlin & Barrett, who formerly operated motion pictures at Corydon and Allerton, have dissolved partnership. Mr. Hamlin retaining the houses at these towns, and Mr. Barrett taking over the Grand at Knoxville.

Iowa Business Notes.

Visiting exhibitors in the various Des Moines exchanges in the recent past included J. K. Black, of the Majestic, Fort Dodge; J. A. Newton, of the Lyric, Redfield; George Flack, of the City, Dickens, Iowa; Ed. McCray, of the Lyric, Oskaloosa.

First run of Pathe plays has been contracted for by the Casino theater in Des Moines, and it is understood that these pictures will be shown at the new Rialto when that house opens.

Harry Graham, manager of the Minneapolis Kleine office, accompanied by C. R. Micheal, Iowa representative for that office, spent several days in Des Moines recently. First run of "Brown of Harvard," "Ruggles of Red Gap," and other features was booked locally. Mr. Graham is much pleased with the change of policy, whereby the Kleine office distributes big pictures only, and states that business is on the jump.

I. Ruben, of Ruben and Finkelstein, owners of twelve downtown theaters in Minneapolis and St. Paul, was a Des Moines visitor recently. Mr. Ruben operated the first motion picture theater in Des Moines, the Lyric, and cleaned up a neat fortune in the picture business before entering upon the larger field in the Twin Cities. He called on many Des Moines friends while in the city.

R. S. Ballantyne, formerly manager of the Des Moines branch of Mutual, which was recently consolidated with the Omaha office, was a Des Moines visitor a few days ago.

Film Trade Jottings from Kansas City

Universal, Jewel and Bluebird Exchanges Now Under Manager H. W. Talbot—Other Changes in Local Offices—Midwest Exhibitors' Notes.

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

KANSAS CITY, MO.—The Bluebird and Jewel offices are now under the same roof with the Universal, at 214 East Twelfth street, Kansas City, Mo.

Milton Feld, who managed the Jewel office, is now sales manager for the combined office. He was practically the first manager of Jewel Productions, Inc. George Bowles, who managed the Bluebird office, has been working in the advertising department of the Kansas City Star and Times since the making of the change, February 18.

H. W. Talbot is manager for the entire output of the office, and has as his sales force F. Flader, C. A. Jones, Frank Cass, Harry Young and Joseph Fox. The publicity for the Bluebird, Jewel, and Universal productions will be handled through the assistant manager, L. B. Douglas.

O. H. Bandy Will Manage New Theater.

O. H. Bandy, formerly city salesman for the Kansas City Pathe office, and later Oklahoma traveling salesman for the Select Picture Corporation, has been selected to manage the New Isis theater now

under construction. It will be opened about April 1.

L. C. McElroy Will Cover Missouri.

L. C. McElroy has been added to the sales force of the Kansas City office of the Select Pictures Corporation. He was formerly a salesman for the Triangle, and will have Missouri as his territory.

Robert Thompson Gets Goldwyn Job.

The Kansas City Goldwyn offices announce that Charles Gregory, for several months a shipping clerk of the Kansas City office, has been succeeded by Robert Thompson, formerly with the World and Kleine offices here.

J. D. Thatcher Has New Territory.

J. D. Thatcher, film salesman of Kansas City and Des Moines, has been made Oklahoma and Kansas representative of the Kansas City General Film office to succeed E. Reynolds, now with Mutual. While in Kansas City, Mr. Thatcher worked for Triangle, and in Des Moines he worked for Universal. He is the organizer of the old Kansas City Screen

Club, and was the guiding force of Kansas City's Movie Ball.

Changes in Kansas City Mutual.

E. Reynolds, formerly a salesman for the local Triangle office and for the Kansas City General office, has been added to the sales force of the Kansas City Mutual. Ira F. Mantzke, manager of the office, announces also that William Parsons, formerly traveling salesman out of the Kansas City office, will work northern Missouri and northern Kansas for Mutual. Mr. Reynolds will travel in southern Missouri and southern Kansas. Both are old men in the Kansas City film business, and should prove valuable men for the Mutual.

Manager Ira F. Mantzke reports that during the week of February 18 his office was favored with visits from 122 exhibitors. This fact is all the more remarkable when it is considered that Mr. Mantzke did nothing out of the ordinary to entertain them. They merely "dropped in" to look over the new pictures, meet the new manager, and to be generally sociable. One of the visitors, not one of the 122, was L. V. Calvert, formerly manager of the New Gary theater, Minneapolis. Mr. Calvert and the Mutual manager were at one time roommates in Minneapolis. Mr. Calvert is now in the regular army, and is stationed at Fort Leavenworth.

Visitors and Business Jottings.

B. A. Lucas, manager of the Kansas City office of the United States Exhibitors' Booking Corporation, returned February 23 from a ten-day trip through central Kansas. He left the same day for a two weeks' trip through central Iowa.

S. J. Baker, manager of the Hoffman interests here, left February 23 for a trip to Omaha, Nebraska, where he spent a week.

Harry Genet, New York Pathe representative, was a visitor in the Kansas City office of the company February 23. He was on his way from Denver, Colorado, to Dallas, Texas.

The Kansas City Metro office announces that the exchange is having a remarkable business on the four big pictures, Nazimova in "Revelation," Viola Dana in "Blue Jeans," Edith Storey in "The Legion of Death," and Rita Jolivet in "Lest We Forget."

Theater Notes from Middle West.

Sterling, Colo.—Secretary Gandy, of the Chamber of Commerce, Sterling, Colo., has received word from J. S. King, president of the Laramie Amusement Company, to the effect that Mr. King had disposed of interests in Laramie and other points of Wyoming, and that he was looking forward to returning to Sterling in April to complete arrangements for the erection and maintenance of a first class theater in this city.

Moberly, Mo.—The Princess theater has been temporarily closed, but will be opened in the near future under new management.

Grant City, Mo.—The Gem theater has again changed hands, the lease having been purchased by Messrs. Ira Martin and Sayle Robertson.

Lamar, Mo.—E. E. Wagner announces that the Bijou theater will be open only four nights weekly until he removes to the Airdome, which he recently purchased. Mr. Wagner will completely remodel the Airdome theater.

Kansas City, Mo.—The lease of the Grand theater will be taken over by J. K. Sherlock.

Superior, Neb.—E. C. Preston, proprietor of the Sterling theater, has bought the Empress theater from Mrs. Doer.

Allen, Neb.—The Rex theater has been sold to E. Kepford and R. C. Brownell.

Hiawatha, Kan.—Roy Sweetland has sold the Sixth Street theater to Mr. Van Doran.

Blue Rapids, Kan.—Mr. O. E. Reed has bought the motion picture theater of W. L. Sherrill.

Colony, Kan.—Preston Browne recently bought the interest of J. Jones in the picture theater, and is now sole proprietor.

Minneapolis Film Managers Honor Bradford

Dinner Tendered Local Exchange Manager Who Has Accepted Management of the Chicago Triangle Office.

By John L. Johnston, 719 Hennepin Ave nue, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Film managers tendered Ralph E. Bradford, who has left the local Goldwyn to become manager of Chicago Triangle, a farewell banquet at the Hotel Radisson on Saturday, February 23, and the affair was attended by representatives of almost every exchange in the city. In making the opening short speech of the evening Toastmaster Hamlin had the following to say about Mr. Bradford:

"It is with sincere regret that the film colony of Minneapolis is forced to give you up. The gentlemen here assembled might talk for hours in expressing their sorrow at your leaving. For the sake of brevity let me state in behalf of those present that we are sure you will be as successful in the Chicago field as you were locally, for though, in your modest way, you might not have realized it your very name spells success." Mr. Hamlin then added: "R. stand for reliability, resourcefulness and respect; E. for efficiency, exactness and earnestness; Brad, a small nail, straight, pointed and serviceable. Once it has gone its way it serves as a connecting link and holds fast. Ford is a millionaire. Fully believing Mr. R. E. Bradford all that his name implies, it is our hope that by his 'Brad-like' methods he will become a millionaire like Ford." Numerous speeches, eulogizing Mr. Bradford and his work here, followed. Following the banquet several local film magnates gamboled on the green (carpet). This

party broke up about midnight, we are informed.

Among those present were: Thomas J. Hamlin, toastmaster, and Charles G. Gates, Associated Theaters exchange; Harry J. Rathner, Select; E. A. Westcott and E. S. Flynn, Fox; E. R. Pearson, Universal-First National; S. N. Robinson and Newton Davis, Bluebird; C. L. Peavey, Paramount; Dan Michalove and Jack Corbett, Triangle; Ralph Bradford, R. C. Fox and Messrs. Hoyer, Nathanson, Hoffman, Reisman and Blotcky, Goldwyn; Charles Stombaugh, Standard; Lee A. Horn, Supreme; J. F. Cubberley, Artcraft; Dan Donnellan, Mutual; Tom Kress, Pathe; W. A. Lochren and F. D. Fox, Lochren; James A. Keough, New Lyric theater; T. Walker, Walker Transfer Co.; R. J. Holmgren, Phil Ryan and Harold Mortensen of Amusements.

E. S. Flynn Heads Minneapolis Fox.

Immediately after it was learned that Richard C. Fox was to succeed Ralph E. Bradford as manager of the local Goldwyn exchange another change in exchange managers was announced. E. S. Flynn, who deserves a good deal of credit for making Fatty Arbuckle and the Paramount-Sennett comedies popular in this territory, has been appointed manager of the local Fox exchange to succeed Edward A. Westcott. Mr. Westcott has not announced his future plans, but it is expected that he will return to the independent film exploitation field.

Minneapolis Brief Notes.

Manager Charles G. Branham of the Strand, Minneapolis, states that all existing Sunday records at his theater were broken February 24, when "The Price of a Good Time" began its run at his theater.

Julius Johnson, New Garrick manager, has contracted with several operatic singers for their appearance at four performances daily for an indefinite period.

Manager Dan Donnellan of the Mutual exchange paid his respects to several western Wisconsin visitors, leaving "Governor" G. W. Malone at his desk during his absence.

Lee Horn of the Supreme exchange returned to Minneapolis after a road trip through Iowa and Southern Minnesota. While away Lee visited all of the larger towns, including Ida Grove.

Dan Michalove, recently appointed district manager for the Triangle Distributing Company, spent several days here last week visiting Manager Corbett of the Minneapolis exchange previous to going to Chicago with Ralph Bradford.

Indianapolis News Letter

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

Union City Theater Closes Temporarily.

UNION CITY, IND.—Provided it is not sold in the meantime the Victory theater here will remain closed in a few weeks, according to an announcement made recently by H. G. Rosenbush, who, with his two sons, Carl and Russell, have operated the theater for the past two years. Mr. Rosenbush said Russel is in the army and Carl is expecting to be called into the service at any time. He said that without the assistance of his boys he would be unable to operate the house. The Victory has been one of the most popular amusement places in Union City.

Patriotic Navy Film in Evansville.

Evansville, Ind.—Patrons of motion picture houses in Evansville can see the patriotic war film, "The Making of a Man of War." The films of these pictures have been assigned to be run in the Evansville theaters from February 18 until March 30.

Wichita, Kan.—Wichita is to have a picture and vaudeville house to cost \$100,000. The incorporators of the new company, which will erect the house, are W. D. Joehems, Charles C. McCollister, J. H. Cooper, and Edwin D. McKeever.

Funston, Kan.—The Kansas-Funston Theater Company chartered with a capital of \$30,000 by B. H. Kingsberry, of Sioux City, Ia.; M. W. Jincks, Army City, Kan., and Morgan Wallace, Army City, Kan.

Wichita, Kan.—Extensive improvements have been completed on the Regent motion picture theater. Among the improvements are a new glass front, a tiled lobby floor, and new lighting system.

Aberdeen, S. D.—Articles of incorporation have been filed for the McCarthy theater of this city. Capital stock of the company is \$100,000.

Gilman City, Ia.—J. C. Starnes has bought the Lyric theater of Leman & Heki.

Sioux City, Ia.—Jacob E. Schlank has sold the Princess theater to J. S. Shertley, of Seattle, Wash.

Clinton, Okla.—L. B. Bloom has sold his interest in the Liberty theater to Mrs. Charles Duffield, who will conduct the business hereafter.

Eufaula, Okla.—C. O. White is the new manager of the Princess theater.

Weatherford, Okla.—Geo. Remund has bought the Bungalow theater.

Waco, Tex.—Plans have been made by A. L. Mitchell and A. H. Simon for the erection of a large airdome on Washington street, near the corner of 6th street. The expenditure will be approximately \$6,000. Work on the theater will begin shortly.

El Paso, Tex.—Work on a new theater on West Commerce street in Juarez (Mexico) is being rushed, and it is promised that the new theater will be opened March 5. The theater is being erected by Comacho, De Leon & Company, and J. G. Comacho will manage the house. The building is constructed of adobe and cement, and is costing approximately \$6,000. It will have a seating capacity of 600, and the interior of the theater is said to be as handsome as that of up-to-date houses in El Paso.

Theaters Face Higher Rates for Power

Northern California Film Board of Directors Holds Special Meeting to Investigate Proposed Change of Rates for Electricity.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—An increase in electric power and lighting rates will be made in San Francisco and vicinity if the petition of the public service corporations serving this field is given favorable consideration. Since a twenty per cent. increase is planned this matter is of direct interest to exhibitors and already action is being taken in an effort to prevent the advance. A special meeting of the board of directors of the United Motion Picture Industry of Northern California was held recently to investigate the proposed change in rates and to take steps to protect the moving picture industry in any way possible. The gathering was attended by Eugene Roth, of the California and Portola theaters; J. A. Partington, of the Imperial theater; Howard J. Sheehan, of the Rialto theater; Herman Wobber, manager of the Progressive Motion Picture Co.; Louis Reichert, manager of the local Metro branch, and M. J. Cohen, manager of the George Kleine system.

The reasons given by the power companies for asking for an advance in rates range from the higher costs of labor to the greatly increased cost of fuel oil, which is more than double the former price. Much of the power used in this state is generated from water power in the mountains, but the season has been an exceptionally dry one and there is but little snow to furnish the usual flow of water, necessitating the use of fuel oil.

Novel Features at California Theaters.

The California theater, San Francisco, is offering a succession of attractions other than its program of pictures and these are of such high order that many who formerly took but little interest in screen productions have become regular patrons. The California theater company orchestra, under the direction of William McKinney, has been increased to thirty instrumentalists. The great organ is not being neglected, and this is now being presided over by Edward Benedict, organist of the Strand theater of Detroit, who was brought to the Coast for a limited engagement. During the first week of his engagement special lighting effects were made a feature of the stage decorations during the concert period. An immense fixture containing thousands of pieces of crystal glass was suspended over the center of the stage and colored lights within this, which changed at intervals, made a most charming effect. The week before a noted singer rendered a select program, while before this classic dances were presented by a company that had formerly been on the Orpheum circuit.

Kinema to Feature "The Planter."

Oakland, Cal.—"The Planter" will shortly be offered at the Kinema theater, and this has received more preliminary attention than any other production booked for presentation here in a long time. The first gun in the publicity campaign was fired at the Ad-masque Ball held at the municipal auditorium, when ten beautiful young ladies trained by Mrs. Herman Whitaker, wife of the author of "The Planter," made their appearance on the floor. Letters on their costumes made the name of the production, while when they turned in their exercises the name of the theater appeared. Mr. Kehrlein, of the Kinema theater, has arranged a writer's night, an ad club night, a chamber of commerce night, and similar events during the week this picture will be shown.

The Kinema theaters at Oakland, Fresno and Los Angeles are setting a pace for publicity work that is attracting wide attention. A feature of the newspaper advertising of late has been the use of original drawings and color work, entirely new in this field, besides being real

works of art. An innovation at the Oakland house is the inauguration of a policy of holding midnight matinees each Saturday night, to which a uniform admission charge of 15 cents is made. The thoughtfulness of the management for the comfort of patrons at this theater is illustrated by the arrangements that have been made for them in case of rain. Should a sudden shower come up a slide is thrown on the screen, advising the audience of this and offering rain checks to those who might wish to cover their autos, or umbrellas to those who might be without protection of this kind. A stock of the latter is kept on hand and no charge is made for the use of them, merely a deposit being requested to insure their return.

"Birth" Crowds Jewel Theater.

All former records for attendance at the Jewel theater, San Francisco, have been broken by the two-weeks' engagement of "Birth." This was shown the first week to women only, but during the next week men were admitted to the upper section of the house.

New Exchange for Film Row.

The Ideal Film exchange, San Francisco, recently incorporated with a capital stock of \$5,000 by E. W. Fowler, formerly of the California Film exchange, and associates, will shortly open for business on Golden Gate avenue, having secured quarters in the heart of Film Row. Theater supplies will be handled in addition to films.

Al Star Buys "Birth."

The All Star Feature Distributors, San Francisco, has purchased the California, Arizona, Nevada and Hawaiian rights to "Birth," and has already closed a large number of bookings. This concern has also secured the Rex Beach animal pictures and has commenced a campaign on "Carmen of the Klondyke," which Sol. L. Lesser describes as being a second "Spjillers."

Sheehan & Lurie Secure War Film.

Sheehan & Lurie, of the Rialto theater, San Francisco, have secured the rights in this territory to the Pathe production, "The German Curse in Russia," and, after showing this for a week at the Rialto theater, will present it at other places on a percentage basis.

W. W. Hodkinson Visits San Francisco.

W. W. Hodkinson, of the corporation bearing his name, arrived in San Francisco recently to look over the local field and confer with Manager Harry Schmidt, of the local branch of the General Film Company.

May Exhibitors in Town.

The second annual Pacific Auto Show at San Francisco has attracted thousands to this city during the past week, and included among the visitors have been many exhibitors. Among these have been Ed Stark, Hollister, Cal.; A. A. Richards, Lodi, Cal.; Frank Atkins, Marysville, Cal.; Hurst Bros., Reno, Nev.; J. Knowles, Sonora, Cal.; C. N. Williams and Emil Kehrlein, Fresno, Cal.; W. S. Wester, Woodland, Cal.; Bob Davis, Stockton, Cal.; J. W. DiStasio, Sacramento, Cal.; Frank Salisbury, Visalia, Cal., and Gus Johnson, Newman, Cal.

San Francisco Notes.

The Minerva Motion Picture Company has applied for dissolution.

The Western Feature Film Company has been incorporated with a capital stock of

\$25,000 by Abe Markowitz, Isabel Davis and W. Williams.

Ed Watson, formerly with the local Triangle exchange, is now booker for the Fox Film, and Chales I. Luntz has gone on the road for the latter concern, having filled the position of booker for some time.

Fred Dahnken, Jr., president of the Turner & Dahnken circuit, has returned from an Eastern trip, having cut short his stay in New York.

E. C. Jensen, Western division manager for the World Film, is making a trip to Seattle and the Northwest.

Robert McNeil, of the Panama theater, with William Bailey, has purchased the Lyceum theater and this has been consolidated with the Mission theater, formerly conducted by A. Eby.

Northern California Briefs.

Menlo Park, Cal.—A Liberty theater with a seating capacity of about 1,000 is to be erected at Camp Fremont.

Visalia, Cal.—Frank Salisbury, formerly of Kansas City, is now manager of the Theater Visalia.

Pacific Grove, Cal.—C. B. Clark has made improvements in the Iris theater, including an inclined floor, the installations of new seats and the remodeling of the foyer.

Stockton, Cal.—"The Man Without a Country" was recently shown for three days at the Yosemite theater, which has a seating capacity of 1,400, but a morning matinee was necessary on Saturday to accommodate the school children who were urged by the school superintendent to attend.

Corning, Cal.—Fleming & Rogers will shortly open the Star theater with a Mutual program, the opening attraction to be the "Game of Wits."

Portland News Letter

By Abraham Nelson, 601 Journal Building, Portland, Ore.

Cold Weather Hurts Theaters.

PORTLAND, ORE.—More cold weather has affected the theater business, particularly that of the suburban houses. The downtown shows experienced a small falling off of business, but in the suburbs the patronage was nearly nil.

"Van" Makes War Pictures.

W. A. Van Scoy, cameraman for Pathe in Portland, Ore., has been busy making films of the Government activities in the spruce forests of Oregon. Films showing the spruce as it is rived for airplane use and its fashioning in the big cut-up plant at Vancouver, Wash., have been photographed. Lieutenant Cutts, of the service, is engaged in showing the Government films to the loggers in the timber.

Portland, Ore., Man Receives Recognition

C. E. Couche, Portland, Ore., advertising expert, has received orders from the Eastern offices of the Fox Film to send the plates of all the advertising used in connection with "Cleopatra" to the New York office to be used in the campaigns exploiting the superfeature in the East. Mr. Couche's work has been recognized as among the best in the country in the display line.

New House in Petersburg, Alaska.

Portland received some Alaska business recently. C. W. Scarborough, of Petersburg, Alaska, wired to W. A. Stone, of the Service Film Company, for a complete outfit of equipment to open a show house at that place.

J. C. Stille An Expert on Cut-Outs.

J. C. Stille, manager of the People's Amusement, Portland, Ore., sprung a cut-out on Portland exhibitors that was a big surprise. It was a picture of Bill Hart standing alongside his horse, and he set it in the lobby of the Star theater where

people coming up Washington street could see it, with the result that "Satan's Man," a two-reel reissue, did good business at the company's theater.

Pete Sabo Moves.

The Portland Moving Picture Machine Company, Pete Sabo, proprietor, has moved from its quarters on Washington street to the Strand theater building on the corner of West Park and Stark streets, pleasanter and larger quarters. He will carry a big stock of machine parts and will have a large basement storeroom for carbons and supplies.

With the Road Men.

C. O. Hawxhurst, representing the Desert Film Company, Salt Lake, was in Portland in the interests of "Who's Your Neighbor?" and "The Eyes of the World," placing the latter attraction at the Star. Mr. Hawxhurst stopped over in Portland en route to Seattle.

R. C. Montgomery, representative for Select, has been sojourning in Portland, calling on the city exhibitors. He reports that business around the town has never been better.

Ben Rosenberg, who is taking care of publicity for Metro on the West Coast, was a recent visitor in Portland and reports renewed Metro activities in the territory with Harry Lustig, Western representative, in charge at the Seattle office.

C. E. Waite, branch manager for General in Portland, is doing his own road work until another road man is selected. He made a trip into Bend recently.

Ted Johnson, traveller for Mutual, spends less time in Portland than most of the road men. However, he came in for a few hours recently and told of a successful three-weeks' trip into eastern Oregon. Mr. Johnson reports that the Liberty, Emmett, Idaho, C. D. Buckman, owner, is doing an exceptional business and that the Huree theater at Caldwell, Ida., has installed a new organ.

Vancouver News Letter.

By James M. Maxwell, 2770 Tenth Ave. West, Vancouver, B. C.

Manager Nelson Is Summoned.

VANCOUVER, B. C.—The affairs of the Dominion Film Corporation, a company formed some time ago to produce pictures in this Province, seem at a standstill stage. J. Arthur Nelson, managing director of this firm, was summoned to appear at the police court in answer to a charge of false pretences in connection with the alleged failure to repay a woman the balance of \$800 which she says she invested. The case has not yet been decided.

The municipality of West Burnaby agreed to grant eleven and a half acres of land to this company for the purpose of establishing a film city on certain conditions, and the grant was to take the form of a bonus of \$28,000, which was the purchase price of the property. The film company, it is understood, failed to pay the \$300 trusteeship fees, and the deal did not go through. No local film or theater men were interested in the matter.

Many United States Stamps Mailed to Canada.

It might be pointed out that the Canadian exhibitors receive many self-addressed envelopes from firms in the United States, and that these invariably have American stamps on them to pay the return postage. As these stamps cannot be used in Canada they are wasted. They also have the effect of making the recipient feel that the sender was very casual in the matter of locating him.

H. Seelig, former newspaperman and magazine writer, has been added to the Triangle scenario staff and is specializing on two-reel comedies. During his career as a journalist Seelig encountered many experiences rich with comedy and human interest and expects to whip this material into scenario shape.

Spokane's Clemmer Celebrates Birthday

Opened Three Years Ago, Theater Has Shown Over Seventy Million Feet of Film and Entertained More Than a Quarter of a Million Children.

By S. Clark Patchin, E. 1811 Eleventh Ave., Spokane, Wash.

Spokane, Wash.—Three years ago the Clemmer theater, Spokane, opened its doors to the public (February 22, 1915) with Mary Pickford in "Mistress Nell." The anniversary was observed with special programs the week of February 17, 1918. The Clemmer management presented several unusual things, the Goldwyn production, "The Auction Block"; a new organist, Wendell O'Day, and duets and solos by Marie Scammell Lewis and Lawrence L. Lewis. Capacity crowds greeted them during the afternoons, and during the late afternoon and all evening the vestibule and foyer were crowded with people waiting for seats.

By way of historical review a few statistics were flashed on the screen showing that the Clemmer in three years has entertained 252,000 children—it was a leader in the special children's show movement—has shown 70,080,000 feet of film, and has used 45,000 inches of newspaper advertising space in heralding its attractions.

The Clemmer has been under the same management since it opened. It has shown the Famous Players, Lasky and Morosco productions regularly, as well as the big special features that promised merit worthy of exploitation at the Clemmer. In this number were "The Birth of a Nation," "Civilization," "The Battle Cry of Peace," "The Barrier," "Joan the Woman," "The Woman That God Forgot," "The Eternal City," and "The Manx-Man."

The Clemmer has shown exclusively all the productions of Mary Pickford, Marguerite Clark, Pauline Fredericks, Geraldine Farrar, Vivian Martin, Wallace Reid, George Beban, "Fatty" Arbuckle, Ann Pennington, and Harry Lloyd. The Clemmer recently contracted for the Goldwyn pictures, which are pleasing large audiences at the Clemmer weekly.

Spokane Expects Other Producers.

Moving picture producers in California are turning their eyes to the Northwest as the field of future production, according to C. E. Stilwell, president of the Stilwell Theaters Company, which operates the Casino, Class A, Rex and Unique theaters in Spokane. Mr. Stilwell has returned from Los Angeles, where he spent six weeks mostly in the moving picture studios there.

"We went into the possibilities of the Northwest as a producing center," said Mr. Stilwell. "The Southern producers tell me that light conditions in the Spokane country are the best in the United States outside of California."

"If the first pictures made in Spokane are successful from the photographic point of view other producers are bound to come here."

New Houses and Changes in Washington.

Tacoma.—An amusement company headed by H. T. Moore, for several years manager of the Colonial theater, is building a new motion picture theater at the corner of Market and 9th streets. It will be finished about the first of May. It will be named the Rialto and will seat 1,600.

American Lake.—C. M. Thall, manager for Cassidy and McKee, an amusement company of Tacoma, is booking the biggest productions obtainable for the Liberty theater, at Camp Lewis. The motion pictures are being used when road shows are not available. "Intolerance" was shown there last week by special request of the commanding officer of the encampment.

Seattle.—D. Geddes, owner and manager of Ye College playhouse, a motion picture theater in the University district, who bought the Greenlake theater two

months ago, has sold the latter to Messrs. Lackaye and McFall.

Seattle.—Miss M. Studebaker, for several years manager of the Dream theater, a First avenue house, will close this theater soon and will open another in the same block.

Seattle.—J. A. Reid is to be manager of a new motion picture theater that is being built on First avenue. It will have a seating capacity of 400.

Tacoma.—L. A. Drinkwine, manager of the Palace theater, returned this week from an extended pleasure trip in California.

Seattle Exchange Notes.

M. Rosenberg, president of the De Luxe Feature Film Company, announces that he will shortly open a branch office in Portland. Al. Rosenberg, secretary of the company, will have charge of this office until the hospital unit which he has joined is called to the front.

The Greater Features Company has bought the 28 reissues of the Mack Sennett comedies.

W. H. Code, owner of the Code theater, Nome, Alaska, who is spending the winter in Seattle, has bought the Rex Beach adventure pictures for distribution in the Pacific Northwest and in Alaska. These pictures will be handled from 218 Seneca street.

Sol Baum, Northwest manager for Bluebird, is spending several weeks in the Seattle Bluebird office.

A. H. McMillan, Spokane representative for Vitagraph, is visiting at the Seattle office for a few days this week.

R. D. Olmstead, road representative for Vitagraph, has just returned from a thorough combing of the Grays Harbor territory in Washington.

A. W. Eden, Northwest Fox manager, reports that he now has eight men on the road in his territory.

Two New Alaska Houses.

Cordova, Alaska.—Capt. A. E. Lathrop, owner of several motion picture theaters in Southeastern Alaska, is building two new houses, one at Cordova and one at Seward. Each of these houses will be called The Empress. The Cordova house will seat about 900, the Seward house about 1,000. The cost of the Cordova house will be about \$85,000. It will be equipped with a unit Kimball organ.

THEATER CHANGES IN WISCONSIN.

By Frank H. Madison, 623 South Wabash Ave., Chicago.

MILWAUKEE, WIS.—"The Son of Democracy," shown at the Alhambra theater, has received the approval of leading Milwaukee citizens. Subscribers are writing to the communication columns of their favorite newspaper commending the film.

West Bend.—C. Davis & Son, of Miles, Iowa, have leased the Mermac theater from Otto Weber, the owner.

Sheboygan.—Fairlyland theater has been leased by William Dietrich.

Janesville.—Double troubles hit Janesville exhibitors. In addition to the customary shortage of fuel, small-pox was prevalent, and the city authorities thought it an ideal time to suspend all public gatherings for a week.

Leonce Perret, author and director of "The Million Dollar Dollys," in which the Dolly Sisters will make their joint motion picture debut, is also author and director of "The Accidental Honeymoon," the last picture made by Capt. Robert Warwick prior to his enlistment in the services of the U. S. A. This last picture will be released shortly on the state rights plan by Harry Rapf.

Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Harry P. Moorhead a "Y" Secretary.

BALTIMORE, MD.—Harry P. Moorehead, who for so long a time managed the Clover theater, 414 East Baltimore street, now under management of Milton Caplan, has now become a Y. M. C. A. secretary and is located at Camp Meade. A school has just been opened at the military camp for moving picture operators. Mr. Moorehead has full charge. Any of Uncle Sam's boys who wish to become moving picture operators may receive training in this line while they are at the camp.

Lee Shubert Buys Colonial Theater.

The Colonial theater, 317-19 North Eutaw street, Baltimore, for a long time known as Blaney's, was sold at public auction on Thursday, February 21, to Lee Shubert, the well known New York theatrical producer, for \$15,000. According to reports, Mr. Shubert bought the playhouse in order that his financial interest in it might be protected.

DeHoff Again Aids a Good Cause.

L. A. DeHoff, managing supervisor of the New theater, who also has charge of the picture bookings for the Garden theater just across the street, certainly knows how to collect the shekels for good causes. On Sunday night, February 24, he arranged a very attractive program for a benefit to aid the local branches of the Salvation Army to collect their allotment of \$25,000, which will go toward making up the \$1,000,000 national war service fund. As a feature for the occasion, "Salvation Nell" was obtained by Mr. DeHoff. The amount obtained by collection was \$300.

Anderson Aids Good Cause.

The Grand theater in Highlandtown, Md., is under the management of Charles S. Anderson, one of the most courteous men in the film circles of Baltimore. Sunday, February 24, he arranged a patriotic meeting in his theater under the auspices of the Highlandtown branch of the Y. W. C. A. to arouse the interest of the people in the community to a realization that this branch is for their use.

Management at Garden Theater Changes.

The management of the Garden theater, Lexington street and Park avenue, Baltimore, has now changed again, and E. Milton Krogman has become the manager of this popular vaudeville house.

Censor Board Vacancy Filled.

Governor Harrington has appointed Clarendon I. T. Gould to fill the position on the Maryland State Board of Censors made vacant by the expiration of term of service of W. P. Stone. Republican influence from Dorchester County has evidently had weight.

MICHIGAN THEATER JOTTINGS.

By Frank H. Madison.

Ithaca, Mich.—E. L. Struble has purchased the Genesta theater. His schedule for the rest of the winter calls for shows on Wednesdays, Thursdays and Saturdays, with Saturday matinees.

Calumet, Mich.—John D. Cuddihy has taken a three-year renewal on the lease of the Calumet theater, at \$3,000 a year, an increase of \$500 a year over his previous rental.

Dundee, Mich.—The Electric theater is now under the management of George Bunce, who will operate it with a five and ten-cent admission.

Flint, Mich.—Walter Jacobson has resigned as manager of the Garden theater, to devote his time to selling a carbon holder for motion picture projectors, which he patented. He is succeeded by Steve N. Willett. Howard O. Pierce, manager of the Majestic theater, and who has charge of the publicity of the Majestic, Garden, and Palace, will supervise the house.

Pittsburgh Promised Fine New Theater

Building of Former East Liberty Post Office to Be Rebuilt for Housing a Picture Show—W. W. Robinson Behind Company.

By Pittsburgh News Service, 405 Fourth Ave., Pittsburgh, Pa.

PITTSBURGH, PA.—A new theater project is being launched here for the remodeling of the former East Liberty Post Office building at Penn and Franks-town avenues, Pittsburgh, into a handsome photoplay house. The structure measures 35 by 200 feet, and the seating capacity of the theater will be about 1,200. The enterprise is being promoted by W. W. Robinson, Fulton building, and a company is in the process of formation, a large amount of the stock having been already subscribed for. Plans for the theater are under way, and it is announced that work will be started on the building as soon as the removal of the post office to its new location has been completed. Indications are that the house will be ready for opening in July or August.

The East Liberty section of Pittsburgh already has a large number of modern picture theaters, and its importance as the high class exhibiting center of the city will be increased materially by the addition of another big house. Within two squares of the projected theater are the Liberty, seating 1,500; the Camera-phone, seating 1,000; the Regent, seating 1,000; the Alhambra, seating 750, and the Rex, seating 350.

G. R. Ainsworth Will Manage New Exchange.

Guy R. Ainsworth, formerly a mainstay of the Pittsburgh exchange of the Select Pictures, and a well-known local film man, has joined the newly organized McElroy-Day Attractions, Lyceum building, and has been appointed manager of the Pittsburgh office. Mr. Ainsworth was Harvey B. Day's right-hand man when the latter was manager of the Select, and with Mr. Day's establishment of the new concern was chosen to head the organization here. Beside the home office in this city the McElroy-Day Attractions has branch exchanges in Cleveland and Cincinnati, with Mr. Day as general manager.

"Daughter of Gods" Fills the Liberty.

The Liberty theater, Penn and Shady avenues, Pittsburgh, the largest of the Rowland & Clark chain of theaters, played "A Daughter of the Gods" the entire week of February 25 to capacity business. The latest Douglas Fairbanks production, "Headin' South," will be the attraction at the Liberty the entire week of March 4.

Philadelphia News Letter.

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

Guy S. Burley Assumes Rivoli Management.

PHILADELPHIA, PA.—Guy S. Burley, who has recently assumed management of the Rivoli theater, has been in the show business for many years and is thoroughly versed in supplying high-class entertainment for the public. Mr. Burley conducted a film exchange in Newark, N. J., and also has managed several road shows. Carl Miller, the manager prior to Mr. Burley, resigned a short time ago to enter the real estate field.

Colored Man Couldn't Reach Management.

A decision was recently handed down by the courts regarding the refusing of admittance to colored people. At the direction of Judge Gorman, in the criminal branch of the Municipal Court, a jury acquitted F. W. Buhler and W. Goldberg, manager and director, respectively, of the Victoria theater, of "refusing to admit to a theater on account of race and color" a certain colored gentleman. In directing the verdict of acquittal, Judge Gorman said it had not been shown the de-

fendant had refused anyone admission to the theater, but it was the act of one of their agents. In a criminal proceeding, Judge Gorman said, they could not be held responsible for the acts of an agent, unless it was shown that the agent acted under their direction. Such testimony was not present in the Commonwealth's case.

George Ames Takes Pathe Managership.

Announcement that H. M. Osborne, manager of the Pathe exchange, was transferred from Philadelphia to the Washington branch, and that George Ames, the manager of the local Goldwyn exchange, had resigned to go with Pathe; has attracted considerable attention here. Mr. Osborne, after three years of excellent service, leaves with the best wishes of his fellow employees and the local exhibitors. Mr. Ames is being congratulated upon his recent change and is assuming the management of the Pathe with his usual marked enthusiasm and with cheerful prospects ahead. O. H. Bower succeeded Mr. Ames as manager for the Goldwyn.

A. L. Widner Visits.

A. L. Widner, manager of the Vitagraph branch in Washington, recently visited Philadelphia. Mr. Widner was accompanied by D. E. Allen, who reported that they had just closed a substantial contract for the first showing of Vitagraph pictures at the Garden theater in Baltimore.

Theodore Jelenk Building.

Wilmington, Del.—Theodore Jelenk, a progressive exhibitor who recently sold out his interests in the Victoria theater, has completed plans for the erection of his new theater, which will cost in the neighborhood of \$45,000. The theater will contain 1,200 seats, will be constructed of hollow tile and brick, having an arched front which will lead into a spacious lobby. Mr. Jelenk will start building about March 25, and expects to have the theater completed the early part of July.

Philadelphia Metro Makes Good.

Robert Lynch, manager of the Philadelphia Metro exchange, has made a creditable showing. After checking up the bookings on the "Slacker," the Metro office finds that this picture has played in 315 theaters out of possibly 500 in eastern Pennsylvania and southern Jersey. On one occasion the manager of the Allegheny theater laid two of his regular three-day-run features on the shelf in order to present "Draft No. 258" for a week's run. "Blue Jeans," another Metro production, was shown at the Victoria theater for an entire week and played to capacity business.

Abraham Max May Build Theater.

It is reported that the old market house at 1524 to 1536 South street, Philadelphia, is soon to be torn down to clear the site for a large moving picture theater. Abraham Max, of Camden, part owner of the Keystone theater, Tenth and South, recently purchased the property. His plans are to build one of the most attractive picture theaters in the southern section of the city. The lot is 96 by 140 feet and will be entirely taken up by the new improvement.

A Big Operating Room.

Joseph Jorden, operator at the Palace theater, 1214 Market street, Philadelphia, is equipped with one of the largest projection rooms in the city. The room is 20 by 40 feet and has a ceiling 30 feet high. Two motor-driven Simplex machines are operated by Mr. Jorden and his assistant, who are members of the Local No. 307, I. A. T. S. E.

Critical Reviews and Comments

Upon Current Productions

"THE HOUSE OF GLASS."

Careful Plotmaking and Artistic Direction and Acting Mark Select Picture.

Reviewed by Hanford C. Judson.

THE recent Select picture, "The House of Glass," in which Clara Kimball Young has the central role, rejoices in an ably constructed plot, and with the playing of the leading woman and her company, under the direction of Emile Chautard, it is a particularly acceptable melodrama. Written for the screen by Charles E. Whitaker from Max Marcin's play, the care with which the heroine has been protected—while we watch the action at least—from weaknesses and foolish acts that lessen the average, normal spectator's sympathy for many a heroine, pleasantly distinguishes it from much melodramatic production of the day on both stage and screen. It tells a simple, honest story that is clear and understandable. The heroine's emotions and her fate become things that deeply concern the spectator.

The villain of the plot is the relentless police system. The girl is entirely innocent. She had fallen in love with a man whom she thinks a chauffeur. He is a thief. He tells her he has fallen heir to much money and presents her with gems. The police track him to her room and she is also arrested as an accomplice and sent to prison. They let her out on parole. Her innocence and this half-freedom make her despair and she jumps her parole and goes to the West, where she falls in love with a real man and marries him. She is seemingly all right so long as she doesn't return to New York. Her husband gets an appointment as general manager of the greatest railroad in the country and she has to go to the metropolis with him. She fears the daylight and the streets and suffers greatly. In the fifth reel the secret service man finds her. She decides bravely to face the music and forbids her husband to sacrifice his principles to help her. A way is found out, of course. It is a well written, artistically acted, ably staged and beautifully photographed picture.

"THE SIGN INVISIBLE."

First National Exhibitor's Circuit Presents Mitchell Lewis in the Story of a Converted Skeptic.

Reviewed by Louis Reeves Harrison.

THE "Sign Invisible" deals with two skeptics, one a young doctor who has lost all faith in the fundamental principles of the Christian religion through the failure of prayer at the death of his mother; the other, a genial half-breed, Lone Deer, who has become imbued with the same disposition because his mother, a white woman, was discarded by her own people for marrying a red man. These two are brought together in a rude environment of the "North Woods" through an unfriendly clash at a bar-room and into more friendly relations when the young doctor saves the half-breed's life by an operation. Both see the hand of God in the latter and become converted. Important factors in this conversion are an old clergyman and his spirited young daughter. The latter makes every effort to convert the young doctor, whose skepticism has turned him into a common drunkard, and she decides to guide his career forever after at the end.

Mitchell Lewis is easily the star, his personality strong and forceful, but atten-

The House of Glass (Select).
The Sign Invisible (First National).
Eve's Daughter (Paramount).
The Midnight Trail (American).
The Beloved Traitor (Goldwyn).
The Triumph of Venus (Victor Film Mfg. Co.).
The Beggar Woman (Pathe).
The Girl in the Dark (Bluebird).
Nobody's Wife (Universal).
A Soul in Trust (Triangle).
The Hard Rock Breed (Triangle).
The Wasp (World).
The Song of the Soul (Vitagraph).
Headin' South (Arctcraft).
Hungry Eyes (Bluebird).
Broncho Billy's Leap (Essanay).
The Trimmed Lamp (Broadway Star Feature).
Marrying Off Dad (Judge Brown Story).
Revenge (Metro).
Ann's Finish (American).
Before and After Taking (Metro Drew).
Man Eater (Edison).
The Family Skeleton (Paramount).
Huck & Tom (Paramount).
Tad's Swimming Hole (Judge Brown Story).

tion is entirely fastened on the young doctor at first for reasons known only to the playwright and director, a perilous fault of construction, diverting interest, as it does, from the main character. As shown at the Strand theater, the impression made was that prayer when answered proves there is a God. Whether or not the audience desired to have it proved that there is a God by any such means was not manifested.

"EVE'S DAUGHTER."

Paramount Presents Billie Burke in a Drama of Individual Revolt by Margaret Turnbull.

Reviewed by Louis Reeves Harrison.

EVE'S Daughter" has a vital theme in that the subject is one which rises up in each new generation, and it is usually born in the rebellious bosom of youth at the beginning of a struggle against the depressing influences of a narrow environment. Billie Burke impersonates with girlish grace the daughter of a wealthy and puritanical miser, whose contemptible treatment of his family stirs rebellion in her proud young heart. At his death she inherits a comparatively small fortune and, in reaction, decides to "live her own life." This is the resolve of many an unsophisticated young lady who has but a hazy idea of what "life" means, and the miser's daughter is no exception to the rule. She drifts away from an earnest and manly suitor because his attempts to regulate her career mean restriction and remind her of her father. Still drifting she falls under the spell of an ardent adorer less scrupulous and finds herself in a hotel suite with him, where he has registered as man and wife.

Already badly compromised, the girl owes her rescue to some chance information about the ardent one's past and the determined ingenuity of her earnest suitor combined, to whom she turns in the end. The point made by the picture as presented at the Rialto was that revolt in the cases of young ladies who wish to "live their own lives" is usually

futile unless they possess a strength of character sufficient to protect them from what is fatally false in that life. Besides the charming interpretation of Billie Burke, the work of Lionel Atwell as Courtenay Urquhart and of Thomas Meighan as John Norton is deserving of high praise.

"THE MIDNIGHT TRAIL."

William Russell in Five-Part American Production Gives Pleasing Performance.

Reviewed by Margaret I. MacDonald.

VIEWED in the light of the comedy-drama, "The Midnight Trail" is exceptionally entertaining. The picture, which is in five parts, was produced for the American Film Company by Edward Sloman and is consistent in action and well staged. William Russell, with Harvey Clark assisting the comedy of the situation as valet, is pleasing. His work is spontaneous, and the character that he portrays is well suited to his talents. Francella Billington plays the feminine role in her usual charming manner.

The story of the play centers about the desire of a young millionaire to do detective work. Needless to say he is considerable of a sport and gets his name in the newspapers in connection with the aftermath of an automobile race in which he drives the winning car. By accident he happens in the office of a friend at the head of a detective bureau when a clergyman and his pretty daughter, from whom jewels have been stolen, enter to engage the services of a detective. He loses no time in getting himself appointed to the job, and so keen is his ambition that he goes so far as to impersonate a well-known detective supposed to be on the case.

It develops that through the discovery of the young millionaire the young woman herself is the thief, going to the vault and removing the jewels to another place while she sleeps. A fine vein of suspense is maintained throughout, and as the story reaches its climax, it wins for itself an unstinted amount of admiration.

"THE BELOVED TRAITOR."

Goldwyn Presents Mae Marsh and E. K. Lincoln in an Attractive Story of True-Hearted Devotion.

Reviewed by Louis Reeves Harrison.

THE "Beloved Traitor" will win with almost any audience, just as it did when admirably presented at the Strand, though it is not strengthened by either its title or its preliminary symbolism, forecasting the conclusion. It is otherwise capably handled, especially in a storm scene, with which it opens. The story wins because it successfully contrasts the true love of a simple-hearted girl in a character-making environment, with the false pretenses of love among the sheltered ones of so-called "good society," especially those spoiled by luxury and parental indulgence. The point goes over that superior home training falls of its purpose when it replaces the natural affections of a woman's heart with seeming selfishness. This purpose is not preached, but it is felt.

Mae Marsh and E. K. Lincoln make a very impressive team as an orphan girl and a young fisherman in a narrow and picturesque environment. The young man develops a genius for sculpture and is taken away by a patron of the arts to

New York for study and wider opportunity. He there becomes a traitor to his first love, but her face is his inspiration, appearing in his work, and he is reunited to her when his illusions vanish. Lincoln and Miss Marsh are strongly supported by Hedda Hopper, George Fawcett, J. A. Furey and others, and they are delightfully contrasted in appearance and style, a contrast which gives visual vigor to both. On their fine interpretation and a direct simplicity of purpose the story's value rests, but that seems to be enough to carry the picture to a warm place in the great big audience heart.

"THE TRIUMPH OF VENUS."

Mythological Spectacle Written and Directed by Edwin Bower Hesser Has Moments of Beauty.

Reviewed by Edward Weitzel.

BETTY LEE is the featured player in "The Triumph of Venus," a six-part mythological spectacle, written and directed by Edwin Bower Hesser and produced by the Victor Film Manufacturing Company. The picture has moments of beauty. There are other moments when it is not beautiful, caused by the lack of proper atmosphere and the extremely earthly characteristics of the male dwellers on Mount Olympus, Venus, Diana, Hebe and Juno; also Jove, Mars, Vulcan, Mercury and Apollo are seen in the flesh. The goddesses are very well impersonated when the mortal nature of their impersonators is taken into consideration. But the gods—Ye gods, but they are a sorry crew! No wonder they lost their jobs!

The best features of "The Triumph of Venus" are the swimming scenes, when the nymphs dispend with bathing suits and plunge into a picturesque stream. Some of the long shots are very attractive. There is also a series of scenes where an unconscious man rolls and slides down a stream that tumbles over rocks and falls and then drifts out to sea that will be greatly admired. Next to the gods themselves the biggest drawback to the picture is its story and the manner of its direction. The Mount Olympus scenes are amusingly inadequate, and the only touches of poetry to the whole affair are occasional pictorial bits.

Betty Lee possesses considerable of the grace and beauty of the Goddess of Love, and Phyllis Beveridge looks and acts Diana with equal success. Grace Hamel as Nea and little Bonnie Marie as Cupid create pleasing impressions, and William Sherwood and Hassan Mussalli are excellent as a sculptor and a fisher youth. The picture has been carefully edited, and the nude figures are kept far enough in the background to avoid the slightest offense.

"THE BEGGAR WOMAN."

Pathe Releases Russian Art Subject, Featuring I. I. Mozukin and Mme. Lesienko in Tragic Story.

Reviewed by Robert C. McElravy.

ONCE more the Russian Art Films must be given credit for a very capable presentation of a tragic story. "The Beggar Woman," perhaps, illustrates as well as anything they have done the power that may be brought out by simple, direct development of a plot that is more unusual in its main conception than in any of its complications. There are, in fact, but few complications; the story is clear-cut, and even slight in this respect. But the development foreshadows impending tragedy, and there is a certain valuable suspense at all times.

The story is uncompromising in its method of dealing with the hard and repellent facts of life. It first brings before the observer Mary Mar, a prima donna just stepping into fame, and Sergius, an already famous poet. The poet hears the prima donna sing, and at once succumbs to her charms. He meets her, and soon declares his love. The prima donna, recognizing a declara-

tion of true love, where she was accustomed to hearing mere flattery, gives her heart to Sergius. In the course of time they are happily married.

The prima donna does much charitable work, and is taken ill after a visit to a certain poor family. She develops smallpox, and there are exciting scenes as the doctor orders numerous guests from the sumptuous premises. The stricken wife orders Sergius to leave also against his wishes. When next he sees her, after her recovery, she has lost both her voice and beauty. Sergius is overcome with repulsion, and subsequently dies; the wife lives to roam the streets as a beggar woman.

Such a story would be impossible with ordinary delineation. In the hands of Mozukin and Mme. Lesienko it fares a much better fate. Mozukin is polished and efficient in his character work as usual, and Mme. Lesienko gets some rarely pathetic effects in her portrayal of the unfortunate wife. As a whole the production is unusual and effective.

"THE GIRL IN THE DARK."

Carmel Myers Featured in Five-Reel Bluebird, Adapted from Walk Novel.

Reviewed by Robert C. McElravy.

SUSTAINED suspense in the opening situations gives this five-reel offering an immediate appeal. The plot is one of mystery, and though the general effect is rather slight for a subject of this length it is after all very entertaining and ingeniously put together. The adapter, A. G. Kenyon, and the director, Stuart Paton, must be given credit for some splendid atmospheric effects and a consistent development of the story even though it slackens a trifle in the fourth reel. The close brings the production up again with renewed interest.

Carmel Myers is attractive as Lois Fox, the girl who appears outside a country house on a wild, stormy night. Brice Ferris, owner of the house and hero of the story, portrayed by Ashton Dearholt, hears a sudden scream from the girl. He dashes outside just in time to rescue the girl from a group of Chinamen. He carries the fainting girl into the house assisted by his Chinese servant, Ming. The latter sees a peculiarly marked seal ring on the girl's finger, and attempts to steal it, but Ferris overrules this, and casts his servant out of the house.

It is soon apparent, as the story proceeds, that the Chinamen have designs upon the girl, and the plot is further complicated by the arrival of a stranger named Strang, who is also in search of her. In spite of all efforts to look out for her safety the girl is abducted and taken to the Chinese quarters. Later, by the combined efforts of the hero, Strang, and the police, she is rescued, and the story of the seal ring is related by Strang, who is in reality the uncle of the girl.

Others in the cast are Alfred Allen, Betty Schade, Frank Tokanaga, and Frank Deschon.

"NOBODY'S WIFE."

Five-Reel Universal Tells Story of North Woods—Louise Lovely and Hart Hoxie Featured.

Reviewed by Robert C. McElravy.

THIS five-reel subject offers a plot that is developed in a somewhat desultory way, which robs it of any particular suspense, but at the same time keeps it from being so obvious as many stories of the kind turn out to be. Hart Hoxie, a robust type of hero, with a wide smile and ready courage, is cast as Jack Darling of the Northwest Mounted Police. Louise Lovely appears as Hope Ross, a girl upon whom the hero chances in a mountain cabin, with a young baby in her care.

The hero, who has been sent out to capture an outlaw, blunders into the cabin, and mistakes Hope for a girl known as Dancing Pete. He approaches her

rudely enough, but finding out his mistake, and that she has a child in her care he changes his attitude quickly. He thinks she is married, and the mother of the child.

Later the hero comes upon Dancing Pete, and complicates matters for himself by arousing the jealousy of her lover, the sheriff. The latter shoots at Jack from ambush, and inflicts a flesh wound upon his arm. Certain of these situations might have been pictured with greater conviction. The story is handled quite amateurishly at times, though it manages to hold the interest in spite of this.

Jack later in the story holds up a bar-room and puts himself in the role of a villain for a time. But he does this in order to get a line on the sheriff, who is in reality the outlaw Jack is after, and had committed murder six years before. His ruse is successful, and he exposes the sheriff, and the latter is killed after seeking to get revenge upon Hope. The latter, it develops, is unmarried, and falls in love with the hero. The action in the latter part of the story is better than at the beginning.

Alfred Allen, Betty Schade, A. G. Kenyon, and Grace McLean are also in the cast.

"A SOUL IN TRUST."

Seven-Part Triangle Released on Regular Program; Also "The Hard Rock Breed," a Story of the West.

Reviewed by Edward Weitzel.

"A Soul in Trust."

CATHERINE CARR is responsible for the story of "A Soul in Trust," a seven-part Triangle picture released on the regular program. The plot has many a twist and turn to it before it reaches the big situation, but most of the ground covered is fairly plausible, and there is real force and pathos in the final scene. A wealthy young Virginian, married to a Southern belle, has an affair with a mountain girl, and she becomes a mother. The man is thrown from his horse and fatally injured. Before he dies he tells his wife of the child, and asks her to get possession of it and give the boy the right bringing up. This is accomplished. Twenty years later the boy, now known as Dabney Carter, thinks that he has every right to the name. He has been carefully reared by his father's wife, and has repaid her in every way. Mrs. Carter loves him as an own son, and her one fear is that he will learn the secret of his birth.

Young Carter is employed as secretary to Senator Franklyn. A meeting with the young man's mother leads to the Senator's falling in love with her. In the meantime Dabney's real mother has become an adventuress, and attempts to blackmail Franklyn. This brings her in contact with her son. She tries to use him as an instrument to separate the Senator and Mrs. Carter by telling Dabney that Senator Franklyn had betrayed her and parted her from her child. The boy's foster-mother recognizes the adventuress, and appeals to her better nature. Realizing that she can only cause the boy pain and humiliation if he learns the truth his mother goes out of his life forever.

"A Soul in Trust" has been capably directed by G. P. Hamilton, and was photographed by Tom Buckingham. The excellent cast is headed by Belle Bennett as Mrs. Carter, Darrell Foss as the elder Carter, Lillian West as Nan Barker, Grover Franke as Dabney Carter, J. Barney Sherry as Senator Franklyn, Lee Hill as Jason Meredith, Lizzie Davis as Mammy Judy, and William Dyer as George Barker complete the list.

"The Hard Rock Breed."

Horny handed sons of toil and the human vultures that prey on them mix it up in several lively fights during the

progress of "The Hard Rock Breed," a five-part Triangle production that follows a familiar form of screen story. Its author is Frederic Bechdolt. G. F. Jenks made the scenario, Raymond Wells was the director, and the picture was photographed by Pliny Horne.

Bill Naughton, the owner of a railroad construction company, sends his son out West to take charge of one of his contracts. Young Naughton is in a fair way to be ruined by too much gay life in New York, but develops unexpected grit and character when he arrives at Snowslide and finds that he must deal with a crooked superintendent and a plot to frighten him off the job. The boy's father was a hard rock man himself once, and began with a drill and a pick. His son starts right in to use his fists when necessary, and soon lets everyone know that he is the boss.

Shiela Dolan is the daughter of the foreman, and the father was once the elder Naughton's partner. Dolan is a good man, except for one fault—getting drunk. Shiela and young Naughton fall in love with each other, and the boy wins Dolan's promise to stop drinking by beating him in a fair fight. There is the usual attempt to kill the hero by a premature blast.

The locations are realistic, and the cast works with a will. Jack Livingston plays Donald Naughton, and Margery Wilson is the Shiela Dolan. The other members are Jack Curtis, J. Barney Sherry, Marion Skinner, Lee Phelps, George Chase, Louis Durham, Thornton Edwards, and Aaron Edwards.

"THE WASP."

Kitty Gordon as Youthful Heroine of Five-Act Photoplay Written by Willard Mack.

Reviewed by Edward Weitzel.

AMERICAN secret agent puts the dramatic zest in "The Wasp," a five-part World picture, written by Willard Mack, and starring Kitty Gordon, who plays a youthful heroine surprisingly well for a lady whose seventeen-year-old daughter supported her mother in a previous screen drama. As Grace Culver the English actress has the role of a sharp-tongued young woman, whose outspoken opinions have earned her the name of "The Wasp." Her father has made a fortune in the canning business, and Brazzos, a secret agent in the employment of the German government, starts a strike in the factory. He then digs a tunnel under it and plans to blow it up, and is only prevented by Grace and by Harry Cortland, a famous Yale football player, who has fallen in love with Miss Culver and obtains a situation as her chauffeur so as to be near her. The two are captured by Brazzos and imprisoned in the cellar of the factory the night it is to be destroyed.

Grace had offended her father by refusing to marry Kane Putnam, the son of the factory owner's old chum, and had started off on a long automobile trip with the new chauffeur and her maid. After their adventure at the factory, and she learns his real name, the two are married that very night, and when Grace returns home she brings a husband with her.

The plot covers a good deal of ground, and was not made from one of Willard Mack's stage plays. Its lighter scenes are the best, although the melodramatic situations have considerable thrill. An original bit of business is after the explosion in the tunnel. A party of soldiers dig down to where Grace and Cortland are imprisoned and drag them above ground again. Lionel Belmore directed the picture.

As usual Kitty Gordon wears a choice assortment of gowns, and looks especially neat in riding togs. Rockcliffe Fellows as Harry Cortland, Lionel Belmore as Brazzos and Victor Kennard as Kane Putnam are the leading members of a competent supporting cast, which also includes

Charles Gerry, Sandee Burbank, William Calhoun, Edward Rosemond, Edward Burns and Hazel Washburn.

"THE SONG OF THE SOUL."

Five-Part Vitagraph Blue Ribbon Feature with Alice Joyce Is Full of Misfit Psychology.

Reviewed by Edward Weitzel.

SHANNON FIFE has been writing moving picture scenarios for several years, and "The Song of the Soul," a five-part Vitagraph Blue Ribbon Feature, is credited to him. The story might have been made interesting, but it is filled with misfit psychology. Its characters are repeatedly doing something that is contrary to common sense, and the spectator is asked to respect a heroine who tries to build her happiness upon a lie. She is weak to a pitiful degree, and shows such a want of spirit and judgment all through the drama that she is in danger of losing the sympathy of the beholder.

Ann Fenton, who believes her supposed husband is an honorable man, discovers that he is a bigamist and the proprietor of a gambling house, and is left with an infant son to face the world alone. Here commences the series of it-didn't happenings. Her child is taken away from her and she is driven out of the small place where she has been living. Seven years later she returns to the village as the teacher of the school, and finds that her boy is being starved and beaten by a brutal farmer. Her disguise is penetrated and she is again told to leave. Before she goes she sees the farmer whipping the boy. She seizes the whip and lashes the brute, but goes away and leaves her son behind.

Later on a manly young doctor asks her to be his wife, and she marries him without telling him her past history. She then keeps up her deceit by asking his permission to adopt a boy whose guardian will release him for five hundred dollars. The doctor agrees. The boy is no sooner at home than his father turns up and tries to blackmail the woman he had betrayed. The doctor owns the house where his step-son's father runs his gambling hell, and the physician has threatened to have him ejected. The doctor's wife is told that she must prevent this or her secret will be given to her husband. While she is trembling with apprehension the doctor walks in, knocks the blackguard down, sees the police cart him off on a murder charge, and informs his wife that he has just been told her story and it will make no difference with his love for her. Of course not!—being a right-minded chap, but a very unobservant one—for a doctor.

The picture is well acted. Alice Joyce makes all that is possible out of the badly drawn character of Ann Fenton. Percy Standing, Walter McGrail, Bernard Siegal, Barney Randall, Edith Reeves and Stephen Carr give her capable support. Tom Terriss directed the production.

"HEADIN' SOUTH."

Douglas Fairbanks in Artcraft Picture by Allan Dwan Takes Part in an Exciting Man Hunt.

Reviewed by Edward Weitzel.

THE latest Artcraft picture, "Headin' South," is a lively melodrama with Douglas Fairbanks comedy trimmings. His mission in the story is a serious one, but he accomplishes it with his usual display of joyful zest in living and doing the impossible, and the laughs are never separated by long stretches of dramatic intensity. "Headin' South" is the name assumed by an officer of the Canadian Mounted Police, who trails a murderer from the Far North down through California and into Mexico. The fugitive is known as "Spanish Joe," and, once south of the Rio Grande, he puts himself at the head of a band of Mexican outlaws and starts to raid on both sides of the border.

"Headin' South" pretends to be an outlaw himself, and becomes a member of the band. The estate of a wealthy Mexican family is captured by the marauders and made their headquarters. "Spanish" Joe is attracted by the beautiful daughter of the house, and the Canadian officer has to use his wits to prevent the girl and the other women of the household from being ill-treated before the arrival of a company of Texas Rangers. He is successful, of course, and is rewarded with the love of the beautiful Spanish maiden.

"Headin' South" has no side issues, and contains sufficient real interest in its serious moments to keep a tight hold on the attention of the spectator. It is not the biggest laughing hit of the Fairbanks series, but is always entertaining, and will cause many a grin and chuckle. The star does his work in the regulation Fairbanks fashion, and everyone knows what that means.

The production is a fine one. Directed by Arthur Rosson under the supervision of Allan Dwan, and photographed by Hugh McClug and Harry Thorp it presents a number of picturesque views of the Land of the Snobs, and the Mexican scenes are equally impressive and true to life. The rides of the bandits and the Texas Rangers are full of thrills.

Frank Campeau as "Spanish" Joe keeps up his reputation for superior excellence in the line of "badmen." Catherine MacDonald looks the Mexican beauty, and James Madison is effective as aid to "Headin' South."

"HUNGRY EYES."

Monroe Salisbury and Ruth Clifford Appear in Five-Reel Bluebird Story with Western Setting.

Reviewed by Robert C. McElravy.

MONROE SALISBURY as Dale Revenel is provided with a characterization that suits him admirably in this story. He is cast as a mild-mannered Southerner of the "Virginian" type, good tempered as a rule, and easy with the ladies, but a devil when roused. He is introduced to the observers as a reformed horse thief in this number just arrived at a ranch with a letter of introduction to the owner. He is made welcome, and the opening scenes picture him fighting his way into good standing with the boys.

The hero also falls in love with Mary Jane, the ranch owner's daughter. The girl's father is about to cast her into the arms of a neighbor named Jack Nelda, a man much older than the girl, and as bad a man at heart as the hero is by reputation. Mary Jane finally pleads with Revenel to save her from Nelda, and in the course of the story he does so. Incidentally he proves himself a man by meeting Nelda and his hired assassin in a barroom face to face, when they are planning to kill him.

The story depends more upon the interest evoked by the characters than by any particular novelty of plot. Rupert Julian contributes an entertaining bit in his portrayal of John Silver, bringing out the rough, kindly humor of the individual. Ruth Clifford is appealing as Mary Jane. Other roles are taken by Gretchen Lederer, A. H. Barros, W. H. Bainbridge, Arthur Tavares, and George McDaniel. The story runs a little too strongly to close-ups, but is otherwise very well directed.

"BRONCHO BILLY'S LEAP."

George Kleine Releases First of Broncho Billy Reissues—Has Real Old-Time Western Quality.

Reviewed by Robert C. McElravy.

PRIMITIVE strength and simplicity of plot are the striking features of this first reissue of the "Broncho Billy" subjects. It would not be at all surprising if the public would again extend this old-time favorite a cordial welcome. There is a certain genuineness and vitality

in these rugged plot conceptions, free from any great complications as they are, which renders them appealing.

In this number Broncho Billy is lying in wait under his blanket until the stage comes along. He is prepared to hold it up and make his getaway. But when the stage appears he sees that the horses are running away, with no one on the box but the daughter of the stage driver, who is making a vain effort to stop them. Billy mounts his bronco and dashes in pursuit, eventually rescuing the girl. He wins a kiss, and rides away happily even though he missed making a financial haul.

Just a trifle of a plot, but really well put over, and leaves the observer with a grin almost as broad as Billy's own. G. M. Anderson will, of course, be remembered in this role; also Carl Stockdale and Marguerite Clayton, who play the stage driver and his daughter.

The settings are good, the photography clear and attractive, and the film has been refurbished in the matter of headings and titles.

"THE FAMILY SKELETON."

Charles Ray Appears in Thomas Ince Five-Part Paramount Picture Badly Hampered by Its Scenario.

Reviewed by Edward Weitzel.

CERTAIN phases of human existence are not only without interest, but are positively irritating. The story of "The Family Skeleton," written by Bert Lennon, comes under this head. Produced by Thomas H. Ince, with Charles Ray in the principal role, even the combination of these well tried moving picture experts has failed to endow the work with the qualities that win favor for creations of fiction. The trouble starts with the theme itself, the spectator being puzzled whether to take it seriously or regard it as a poor attempt at a joke. Either way it offers nothing entertaining.

The heir to several millions is informed on his twenty-fifth birthday that he is in great danger of filling a drunkard's grave, his father having been cursed with an insatiable craving for strong drink. The young chap at once starts to put himself to the test, and is saved by a scheme invented by his chorus girl sweetheart. Believing that she is to be abducted by an old admirer, an ex-prizefighter, the millionaire pulls himself together and effects her rescue after knocking out Mr. "Spider" Doyle, the gentleman who carried her off.

An otherwise respectable young man engaged in stupefying himself with liquor for nearly the entire length of a five-part picture is neither an edifying nor an amusing spectacle. Even the buoyant and engaging personality of Charles Ray is not equal to the task of lighting up the gloom.

"THE MAN EATER."

One of Flag Series, "Girls You Know," Portraying Humorously the Character of the Flirt.

Reviewed by Margaret I. MacDonald.

ONE of the latest numbers of the "Girls You Know" series by James Montgomery Flagg, which is being made by the Edison Company for the Kleine program. This one presents humorously the character of the girl who is never contented with a "latest" conquest, but pursues relentlessly her bombardment on the hearts of men, adding by each lucky catch one more scalp to her collection.

Peggy Adams plays the role of the fascinating feminine who, after bidding her soldier lover a fond farewell, turns again quickly to the beloved pursuit of man eating. Invited to be one of a gay picnic party she not only is successful in winning the admiration of the unmarried and much engaged young men of the party, but fastens her talons on the only married member. A conspiracy worked up by the women while the men go swimming, in which they hire a farmhand to be caught by the young woman

in a game of blind man's bluff, only goes to prove how little faith can be placed in the best laid plans of mice and women. The young woman in a fit of fright rushes frantically to the stream where the men are swimming, and is soon the center of masculine attraction again.

"ANN'S FINISH."

Mutual Comedy-Drama, Entertaining in Quality, Features Marguerita Fischer.

Reviewed by Margaret I. MacDonald.

THE amount of enjoyment to be derived from viewing the Mutual-American five-part production, "Ann's Finish," depends largely on the audience before which it is shown. Marguerita Fischer does more than ordinarily well in portraying the character of the petted daughter of a lumber king who attends a certain boarding school for the purpose of putting the finishing touches to her scant supply of education. If one were to attempt an analysis of the story from the point of consistency considerable might be said. The production appears in the form of a comedy-drama, and has been well staged by Lloyd Ingraham.

As the story runs the daughter of a lumber king attending a different boarding school for the fifth or sixth time gets into considerable trouble through the fact that a young man posing as a burglar enters her room by the window while she sleeps. Discovering the supposed burglar, who afterward turns out to be a novelist looking for realism for a story, she is prompted by the kindness of her heart and the pleadings of the man to conceal him when the matron of the school appears on the scene, and upon his being detected she complicates matters by saying that he is her husband.

The end of the story discloses the fact that the young man is also the son of rich parents, and a lie promises to become a reality in the anticipated marriage of the pair.

"BEFORE AND AFTER TAKING."

Metro-Drew Comedy Reverts to Marriage of Henry Minor and Discloses Buried Hopes.

Reviewed by Margaret I. MacDonald.

AN amusing theme forms the basis of that number of the Metro-Drew comedies entitled "Before and After Taking." The story was suggested by Bertie Badger Moyer, and is consistently funny. The Drews are entertaining as usual, bringing to the comedy a reality without which there would be little left.

In this number Henry Minor, whose domestic fortunes we have followed in other numbers, is brought back to that period of his life immediately prior to his marriage, when he not only dreamed but boasted of the obedience to his will which was to be exemplified in his future wife, and of the things he would will that she should not do. The story then jumps ahead to the end of the honeymoon, when Henry makes known his wishes, when Polly weeps a bit, and finally ends up by doing just as she pleases to the disgust and discomfiture of Henry. The production will be enjoyed by the majority of audiences on account of its thoroughly human sentiments.

"HUCK AND TOM"

Five-Part Lasky Story From "Tom Sawyer" Features Jack Pickford.

Reviewed by Edward Weitzel.

GIVEN its full title this five-part screen version of Mark Twain's famous book of boy life is known as "Huck and Tom"; or, "The Further Adventures of Tom Sawyer." The incidents in the picture are among the most interesting in the story, and the author's wonderful sympathy with everything connected with boys of all ages and his knowledge of the habits and customs in a Missouri River town before the Civil War are brought out in complete detail in the Jesse L. Lasky production. The picture opens with the visit of Tom and Huck to

the graveyard at midnight in search of a wart cure, where they are the terrified beholders of the murder committed by Injun Joe. The scenes of the two boys pledging each other to silence, and of Tom's telling everything in the courtroom when the half-breed tries to swear the crime on Muff Potter are next shown, followed by illustrations of Tom's conduct when he finds himself a hero.

The picnic to the cave; Tom and Becky; the central figures of more excitement when they do not return with the party; the search; Tom's care of Becky, and his fright when he discovers the presence of Injun Joe in the cave with them; the rescue, and the death of the murderer at the door which stood between him and freedom are the other incidents that fill out the latter half of the story, and bring it to a dramatic close.

Jack Pickford hardly looks a fourteen-year-old boy, but plays the part so naturally and makes Tom so like the character as Mark Twain drew him that everything else is forgotten. Robert Gordon fits the part of Huck admirably, and Edythe Chapman as Aunt Polly, Clara Horton as Becky Thatcher, Helen Gillmore as Widow Douglas, Frank Lanning as Injun Joe, and Tom Bates as Muff Potter are of real value to the cast. Julia Crawford Ivers arranged the scenario, William D. Taylor directed it, and Homer Scott was the photographer.

GENERAL FILM PROGRAM.

"The Trimmed Lamp," An O. Henry Story, and Two Judge Brown Offerings, "Marrying Off Dad" and "Tad's Swimming Hole."

Reviewed by C. S. Sewell.

"The Trimmed Lamp."

AN interesting O. Henry in the Broadway Star Feature series is "The Trimmed Lamp," in which Mildred Manning, Alice Terry, and Elma Peterson appear in the principal roles. There is an unexpected development in the story, as the position of the two leading female characters is practically reversed before the end of the story is reached. Nan (Alice Terry) is a shop girl with high ideas, and always looking for a millionaire. Lou (Mildred Manning), her chum, is a laundry worker, not caring much for show or style, and satisfied with her lover, a man in her own station. After Nan finds her millionaire, and is insulted, she changes her views. In the meantime, Lou, who has met the same man, disappears; and in the end we find Nan contented and getting ready to marry Lou's former sweetheart, while Lou, who, for the sake of pretty clothes and luxuries, has gone with a millionaire without this formality, is shown as bitterly disappointed with life. The picture follows quite closely the written story, but lacks some of the fine touches of some of the previous productions of this author's works.

"Marrying Off Dad."

Two motherless boys unable to get out and play like the other youngsters, as they must keep house for their father, are the leading characters in this Judge Brown offering. They play hookey from school, and are taken to court. The judge, hearing their story, tells them to go out and find a housekeeper, which they proceed to do. The result is that the whole family is so pleased with her that they succeed in marrying her off to their father, after working up a scheme to make him jealous of the man next door. There are a number of bits of boyhood psychology, and the production is interesting and interpreted by a satisfactory cast, including Wallis Brennan and Ernest Thompson as the two boys, Sadie Clayton as the housekeeper, and Ruth Hampton as the girl next door who helps the boys with their scheme.

"Tad's Swimming Hole."

In this Judge Brown story grown-ups will be carried back to the days of their childhood, and the scenes are very realistic, as a number of boys are shown en-

joying themselves at the old swimming hole in the bend of the creek, and they are shown disporting themselves on the bank and in the water minus bathing suits; clad only in nature's garb. Tad and Mark, two urchins, are not members of the swimming hole gang. Mark, by showing he can do stunts, becomes a regular member, but forgets poor Tad, and helps the gang drive him away. Later, Tad, while stealing a swim all by himself, rescues the daughter of the owner of the surrounding land, and as a reward is given title to the swimming pool. In the meantime the boys are arrested by the former owner, and in court it looks as if it will go hard with them, when Tad rushes in, proves to the judge that he is the owner, and returns good for evil by declaring that he gave the gang permission to swim. Earnest Butterworth appears as Tad, Guy Hayman as Mark, and Ruth Hampton as the girl Tad rescues. This is an interesting offering, with several good human touches.

"REVENGE."

Edith Story Featured in Effective Five-Reel Metro Dealing with a Western Mining Camp.

Reviewed by C. S. Sewell.

IN "Revenge," the five-reel Metro feature released February 25, based on Edward Moffatt's novel, "Hearts Steadfast," Edith Story is seen to advantage, and opportunity is afforded her for good work. The story is interesting, and the construction is better than in her first Metro production, "The Eyes of Mystery." There are several effective scenes, especially where the star indulges in reckless riding down steep hillsides and over embankments to reach her lover in time to save his life. There is also a well balanced supporting cast.

Alva Leigh goes to the Western mining town of Magnet to marry her fiancé, Donald Jaffray, arriving in time to find that he has been murdered. She swears vengeance, and Duncan, the dance hall owner, contrives to throw suspicion on Jaffray's partner, Dick Randall. It later develops that Jaffray was unworthy of her love, and that Duncan is the murderer. In the meantime, in order to get rid of Randall, Duncan poisons the water in Randall's canteen, which he will need in crossing the desert. Alva, not knowing this, cuts a hole in the canteen so that the water will drip out. "Tiger Lil," in a fit of jealousy, tells Alva that Duncan is the murderer. Alva then realizes that Randall has borne the suspicion in order to shield Jaffray's memory, and that she loves Randall. So, mounting a horse, she dashes to his rescue, arrives in time, and, after explanations, all ends satisfactorily. "Tiger Lil" returns to the dance hall, and, in a quarrel, shoots Duncan.

Edith Story appears as Alva, and her handling of the part is excellent. The same can be said of Wheeler Oakman as Randall, Ralph Lewis as Duncan, and Alberta Ballard as "Tiger Lil." The production is well directed by Tod Brown, and starts with an effective scene where the stage coach catches fire. At the Claremont theater, on Broadway and 135th street, New York, this picture was applauded after its presentation, and the star's work in the rescue scenes was well received.

Comments

General Film Company.

WILD ALGY OF PICCADILLY (Esanay).—A burlesque comedy in which Arthur Bates appears as a London tenderfoot in a mining camp. He finally disguises as a highwayman, holds up the crowd and pummels the ringleaders, particularly one whom he discovers

to be his long lost father, who deserted his mother twenty years before. About on the average with other comedies of this brand. Contains a few laughs and amusing situations.

THE TRIMMED LAMP (Broadway Star Features).—A two-reel O. Henry story, with Mildred Manning, Alice Terry and Elmer Peterson in the leading roles. An interesting production, but lacking some of the fine touches of some of the previous numbers. Reviewed elsewhere in this issue.

MARRYING OFF DAD.—An interesting Judge Brown story dealing with two boys whose mother is dead. They play hooky, are arrested, and on advice from the judge get a housekeeper. Pa falls in love with her to the satisfaction of all concerned. Reviewed elsewhere in this issue.

Bluebird Photoplays, Inc.

HUNGRY EYES (Bluebird).—A five-reel subject, featuring Monroe Salisbury and Ruth Clifford. The former plays the part of a reformed young Southerner in the West. The character is one very well suited to him and will please his admirers. The story itself is interesting, if not very novel in plot. Reviewed at length elsewhere.

THE GIRL IN THE DARK (Bluebird).—An enjoyable mystery subject, in five reels, featuring Carmel Myers. The opening situations are full of suspense and take immediate hold on the interest. The story has a rather slower gait in the third and fourth reels, but the mystery is well protected and the final reel brings up the interest again in a satisfactory way. Reviewed at length elsewhere.

Century Comedies.

SHE DID HER BIT (Century Comedy), Dec. 30.—A two-reel comic, featuring Alice Howell as a blacksmith's daughter. She falls in love with a "city feller" and bursts into high society after marrying him. The action is of the burlesque, knockabout type. Not much plot, but some of the incidents are laughable.

OH, BABY (Century Comedy), Feb. 14.—Some extremely laughable occurrences take place in this very acceptable burlesque number, which features Alice Howell. She appears as Minnie Grabit, just released from prison. She poses as a Salvation Army girl long enough to collect loose change, later becomes a nurse and finally a servant girl. The incidents are of the knockabout sort, and the eccentric characterizations are funny. A good subject of the type.

Famous Players-Lasky Corp.

SHERIFF NELL'S TUSSELE (Paramount-Sennett).—Polly Moran as Sheriff Nell brings out the promise made by the title of this two-part comedy and shows that she can keep pace with the comic dare-devils of the screen. Supported by Ben Turpin, William Armstrong, Gonda Durand and Al McKinnon, Nell rides and shoots with her old reckless abandon and succeeds in circumventing a slick safe cracker who tries to throw the sheriff off the scent by entertaining her and the rest of the town at a slight-of-hand performance. Nell gets wise and shows the crook a few tricks herself.

"HEADIN' SOUTH" (Artercraft), Feb. 25.—Douglas Fairbanks is the main-spring of this five-part picture, which tells a melodramatic story with the usual Fairbanks trimmings. The star takes the part of a member of the Canadian Mounted Police, engaged in running down a man. A longer review is printed on another page of this issue.

EVE'S DAUGHTER, March 4.—The story of a young girl who decided to live her own life and came near spoiling it by drifting into evil influences, with Billie Burke very charming as the lead.

HUCK AND TOM (Lasky), March 4.—This five-part story from the celebrated Mark Twain "Tom Sawyer" book has the same charm as the other pictures made from the work. Jack Pickford and the

cast are true to the originals, and the production is full of fine local color. This number completes the series. A longer review is printed on another page of this issue.

THE FAMILY SKELETON (Thomas H. Ince), March 11.—Charles Ray is the star of this five-part picture. He plays the part of a wealthy young chap who is afraid he has inherited a craving for drink and the story shows his fight to conquer the weakness. A longer review is printed on another page of this issue.

First National Exhibitors' Circuit.

THE SIGN INVISIBLE (First National).—A story of the North Woods intended to prove the efficacy of prayer as a sign of the invisible God. Mitchell Lewis a capable lead.

Goldwyn Pictures Corp.

THE BELOVED TRAITOR, March 10.—A warmly sympathetic story of simple-hearted, true love, with some sensational scenes and Mae Marsh in the leading role. Won favor at the Strand.

Greater Vitagraph, Inc.

THE DESPERATE CHANCE, March 11.—Number Twelve of the "Vengeance and the Woman" serial is filled with excitement. Tons of rocks are showered on helpless human beings by the explosions set off by the villains, and several of the victims are dug out alive. For the doing of the seemingly impossible this serial, directed by William Duncan, is making a new record.

THE SONG OF THE SOUL, March 4.—Five-part Blue Ribbon feature, this picture has an unconvincing story written by Shannon Fife. Alice Joyce and the rest of the cast give a good account of themselves. A longer review is printed on another page of this issue.

King-Bee Films Corp.

THE ORDERLY.—Billy West appears as a disorderly orderly in a sanitarium, and indulges in a number of pranks with the patients, resulting in several laughs. Reviewed at length on page 1410 of last issue.

THE ROGUE.—In this number Billy West is run over by an automobile and is taken home by a pretty girl. Later he unwittingly effects the capture of two thieves and is acclaimed a hero. A good comedy number, with some particularly good scenes in which a white mouse is used. Reviewed in last issue.

HIS DAY OUT.—Billy West is seen in the character of an escaped lunatic in this number. It is full of slapstick, and has some good comedy situations in a barber shop. Reviewed at length in last issue.

THE STRANGER.—The opening scene shows Billy West rescuing beauty in distress from the hands of two western bad men. There are some good laughs in this picture, especially a comedy fight with the sheriff and scenes in a restaurant where he tastes hot tamale. A donkey is also introduced to good effect. Reviewed on page 1410 of last issue.

George Kleine System.

BRONCHO BILLY'S LEAP (Kleine-Esanay).—The first reissue of the one-reel Broncho Billy stories, featuring G. M. Anderson in his familiar characterization. The plot is simple, but the action is rapid and pleasing; the settings are also of the real West. Reviewed at greater length elsewhere.

PERU (Kleine-Lincoln & Parker).—A splendidly pictured and comprehensive scenic. This gives a fine idea of the South American country, with its rugged coasts, live, progressive cities, and interesting people. The animals are also shown, including camels, llamas and vicunas. The number has been carefully planned and constructed.

THE MATINEE GIRL (Kleine-Edison).—Another bright and snappy number in the James Montgomery Flagg series of "Girls You Know." Isabel Lamon plays the girl in this case. She falls in love with a matinee idol, but finds to her sorrow that he is already married. A simple plot, handled in a smart and effective way.

Metro Pictures Corp.

REVENGE, Feb. 25.—Edith Storey is featured in this five-reel production, in which she does good work. It is an interesting story of a mining camp, in which she learns to love the man she wrongly believes to be the murderer of her sweetheart. The supporting cast, including Wheeler Oakman, Alberta Ballard and Ralph Lewis, is excellent. Reviewed on another page of this issue.

BEFORE AND AFTER TAKING (Drew), March 4.—In the Metro-Drew comedy, "Before and After Taking," we revert to the marriage of Henry Minor and learn that his ideas of what his wife should be and her ideas of what she would be differed somewhat. The story of the picture, which was suggested by Bertie Badger Moyer, contains a good situation which is made the most of. A full review appears elsewhere.

Mutual Film Corp.

THE MIDNIGHT TRAIL (American), Feb. 25.—A William Russell feature of pleasing quality directed by Edward Sloman. The production, which is reviewed on another page of this magazine, treats of the story of a young millionaire whose ambition lay in a desire to become a detective. The picture takes the form of a comedy-drama and is very entertaining.

UP IN THE AIR (Strand), Feb. 26.—A Billie Rhodes picture in which an aeroplane figures largely. It is the old story of the father opposing a match between his daughter and her lover, and the final overthrow of the interferer by Cupid. In this instance the man to whom her father would marry her is lured into making love to her chum, and when a double wedding is about to be performed a man and a couple of children enter posing as husband and children of the chum. Fairly entertaining.

SCREEN TELEGRAM NO. 1 (Mutual), March 3.—The first issue of the Screen Telegram, which is taking the place of the news weekly known as the Mutual Weekly, contains interesting material. Among the items which it contains are a train load of food wrecked in Illinois, classic dancers at the home of Ruth St. Denis, in California, children of France receiving Christmas presents at the hands of Red Cross nurses, and students at Berkeley and California universities training for the big fight.

Pathe Exchange, Inc.

THE REBOUND (Pathe), March 3.—The seventh number of "The Price of Folly" series, in two reels. Ruth Roland appears as a girl artist, who comes to the city to pursue her calling. The scenes in the art school provide an interesting variation for this type of story. The girl is made the victim of a fake wedding, but afterward discovers the truth and meets with real happiness. This is one of the most entertaining subjects of this series, and has considerable plot novelty.

THE GIRL OF THE PROPHECY (Pathe), March 3.—This is the final episode of "The Hidden Hand" and brings this serial to an interesting conclusion. There is a surprise for many observers who may have thought they knew the identity of the "Hidden Hand." We assumed early in the serial that a certain character was doubling in this role and one other, but the denouement did not have it so. Jack rescues Doris for the last time in this number, and the "Hidden Hand" comes to his death. The solution of the girl of the prophecy makes a good feature. The serial has been a very entertaining one of the melodramatic type.

JACKIE'S CLOTHES (Pathe-International), March 10.—A half-reel subject, picturing the work of a military clothing establishment at Charleston Navy Yard. Here suits for naval recruits are turned out by wholesale. The process is gone into thoroughly and is very informing as pictured.

SPIRITS (Pathe), March 10.—A half-reel animated drawing, shown with above. This shows the entertaining Katzenjammer Kids in some new tricks they play upon the Captain. His efforts to hold spiritualistic converse with the supposedly dead dog are amusing.

THE HOODED TERROR (Pathe), March 10.—Episode No. 1, in three reels, of the new serial, "The House of Hate." This sets a very interesting start, the chief incidents all occurring in the home of a munitions man named Winthrop Waldon. Pearl White appears as Waldon's daughter, whom he desires to marry to a cousin, Haynes Waldon, in order to perpetuate the family name. Winthrop Waldon is murdered in the last reel of this first instalment, and a strong mystery is at once established, as there are any number of people who might be guilty of the crime.

RANIER PARK (Pathe), March 10.—Another scenic number in the series called "Our National Parks." This half-reel shows Reflection Lake, Skyline Trail, Paradise Inn, Mt. Ranier and other special points of interest in this famous locality.

MESA VERDA PARK (Pathe), March 10.—On same reel with above. This gives some exceptionally interesting views of Cliff Palace and other homes of the Cliff Dwellers, which are justly described as the best preserved ruins in America. A splendid idea is given of these historic and peculiar dwelling places.

LOOK PLEASANT, PLEASE (Rollin-Pathe), March 10.—A comic subject, with numerous laughable moments. Harold Lloyds appears as a debonaire grocer's clerk, who acquires a photographer's studio and has fun taking pictures of various customers. The action is amusing throughout. Harry Pollard and Bebe Daniels also appear.

Select Pictures Corp.

THE SHUTTLE (Select).—Lewis J. Selznick presents Constance Talmadge in a five-part screen version of the novel by Mrs. Frances Hodgson Burnett. The story is about an American girl who goes to England and rescues her sister from a brutal nobleman who married her for her money. The star is as charming as ever. A longer review is printed on another page of this issue.

THE HOUSE OF GLASS (Select).—A five-reel Clara Kimball Young picture clearly written, artistically acted and directed and beautifully photographed. We recommend it as a particularly well-made melodrama that will grace the screen of any theater. For a longer notice see another page of this issue.

Triangle Film Corp.

THE HARD ROCK BREED (Triangle), March 10.—Jack Livingston and Margery Wilson are the leading players in this five-part picture, with scenes laid at a western railroad construction camp. There are several lively fights during the action. It is reviewed at length on another page of this issue.

A SOUL IN TRUST (Triangle).—This seven-part feature on the regular program was written by Catherine Carr and contains a strong plot. Belle Bennett heads the cast. A longer review is printed on another page of this issue.

Universal Film Mfg. Company.

CURRENT EVENTS NO. 42 (Universal), Feb. 23.—A diversified number, picturing the effects of a volcanic disturbance in New Zealand, march of U. S. Army troops in New York, caring for homeless French babies, and other subjects of interest. Cartoons from leading newspapers are the closing feature, as usual.

ANIMATED WEEKLY, NO. 13 (Universal), Feb. 27.—Training stunts at Camp Logan, Texas, Uncle Sam's coaling stations, food shortage in Cuba, shipbuilding activities, and numerous other subjects are treated in this number, which closes with Hy Mayer cartoons.

NOBODY'S WIFE (Universal), March 4.—A five-reel subject, featuring Louise Lovely and Hart Hoxie. The scenes are laid in the Northwest, the hero being a member of the Mounted Police and the girl a pretty young woman of the woods. The continuity of the plot is not very strong, but there is some novelty in the story itself. It makes an offering of average strength. Reviewed at length elsewhere.

AMBROSE AND THE WIDOW (L-Ko), March 13.—A two-reel comic, featuring Mack Swain as Ambrose. He has a series of rather amusing adventures at the beginning and finally weds a woman who desires to get rid of him. She asks a friend to put a bomb under Ambrose, but he escapes death. There is no great amount of plot in this; it is rather a series of amusing small incidents of a knock-about sort.

THE MYSTERY SHIP, NO. 16 (Universal Special), March 16.—This instalment contains no "big" scene, but consists of a number of entertaining personal adventures of the various characters. Betty, after being rescued once from Russell, again falls into his clutches, but Gaston is soon on the trail. Le Gage is blown up in an explosion and killed. Jack Fay escapes from his captors, after a hand-to-hand fight.

ON THE BRINK (Universal Special), March 16.—Episode No. 6 of "The Bulls-eye." This opens with the hand-to-hand struggle between Cody and Sweeney on a cliff. Cody falls over the edge, but is uninjured. Sweeney is captured and about to be hanged when Cora intervenes and saves him. The instalment closes with Cora again a captive, on the eve of her father's funeral. A characteristic number, which continues the story interest.

Victor Film Company.

THE TRIUMPH OF VENUS (Victor Film Co.).—Betty Lee has the title role in this six-part spectacle written and directed by Edwin Bower Hesser. It has moments of beauty but its artistic sins are many. A longer review is printed on another page of this issue.

World Pictures.

THE SPURS OF SYBIL (World), March 4.—Alice Brady plays an adventurous young woman in this five-part screen story who gives up a life of luxury and tries earning her own living for a year. She gains a lot of experience and a husband before the end of the time. A fairly entertaining story, well played and produced. It is reviewed at length on another page of this issue.

THE WASP (World), March 11.—Kitty Gordon is featured in this five-part story written by Willard Mack. The English actress plays a society young woman who gets mixed up with a strike at her father's factory. Melodrama and romance are about equally divided in the plot. A longer review is printed on another page of this issue.

In the department "Advertising Aids for Busy Managers" can be found much valuable information for wide-awake exhibitors.

Read It Every Week.

Advertising Aids for Busy Managers

IN THIS ISSUE.

Beauty in Chains (Universal).
The Brass Check (Metro).
The Debt of Honor (Fox).
The Desired Woman (Vitagraph).
Daddy's Girl (Pathe).
The Family Skeleton (Paramount).
The Great Adventure (Pathe).
Hungry Eyes (Bluebird).
The Hard Rock Breed (Triangle).
Powers That Prey (American).
The Sea Panther (Triangle).
Sunshine Nan (Paramount)."

"THE BRASS CHECK."

Metro Presents Francis X. Bushman and Beverly Bayne in a Five-Part Screen Arrangement of George Allan England's Story in the All-Story Weekly.

Cast.

Richard Trevor.....Francis X. Bushman
Edith Everett.....Beverly Bayne
Wellington Dix.....Augustus Phillips
Silas Trevor.....Frank Currier
Norma Glanor.....Ollie Cooper
Cornelius Everett....Rudolph De Cordova
Henry Everett.....Frank Joyner
Peter Glanor.....Robert Williamson
Directed by William S. Davis.

The Story: Henry Everett has perfected a process for making synthetic rubber, but when he approaches the rubber trust they cause him to be placed in an insane asylum when he will not sacrifice his invention for the pittance they offer. Richard Trevor leaves home because he does not fancy the somewhat ugly heiress his father has selected for him. He finds a letter and a brass check, and for the sake of adventure he claims the bag the check represents. The letter is from Edith to a detective, planning to get Henry from the asylum. Richard takes the place of the detective, and he not only secures Henry's freedom, but the acceptance of his terms and an interest in the firm through the simple expedient of shutting the trust into a cell with a real lunatic.

For the Program: The brass check was for a suitcase and a wife.

Locked the rubber trust heads in an insane asylum to win.

Advertising Phrases: The cellmate of the rubber trust heads thought he was the Kaiser. He must have been crazy.

Bushman and Bayne in a story of spirited action.

Feature These Players: Mr. Bushman as the resourceful Trevor.

Miss Bayne as Edith.

Stunt Suggestions: Tack a common claim check to the top of a card, and from it run one ribbon to a picture of Miss Bayne and another to an old suit case. Letter, "The suit case was what the brass check called for, but what it really brought was a wife. You may have read the story of 'The Brass Check' in the All-Story. Anyhow you'll want to see Bushman and Bayne in its realization at (house and date)." Send up ten toy balloons each with a brass check good for a pair of seats at any matinee performance. For the lobby try to borrow a lot of brass checks to be used as festoons, or you can build them up on the lines of the Chinese glass bells, and get a sound as well as sight attractor. Make liberal use of the portraits of the stars.

Advertising Aids: Two designs each one,

three and six-sheets. Lobby sheet. Press sheet. Filler sheet. Ten minute novel for newspaper work. Slide. Herald. Lobby displays 8x10, 11x14 and 22x28. Cuts. Released March 11.

"BEAUTY IN CHAINS."

Universal Presents Ella Hall in a Charming Screen Version of B. Perez Caldos' Novel of Spanish Life, Donna Perfecta.

Cast.

Pepe Rey Don Jose.....Emory Johnson
Dona Perfecta.....Ruby La Fayette
Rosarito.....Ella Hall
Don Cayetano.....Winter Hall
Jacinto.....Maxfield Stanley
Licurgo.....Harry M. Holden
Caballuco.....George F. McDaniel
Juana Troya.....Gretchen Lederer
Lieut. Pinzon.....William Hakeem
Produced by Elsie Jane Wilson.

The Story: The story of a little Spanish town queen over by Dona Perfecta. Her right hand man is the notary Cayetano, who hopes to marry his son to Rosarito, the Dona's granddaughter. But Rosarito has been betrothed to Pepe Rey, and Pepe writes that he is going to visit this fair cousin who is some day to be his bride. He has all of the city man's contempt for the village, and this gains for him the dislike of all save Rosarito, but as long as she is loyal, Pepe cares not for the others, and he wins his heart's desire in as gallant a fashion as any cabalero ancestor of old.

For the Program: A familiar tale of persistent love in a strange setting.

The man from Madrid knew just what to do.

Advertising Phrases: Seething love in Sunny Spain.

Got the best of his prospective grandmother-in-law.

Feature These Players: Ella Hall as Rosarito.

Emory Johnson as Pepe.

Ruby La Fayette as the scheming old grandmother.

Stunt Suggestions: As the locale of the play is in Spain dress your ticket seller in a mantilla and get such other Spanish color into the lobby as you can. The red and yellow will work up very nicely for window work, and in the newspaper advertising lay stress upon the fact that the play is different from the innumerable stories of the Mexican border; a difference well worth seeing.

Advertising Aids: One design each one, three and six-sheets. One sheet of star. Black and white lobby displays. Slide. Herald. Press book.

Released March 11.

"THE GREAT ADVENTURE."

Pathe Presents Bessie Love in a Story of the Stage Adapted by Agnes Johnson from Henry Kitchell Webster's Story of the Same Title.

Cast.

"Rags" Bessie Love
Her Aunt.....Flora Finch
Mr. Sheen.....Donald Hall
Billy Blake.....Chester Barnett
Hazel Lee.....Florence Short

The Story: Ragna Jansen, known affectionately as "Rags," creates such a favorable impression at high school commencement that her friends declare she is destined to win fame on the stage. "Rags" is willing to believe this, for it matches with her secret estimates and ambitions. She goes to the great city, chaperoned by

her prim and proper aunt. In the rooming house where they lodge, "Rags" makes the acquaintance of Billy Blake, a chorus man, who encourages her when trips to the various theatrical offices have brought disappointment to the ambitious country girl. Billy gives her the name of the manager of the show he is in, telling her the only way to approach him is to "hold him up." This advice "Rags" accepts literally, climbs the fire escape and passes a window opening into the manager's office, and at the point of a pistol demands that the showman shall give her employment. This unusual introduction leads to "Rags" securing a small role, and her personal accomplishments lead rapidly to advancement. Opportunity comes for "Rags" to substitute for the star, and the understudy proves her merit by outshining her principal. Sheen, the manager, is captivated, and the struggles of the girl against attentions that her charms and talents induce her manager to proffer constitute exciting episodes that lead to a satisfactory termination of the story.

For the Program: Secrets of the Stage Disclosed.

Intimate Pictures of Life Behind the Scenes.

From Country Girl to Stage Star.

Advertising Phrases: Her Name in Electric Lights.

Winning Her Way to Stage Glory.

Life on the Stage Shown on the Screen.

Feature This Player: Bessie Love, irresistibly charming in sparkling comedy drama.

Stunt Suggestions: It is hard to suggest any stunt that specifically applies to the story. For a general advertising idea, even the smallest village has boys who can walk on stilts. With trousers elongated to cover the stilts a grotesque and conspicuous figure, carrying a sign, would attract attention. Letter the sign: "This is a great adventure. See Bessie Love in The Great Adventure at (name of theatre)." You should fill your lobby with the pictures Pathe furnishes of cute and pretty Bessie Love. If there is an amateur dramatic society in your town try to interest them in this story of a country girl who won fame as a Broadway star. Don't forget that most girl graduates believe they were born to play Rosalind and Juliet for Belasco.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Lobby displays, 11x14, both in sepia and colors; also 22x28. Slide. Two one-column cuts. Campaign book.

Released March 10.

"POWERS THAT PREY."

Mutual Presents "Powers That Prey," a Mary Miles Minter Comedy Drama, Produced by the American Film Co., Starring Miss Minter.

Cast.

Sylvia Grant.....Mary Miles Minter
Frank Summers.....Alan Forrest
Burton Grant.....Harvey Clarke
Jarvis M'Vey.....Clarence Burton
Mrs. Brackett.....Lucille Ward
Mrs. Sharon.....Emma Kluge
George Lake.....Perry Banks
Bobs Robert Miller
Directed by Henry King.

The Story: Sylvia Grant is suddenly called home from boarding school because of a conspiracy among grafting politicians to wreck her father's newspaper property and drive him out of town. Editor Grant

decides to leave town for a time and delegate authority to an editor, in order to carry out certain policies. Sylvia is told by her father to go home and stay so that a member of the family may be on the ground, but she decides to take charge of the paper in her father's absence, and drive the crooks out of town. In this matter she has the co-operation of a clever city editor, Frank Summers. Her methods are so revolutionary that she wins the fight by sheer audacity, without knowing that she has come within an ace of wrecking the newspaper property.

For the Program: Vivid Picture of Newspaper Fight on Bossism.

What the Girl Editor Printed Brought Chills to Snobs of Society.

The Power of the Press in a Woman's Hands.

Advertising Phrases: What Newspapers Ought to Print.

Where Angels Fear to Tread.

How a Girl Cleaned Up a Town.

Girl Drives Political Bosses to Cover.

Feature This Player: Mary Miles Minter, dainty queen of the screen; pretty and charming, she entrances and delights with youthful beauty.

Stunt Suggestions: Your local newspapers might allow you to clip the tops of various newspaper front pages. Paste these headings on strips of cloth, wide enough to hold them all firmly. Arranged in perpendicular strips, the lobby would be uniquely ornamented in a way to attract attention. You can get co-operative ideas from your local newspapers, because this feature expounds the "Power of the Press" in convincing fashion. Street advertising stunts are hard to devise.

Released March 4.

"HUNGRY EYES."

Bluebird Presents Ruth Clifford and Monroe Salisbury in a Story of a Black Sheep Who Was Not as Black as He Painted Himself—and the Black Washed Off.

Cast.

John Silver.....Rupert Julian
Dale Revenal.....Monroe Salisbury
Mary Jane Appleton.....Ruth Clifford
Dudley Appleton.....W. H. Bainbridge
Jack Nelda.....A. H. Barros
Scotty.....Arthur Tavares
Bessie Dupont.....Gretchen Lederer
Pinto.....George McDaniel
Nellie.....Rita Pickering

Directed by Rupert Julian.

The Story: Dale Revenal comes to the Appleton ranch with a letter from John Silver, introducing him as the black sheep of his family, just out of jail for horse-stealing, but still a man worth while. Appleton puts him to work. Appleton's daughter, Mary Jane, falls in love with him, though he seeks to avoid her. Nelda, owner of an adjoining ranch, seeks Mary's hand, and tries to dispose of his rival by declaring that he has a wife in Yuma. Dale promptly admits the wife as the best way of killing Mary's love, but even this does not seem to work and Nelda plans a more elaborate frame-up that ends in Dale's justification and his own defeat after a series of shooting scrapes.

For the Program: A black sheep who was white within.

A story of love where life is ever young.

Advertising Phrases: Even a wife in Yuma could not shake Mary Jane's love.

Said he was a bad man, but he didn't act like one.

Feature These Players: Ruth Clifford as Mary Jane.

Monroe Salisbury as Dale.

Stunt Suggestions: On large sheets of white or light paper write in large script Dave's letter of introduction, "Dale Revenal, the same who hands you this, is my friend. He is the black sheep of his family. Just finished serving a sentence at Yuma for horse-stealing. Give him a chance. John Silver." Below attach a card reading "What followed the presentation of this letter can be seen in Hungry Eyes at (house and date). A Blue-

bird." The letter can also be used as the basis for a newspaper advertisement.

Advertising Aids: One design each one, three and six sheets. Stock one sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scene cuts one and two columns wide. Press book.

Released March 11.

"SUNSHINE NAN."

The Famous Players-Lasky Presents Ann Pennington in An Adaptation of Calvary Alley by Alice Hegan Rice, Author of Mrs. Wiggs of the Cabbage Patch, Etc.

Cast.

Nance Molloy.....Ann Pennington
McPherson Clark.....Richard Barthelmess
Dan Lewis.....John Hines
Mrs. Snawdor.....Helen Tracey
Mr. Snawdor.....Charles Eldridge

Directed by Charles Giblyn.

The Story: Calvary Alley has taken its place with Mrs. Wiggs of the Cabbage Patch and Lovey Mary. Nan, the "alley rat," leader of the gang in their fights against the cathedral choir boys, does not regard it as luck when she is sent to the reform school for attempting to straighten out one of the matrimonial scrambles of the alley, but it sends her out a competent stenographer, and she gets a position in the Clark shoe factory, where she discovers the son of the owner planning to steal the invention of her pal, Dan. There is a dramatic rescue as young Clark steps into the machinery and, with the royalties Dan gets from his invention, Nan cleans up the Alley and makes it a place for homes instead of hovels.

For the Program: A worthy companion to Mrs. Rice's other stage, film and fiction successes.

A charming classic of the slums.

Advertising Phrases: Nearly kills young millionaire protecting sweetheart's patent.

Reform school proves turning point in life of girl gangster.

Feature These Players: Ann Pennington as Nan.

John Hines as Dan.

Richard Barthelmess as Clark.

Stunt Suggestions: Arrange for displays of all of Mrs. Rice's books with a card reading: "Ever notice that every one of Alice Hegan Rice's stories has been a success on stage and screen as well as between covers? Calvary Alley is the latest, and under the title of Sunshine Nan can be seen at (house and date) with Ann Pennington as the little Alley Rat." Get a card in the library and approach the literary clubs. For a street wagon use the sign: "Mrs. Wiggs of the Cabbage Patch. Lovey Mary. And now Sunshine Nan (Calvary Alley) with Ann Pennington and a Paramount cast (house and date). You can't afford to miss this one." **Advertising Aids:** Two designs each one, three and six-sheets. Rotogravure. Photos, 8x10, 11x14 and 22x28. Ten cuts each on star and production, one to three columns wide. Advertising layout mats. Slides. Press book.

Released March 11.

"THE DESIRED WOMAN."

Vitagraph Presents Harry Morey and Florence Deshon in the Story of a Worshiper of Mammon Who Finds Peace Only After He Has Lost His All.

Cast.

Richard Mostyn.....Harry Morey
Irene Mitchell.....Florence Deshon
Dolly Drake.....Jean Paige
Jarvis Saunders.....Charles Hutchinson
Jeff Henderson.....William Cameron
Marie Winship.....Eulalie Jensen
Andy Buckton.....Harold Forsyth
Little Dick.....Aida Horton

Directed by Paul Scardon.

The Story: Richard Mostyn cleans up a hundred thousand dollars on a get-rich-quick swindle and goes to the country to recuperate. There he meets Dolly

Drake and falls in love. He goes back to town to close out his affairs and return to her, but the old life has too strong an appeal. He stays on and marries Irene Mitchell, of his own set. Some time later the day of reckoning comes. His creditors close in upon him, his wife elopes, and his little boy, the one thing he truly loves, dies under the surgeon's knife. Broken in purse and spirit, he goes to Dolly, only to find that she loved the man she thought he was instead of the man he is. Yet this last stroke brings him resignation and he finds peace at last.

For the Program: Man puts love last; to woman it is first and last.

Success is the most costly thing in the world. It demands all and gives nothing in return.

Advertising Phrases: Loses wife, child and money in a single day, yet finds peace with itinerant preacher.

Swindling broker meets his deserts at last.

Feature These Players: Harry Morey as the stock broker.

Florence Deshon as the girl who marries him, then elopes.

Stunt Suggestions: Letter cards in large letters, "Don't buy Liberty Bonds," and add in much smaller lettering, "If you can get 50 to 100 per cent. on your investment elsewhere. But be sure it's a safe investment and not like Richard Mostyn's scheme in The Desired Woman. He swindled hundreds with his glittering promises, but his sins found him out at last. See the play at (house and date)." With a line like that you can get almost everyone to read. In the lobby offer one free admission for every hundred dollars' worth of wildcat stock presented at the box office. Make the sign large and emphatic and hook up with Mostyn.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released March 11.

"THE HARD ROCK BREED."

Triangle Presents a Story of Hard Rocks and Hard Knocks in the Battle of Life, By Frederic Recholdt. Scenario by G. E. Jenks.

Cast.

Donald Naughton.....Jack Livingston
Shiela Dolan.....Margery Wilson
Lynch Dolan.....Jack Curtis
Bill Naughton.....J. Barney Sherry
Mother Kelly.....Marion Skinner
Jim Smith.....Lee Phelps
Bunny Case.....George Chase
Mike Carney.....Louis Durham
Greek Louis.....Thornton Edwards
Shea.....Aaron Edwards
The Story: Shiela Dolan and Donald Naughton were born on the same day, twenty-five years before the play begins. Their fathers were foremen on construction work, but Naughton has progressed, through thrift and energy, to a position of wealth, while Dolan has contented himself with "booze" and consequent poverty. Naughton's son, Don, is started on the same road, his future further blighted by a tendency to snobbishness. Naughton, now a contractor, sends Don to another job, as foreman, to take the place of Carney, who is a crook as well as keeper of the Gem saloon, where he sells rum to his men and thereby secures a monarchical sway over them. His henchmen and partner is Greek Louis. Don assumes a snobbish attitude toward his men and thereby centers their dislike upon himself. Carney and Greek Louis plan to undermine young Naughton and get the job for drunken Dolan. They import anarchists and I. W. W.'s, create an intolerable condition, and then Naughton's real manhood, inherited from his hardy father, asserts itself. Shiela Dolan has absorbed the prevailing dislike for Don, and Smith, the company engineer, who loves her, is manly enough to take Naughton's part, in the conviction that whiskey drinking has smothered Don's real disposition. Out of the conflict comes the complete reformation of Don, and the birth of an abiding

love between Don and Shiela that works the complete transformation of the elder Dolan and brings the sum total of happiness for all.

For the Program: Out of Hard Knocks on Hard Rocks Comes Happiness.

John Barleycorn Licked in a Stand-up Fight by True Love.

When Real Love Enters the Heart an Appetite for Whiskey Can Be Cured.

Advertising Phrases: Through Life's Hard Knock Dan Cupid Gained a Victory.

How a Strong Man Weakly Fighting "Booze" Became a Giant at the Call of True Love.

The Right Kind of Love and Any Kind of Whiskey Won't Mix.

Advertising Stunts: Statistics prove the picture show theater has been the saloon's greatest enemy. With that in mind, there is opportunity for appealing to everybody but saloonkeepers. Two men might wander the street strongly contrasted in apparel. Let the shabby and unkempt man have a sign on his back, "I'm a Hard Liquor and Hard Rock Man. See me at the (name of the theater) in The Hard Rock Breed. The neatly dressed, extremely prosperous man might bear the sign: "I'm a Real Hard Rock Man, because 'Booze' Never Licked Me. See me at the (name of theater) in The Hard Rock Breed." If nature has left any suitable stones in your neighborhood it would attract attention if a big rock were hauled through the streets on a wagon while men beat with hollow, wooden sledges upon its surface. Banner the wagon: "See the Hard Rock Breed" at (name of theater). Rows of empty bottles strung across the lobby might carry the banner: "The Hard Rock Breed emptied thousands of these bottles before Dan Cupid put the lid on."

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Slides. Lobby displays, 11x14 and 22x28. Electros and mats. Photos. Triangle magazine. Press sheet. Released March 10.

"THE SEA PANTHER."

Triangle Presents a Tale of the Salty Sea. Story by Kenneth B. Clark, Recalling the Buccaneers and Freebooters of Early Days.

Cast.

Paul Le Marsan.....William Desmond
Molly Tarpley.....Mary Warren
Will Kip.....Jack Richardson
Captain Saunders.....Arthur Millet
Esther.....Lillian Langdon
Braga.....Lee Hill

The Story: Paul Le Marsan, gentlemanly freebooter, whose piratical exploits have gained for him the name of "The Sea Panther," captures the British ship, Lady Devon, aboard which is Molly Tarpley, en route to join her uncle, proprietary governor of the Carolinas. Le Marsan falls in love with his prize captive and with his sword crows members of his crew who seek to lay hands on her. All the captives are taken to the pirate town of Cayo del Muerto in the Bahamas. Le Marsan takes Molly under his protection and she is forced to share his home with him. She is overwhelmed by the barbaric splendor of the house which is filled with loot of the Spanish galleons, but she steels herself against the love which is being fanned for her bold and romantic captor. Le Marsan is true to his promise to protect her as long as she is under his care. He proves his devotion to her by fighting with swords a death battle when Braga, a fellow pirate captain, seeks to win the girl from him. Finally, realizing

that he cannot have the girl's love, but determined to fulfil his promise to her, Le Marsan takes the girl back to the captive ship. The vessel is headed for the Carolinas, but has not gone far when Le Marsan and his band are overcome by the captain and crew who have been smuggled aboard. During the night Molly invades the captain's room and steals the key to the irons and liberates Le Marsan. Then she helps him prepare a rope and watches him lower himself over the side of the ship and row away to freedom.

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For the Program: Love is the Loot of This Spanish Galleon.

Romance of the Sea When Pirates Said Might was Right.

Love Steals the Key and Liberates Its Prisoner.

Advertising Phrases: Cupid Makes Captain Kidd a Piker.

Love Dulls the Pirate's Sword and Rules the Foaming Wave.

Stunt Suggestions: For exhibitors along the seaboard on both coasts this feature should lend itself readily to ideas that will couple it with maritime life. Inland it will be hard to devise stunts for a feature that applies strictly to early-day piracy. Old prints of pirate crafts, pictures of buccaners and engravings of like nature might be borrowed for lobby display. Advertise for these old prints in your local paper, and when they are loaned have a neatly painted card display the name of the accommodating friend and give a brief description of the picture. Special prizes for the rarest print might be offered. If you worked hard enough on the idea, you would probably assemble a collection that, in itself, would be interesting and instructive—besides affording good publicity, with a special story in your newspaper describing the collection.

Advertising Aids: One each one, three and six-sheets. Herald in rotogravure. Lobby displays, 11x14 and 22x28. Slides. Electros and mats. Press sheet. Released March 10.

"THE FAMILY SKELETON."

Thomas H. Ince Presents Charles Ray in a Diverting Story of a Young Millionaire's Struggle Against An Imaginary Curse of Drink.

Cast.

Billy Bates.....Charles Ray
Poppy Drayton.....Sylvia Bremer
Dr. Griggs.....Andrew Arbuckle
"Spider" Doyle.....Billy Elmer
Billy's valet.....Otto Hoffman
Wheeler.....Jack Dyer
Directed by Victor L. Schertzinger.

The Story: Bates inherits his father's millions and thinks he has also inherited his father's capacious thirst. Just to prove that he hasn't he drinks until his nerves are frayed. Poppy Drayton, leader of the famous "Beauty Chorus," decides that something must be done to check Billy in his self-styled losing fight, so she plans an abduction that startles Billy into his normal self again and very nearly proves the ruination of the young prize-fighter hired for the heavy part.

For the Program: The curse of drink is an awful thing to have when you haven't got it.

Drank because he thought he must.

Advertising Phrases: Thought he was a dipsomaniac when he was only a "nut."

Willard could not put up such a fight as Ray and Elmer.

Feature These Players: Charles Ray as the supposed victim of drink.

Sylvia Bremmer as Poppy.

Billy Elmer as Spider.

Stunt Suggestions: If you can get some of those little papier mache skeletons, fasten

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them to whiskey bottles and use a card: "He thought the Family Skeleton was a thirst, but it wasn't, though it took a knowing chorus girl to keep Billy Bates from drinking himself to death. See Charles Ray in The Family Skeleton at (house and date). It has one of those zippy Ray fights." If you cannot get the skeletons drape the bottles as ghosts. For street work have two men get into an argument noisy enough to attract a crowd. When the crowd is large enough let them strip off their coats and show on their backs, "If you want to see a fight, go to the (house) tonight and see Charles Ray lick Spider Doyle in The Family Skeleton." The coats are resumed, after an interval, and the performance is repeated further along the street. Decorate the lobby with whiskey bottles if you can get them.

Advertising Aids: Two designs each one, three and six-sheets. Rotogravure. Photos, 8x10, 11x14 and 22x28. Ten cuts each of star and play, one to three columns wide. Advertising layout mats. Slides. Press book.

Released March 11.

"THE DEBT OF HONOR."

William Fox Presents Peggy Hyland, the Delightful English Star, in a Story of War Times and Spy Secrets.

Cast.

Honor.....Peggy Hyland
Chester Holbrooke.....Irving Cummings
Frank Schiller.....Frank Goldsmith
Irma Middleton.....Hazel Adams
Stanley Middleton.....Eric Mayne

Directed by O. A. C. Lund.

The Story: Honor is adopted from an orphan asylum by Senator and Mrs. Middleton, and grows into a lovely girl. War comes, and the Senator is engrossed in business. He does not notice the growth of an affair between his wife and Frank Schiller until one night he sees their figures in an embrace, silhouetted against the window shade. Irma, to shield herself, declares Honor to be the woman, and she keeps silent rather than tell Middleton the truth. The affair progresses, and Irma and Schiller are killed in his home in a spy raid, it having been proven that she is giving Schiller information as to the movements of the transports. Honor and Chester marry, and in turn "adopt" the broken-hearted Middleton.

For the Program: An intimate picture of the Washington of today.

Orphan girl adopts man who first adopted her.

Advertising Phrases: Adopted daughter proves of finer fibre than her foster-mother.

Slain as spy in husband's presence.

Feature These Players: Peggy Hyland, who is making her debut with Fox.

Irving Cummings as Chester.

Frank Goldsmith as the spy.

Stunt Suggestions: In the window of novelty shops introduce a sign reading, "Almost anything in this window could be used to transmit a message from one spy to another. How many ways can you figure out? For a good suggestion see The Debt of Honor at (house and date). Peggy Hyland's debut with Fox." For other window cards get a deck of Angels or similar fancy backs and touch out with colored ink some of the dots. Letter: "These cards have marked backs, not to

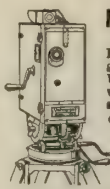
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Specimen on Application

WAR PRICES—Going Down

The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitatos, hurries, mysteriosos, short plaintives, etc., on the market. Particularly useful in serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices: Piano (solo), 1st, 2d or 3d series, 35 cents each; Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.

CLARENCE E. SINN
1103 Grace St. Chicago, Ill.

enable cheating, but to let one German spy communicate with others. Look closely and you'll see how it is done. For other ways of communicating see The Debt of Honor at (house and date)."
Advertising Aids: Two designs each one, three and six-sheets. Lobby displays, 8x10, 11x14 and 22x28. Press sheet. Newspaper mats free.
Released March 10.

Synopses of News Reels

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 41 (Feb. 16).

"Cut a Cord of Wood for Uncle Sam."—Boy Scouts of America cut down trees in nation-wide movement to aid fuel administration overcome coal shortage.—Fort Lee, N. J.

San Francisco Celebrates Opening of Tunnel Route.—Mayor Rolph drives first cart through new Twin Peaks bore connecting heart of city with residential section.—San Francisco, Cal.

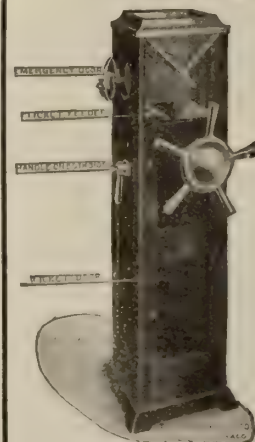
Sailors Learn Cooking from \$10,000 Specialist.—The United States Navy needs 2,000 cooks, and if you enlist now you may have a chance to learn the art from the Hotel Biltmore Chef.—New York City.

Enlist in Uncle Sam's Food Army.—If you can't fight you can join the civilian army of food savers, so that those who are fighting may be plentifully supplied. Observe the Food Administration's meatless, wheatless, and sugar-saving days. Don't Hoard Food! Don't Waste It!

Ex-President Rallies from Severe Operation.—Colonel Roosevelt receives messages of good cheer from Kings, Statesmen, Senators, Generals, Prize-Fighters, Clergymen, and Cowboys.—New York City.

"NEWMAN"

Ticket Chopper



Safeguard against having your tickets used over again and resold. Circumstances sometimes cause many men to yield to temptation. Newman's ticket choppers positively chop and positively insure you against any collusion between ticket seller and ticket taker. The most practical and most attractive choppers made. Write in for 1918 Catalog of Ticket Choppers, Brass Frames and Rails.

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ROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

400,000,000 Cigarettes for Our Boys in France.—Thirty carloads of tobacco bought by the Government to cheer Pershing's lads in khaki start on the long journey "Over There."—Durham, N. C.

Students Leave Yale to Help Make History.—Wealthy youths who deserted Old Eli for the United States Marine Corps leave for the Paris Island Training Station.—New York City.

Official U. S. War Film—"Soldies of the Sea" Can Play as Well as Fight.—Uncle Sam's Marines mix fun with the serious business of learning the art of modern trench warfare.—Somewhere in the U. S. A.

Cartoons from the World's Greatest Newspapers.

ISSUE NO. 42 (Feb. 23).

In the Smoking Crater of an Erupting Volcano.—Remarkable views of a volcanic disturbance showing the crater before and during eruption procured at great risk by daring cameraman.—The Ruahine Mountain Range, New Zealand.

Tears and Cheers Greet National Army Troops in Great "Victory March."—With stalwart, soldierly bearing the boys of the Metropolitan Division, many of whom left for camp round-shouldered and flat-chested, prove the wonders of a few months training.—New York City.

Uncle Sam Plays Santa to Baby Victims of War.—French "kiddies" orphaned and homeless, sacrificed on the altar of Prussian war lust, are the Christmas guests of American troops.—"Somewhere in France." (Official French War Film.)

Fighting for Freedom in France. (Official U. S. War Film).—Liquid fire, the most hellish invention of the great war, is turned by the Allies against the barbarous Huns, who first used it in "civilized" war fare to the sickening horror of the entire world. (Released by the Committee On Public Information through the American Red Cross.)

Cartoons from the World's Greatest Newspapers.

Mutual Weekly.

ISSUE NO. 9 (Feb. 25).

Chicago, Ill.—12,000 See Brick Larson Win Silver Skates Derby.

Daily City, Cal.—Has a Mere Man Anything On These Women? They construct their own Red Cross headquarters from cellar to garret.

Ascot Park, Cal.—Woman Speed Marvel Sets World Record. Women triumph in another man's game.

New York City.—Famous Bellevue Unit of War Nurses Are Ready to Start for France.

San Francisco, Cal.—Wild West Show Nets \$50,000 for Soldiers and Sailors Amusement Fund. "Doug" Fairbanks and other movie stars pack Ewing Field with 35,000 spectators.

Camp Upton, N. Y.—Huge Auditorium Dedicated. Assistant Secretary of War Benedict Crowell and Major Biddle officiate.

Mare Island, Cal.—The Marines Are Full of Pep. The Kaiser will have a nightmare when these boys go for Fritz like they go after a push-ball.

Mare Island, Cal.—Camp Singing Helps Soldier On His Way. The boys are taught popular songs to relieve the monotony of long marches "Over There."

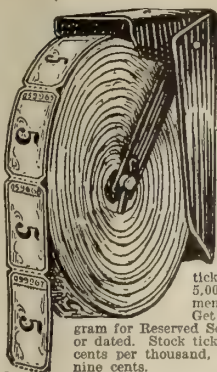
San Francisco, Cal.—"The Mother of the Army" Entertains Her Boys. Madame Schumann-Heink sings for 8,000 soldiers at U. S. Presidio.

Somewhere in France.—French Troops Capture Famous "Hindenburg Line." They find deep underground cement rooms and trenches skillfully masked.

A One Man Bridge.—Military engineers construct a span so nicely balanced that one man can operate it with ease.

Gloucester City, N. J.—Interned Germans Taken to Southern Camps. Armed guards on duty as officers and seamen from German liners are transferred to Hot Springs, N. C.

Here Rest the First Soldiers of the Republic of the United States Fallen On



SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 \$2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

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Fifteen Thousand.....	3.75
Twenty-five Thousand.....	5.50
Fifty Thousand.....	7.50
One Hundred Thousand.....	10.00

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YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

\$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

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Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our Lays in France tobacco."

—THEODORE ROOSEVELT.
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The Secretary of the Navy	Rabbi Wise
The American Red Cross	Gertrude Atherton
Cardinal Gibbons	Theodore Roosevelt
	Alton B. Parker
	And the Entire Nation

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I enclose \$1.00. I will adopt a soldier and send you \$1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....

ADDRESS.....

French Soil for the Cause of Justice and for Liberty.—November 5, 1917.

Somewhere in France.—General Puipuyroux reviews the 3rd Division of Colonial Infantry. Subtitle: A brave among the braves.

MUTUAL.

Screen Telegram No. 1 (March 3).

Captain Vernon Castle, the British fier who plunged to his death in Texas, posed for Screen Telegram just before his fatal flight at Fort Worth. These pictures show Captain Castle in the last successful flight he ever made.

Wealthy girls from the homes of the smart set, unable to go abroad in winter weather, disport themselves at picturesque Denishawn, near Los Angeles, Cal., where they are shown in classic dances, swimming and having a good time generally.

Official French war pictures show an American officers' training camp at St. Maixent, near Noyon, France, with hundreds of young American soldiers managing a Christmas celebration for the suffering French children—trained nurses assisting.

At Houston, Tex., there is a device that catches large bundles of express packages from fast trains in motion and delivers express for fast trains in similar manner. It is being tried out at Houston to save fuel and power by eliminating stops.

At Berkeley, Cal., on ground adjoining the University of California, fighting aviators of the American army are receiving their final training. Sixty officers a week are graduated from this school.

William Howard Taft, former president of the United States, attends a boxing show at Great Lakes Naval Training Station near Chicago.

Douglas Fairbanks stages big "rodeo" in aid of War Camp Community Fund. Cattle roping and broncho busting pictures, with Fairbanks doing most of the hard work.

Canadian Recruiting Mission, Chicago, gives send-off party to new recruits. Sergt. R. I. De Velliers, formerly of Boer army, cuts effigy of Kaiser to ribbons with thirty-foot ox whip.

Steel plates for American Ships. Sensational scenes in American foundries where work is being carried on twenty-four hours a day to furnish the ships that mean victory.

Train wreck at Congress Park, Ill., dumps forty tons of sugar into ditch with 100 tons of coal.

"The American Army" standing at salute, urges Nation to use victory bread in order that we may have more wheat to send to the men who are fighting on European soil.

Universal Animated Weekly.

ISSUE NO. 12 (Feb. 20).

Father Knickerbocker Helps Poor "Kiddies" Keep Warm.—Wood gathered by Mayor's Committee is cut and distributed to the unfortunate to tide them over the coal shortage.—New York City.

Vernon Castle, Idol of Broadway, Dies for King and Country.—Originator of modern dancing, a captain in the British Flying Corps, is killed by a collision in the air while acting as an instructor to Canadian cadet aviators.—Benbrook Field, Tex.

Earthquake Wreckage Like German "Kultur."—Hundreds of persons killed, many injured, and millions of dollars in damage done when succession of earthquakes lay Guatemalan Capital in ruins.—Guatemala City.

Young America Will Be Ready When Called to Arms.—Boys in all parts of the country too young for military service are following the example of these California lads and organizing rifle clubs.—Los Angeles, Cal.

Gift of a Dreadnought Is Made to Great Britain.—New Zealand presents great battleship of that name to mother country, with best wishes for "speedy victory in the war."—Auckland, New Zealand.

Pay Your Income Tax NOW! It is a Patriotic Duty!—By filing your income tax return immediately you will help the Government and, indirectly, the boys "Over There."

King Winter Fails to Block Anti-U-Boat Campaign.—Dynamite is resorted to when ice threatens to prevent launching of merchant ships badly needed in the Allied War on the murderous submarine.—Toronto, Canada.

African Tribesmen Battle for World Freedom Under Tri-Color.—White-robed Moroccan Cavalry and Algerian Infantry leave for France to take their places in the human dam holding back the tidal-wave of the Huns.—Somewhere in Morocco. (Official French War Film.)
Cartoons by Hy Mayer.

ISSUE NO. 13 (Feb. 27).

Making Muscles of Iron and Hearts of Steel.—Rough games of school days are revived to harden boys in training for nerve-trying service in the trenches in France.—Camp Logan, Tex.

Where Our Bull Dogs of the Seas Get Their Fuel.—Many of Uncle Sam's torpedo boats engaged in hunting the merciless submarines burn oil, which is found superior to coal, and effective in creating smoke screens.—Westlake, La.

Cuba Feels Pinch of World Food Shortage.—America's gallant little ally finds the bread line necessary for the first time since the war for freedom against Spain.—Havana, Cuba.

American Women Eager to Aid Brothers in Khaki.—Women respond to the call for volunteers to be drilled in readiness for service behind the fighting lines in France.—New York City.

King of Spain Is a Crack Shot With the Rifle.—Alfonso, most popular of monarchs, demonstrates his skill before Royal Family at Annual Pigeon-Shoot.—Madrid, Spain.

War Nurses Pray for Victory Before Leaving for France.—St. Paul's Chapel, where George Washington worshiped in some of the darkest days of the Revolution, is scene of divine services in behalf of world freedom.—New York City.

"Build a Bridge of Ships to France," Says Pershing.—Old Glory is unfurled over the largest shipbuilding plant in the world, where 29,000 employees are rushing the ways to accommodate 100 ships at one time.—Hog Island, Philadelphia.

A Hero of the Marne.—His name will live in the history of France!—On the sacred soil of his own beloved land, General Grosetti, who played a gallant part in the great battle which saved Paris from the Huns, finds his last resting place.—Paris, France.

Several Hundred Pounds of Ex-President Is Fought "Fan."—William H. Taft on a visit to Great Lakes Naval Training Station displays interest in boxing bout staged for his benefit.—Chicago, Ill.

New York Society "Goes to the Bow-Wows."—These are "dog days" in the metropolis, where the "Four Hundred" of Dogdom repose on silken cushions in the "Annual Show."—New York City.

Cartoons by Hy Mayer.

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 15 (Feb. 16).

Camp Gordon, Ga.—The entire 82d Division, ready and equipped for service, takes part in one of the largest parades of National Army troops. These boys are the contribution of Florida, Alabama, and Georgia—the pride of the Sunny South.

San Francisco, Cal.—Ho! This way to the Big Show! Cowboys, cowgirls, and

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GRAVURE FOLDER, containing pictures of the prominent players, \$10 per thousand.

SINGLE COLUMN CUTS of every prominent player, 50c. each.

KRAUS MFG. CO.

220 West 42nd Street, New York
12th Floor, Candler Building

the rest of the wild and woolly band, all out for a thrilling rodeo.

Los Angeles, Cal.—Behind the scenes in a modern bakery making Liberty Bread. Automatic dough-mixers rival milady's elbow gymnastics. Ninety thousand Liberty Loaves are baked every day.

Camp Logan, Texas.—Teutons penetrating the lines set by the "Prairie" Division Engineers will feed it—they are expert in wire entanglements.

Washington, D. C.—Lord Reading, High Commissioner and special envoy of Great Britain to the United States, arrives at his new post.

Miami, Fla.—One of the spots where Worry takes flight and Gaiety reigns supreme—society in large numbers visit this famous resort.

With the Stars and Stripes "Over There."—(Official U. S. War Films. Released by the Committee On Public Information through the American Red Cross.)

Cartoon.—The Heritage.

HEARST-PATHE NEWS NO. 16 (Feb. 20).

San Pedro, Cal.—This country is proud of the fine record of its navy, and the Jackies in training are determined to keep up this record.

Poughkeepsie, N. Y.—Fire invades the sacred precincts of education, destroying the main building of Vassar College, and routing 400 girls.

Palm Beach, Fla.—While their friends up North are playing with Jack Frost society's little folk here enjoy their spring-time games.

In Africa.—The hand of war has circled the globe—every continent is within its grasp. Even roaming tribes of picturesque Morocco are now soldiers of Liberty.

Gloucester, N. J.—Two hundred enemy seamen taken from the German ships seized at this port are removed to an internment camp.

Washington, D. C.—All is not quiet along the Potomac, when the ice flows in the historic river begin to melt with the warm weather. The waters reach their highest level since 1889, inundating the surrounding districts.

New York City.—Armored cars are part of the equipment of the N. Y. Guard, formed to preserve order here while the militia is over there.

Mare Island, Cal.—It is not all drill, drill with the rookie marines, for Uncle Sam gives ample opportunity to practice the "manly" arts. These vigorous sports help to develop their muscles and agility.

Cartoon.—The Threatening Storm.

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 15 reels; and Million Dollar Mystery, 45 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.

Established 1906

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225 West 46th St., New York City

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ORGANIST, exceptional education, ability, experience, desires change of location. Immense library. Good organ and salary essential. Address Musician, care M. P. World, N. Y. City.

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EQUIPMENT FOR SALE.

FOR SALE—About 300 motion picture seats. Inquire Herman Ellis, Perth Amboy, N. J.

3,000 OPERA CHAIRS, steel and cast frames, 75c. up. Serviceable goods guaranteed, cut prices on new chairs. Three asbestos booths. Send for list dropped patterns and save half. J. P. Redington, Scranton, Pa.

CONTENTS of moving picture supply house for sale, including features and single reels. S. H., care M. P. World, N. Y. City.

NEW Westinghouse Cooper-Hewitt mercury rectifier, 110 A. C. volts—30 D. C. amps.; \$150 takes it. Vosatko Bros., Uvalde, Tex.

EDISON Home Kinetoscope, Edison Home Transformer. Cheap. Chris Lyngard, 110 8th St., Hoboken, N. J.

EXHIBITORS—OPERATORS—PROJECTION EXPERT F. H. RICHARDSON SAYS "INSTALL 'AMBERFLUX' LENS FILTERS." IMPROVE PROJECTION 100%. RESULTS GUARANTEED. PRICE WITH ADVERTISING SLIDE, \$3.50. PARCELS POST PREPAID. W. D. WARNER, 8 EAST BROAD ST., COLUMBUS, OHIO.

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FILMS WANTED.

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WE BUY and sell films of every description in quantities. Sampliner Advertising Co., Inc., 729 Seventh Ave., N. Y. City.

FILMS FOR SALE.

300 REELS for sale, 2, 3, 4, 5 and 6-reel features. Masterpiece Film Attractions, 1225 Vine St., Philadelphia, Pa.

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List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Moment of Victory (One of the O. Henry Series—Two parts—Comedy-Drama).
The Trimmed Lamp (One of the O. Henry Series—Two Parts—Comedy-Drama).
Schools and Schools (One of the O. Henry Series—Two Parts—Drama).
A Madison Square Arabian Night (One of the O. Henry Series—Two Parts—Drama).
The Rathskeller and the Rose (One of the O. Henry Series—Two Parts—Drama).
By Injunction (One of the O. Henry Series—Two Parts—Drama).
The Song and the Sergeant (One of the O. Henry Series—Two Parts—Drama).

CHAPLIN COMEDIES.

Work (Two parts—Comedy).
A Woman (Two parts—Comedy).
The Tramp (Two Parts—Comedy).

ESSANAY COMEDIES.

Ne'er
The Soup and Fish Ball.
A Tough Knight.
Our Little Nell.
Check Your Hat, Sir.
Wild Algy of Picadilly.
All Stuck Up.
The Lie That Failed.
The Jazbo Sheriff.
The Lunch Grabber.

ESSANAY SCENICS.

Agricultural Opportunities in Western Canada.
Water Power of Eastern Canada (Scenic).
A Romance of Rails and Power (Scenic).
Grand Canyon of Arizona and Canyon de Chelly.

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(Seventh Series.)

The Unofficial Maneuver.
What Occurred on the Beach.
An All Fools' Day Affair.
Beating Him to It.
Forced Into Matrimony.

JAXON FILM CORPORATION.

"A Daughter of Uncle Sam" (A One-Reel Episode of this Patriotic Serial released each week).

JUDGE BROWN STORIES.

(All Two-Part Comedy-Dramas.)

Marrying Off Dad.
The Preacher's Son.
Thief or Angel?
The Accusing Toe.
Black and White.
The Rebellion.
Frank's Endorser.
City of Boys.
A Boy Built City.
I'm a Man.

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

SELBURN COMEDIES.

(Piedmont Pictures Corporation)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

SPARKLE COMEDIES.

(Fifth Series.)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES.

A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Red Carrier's Millieu.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF FEB. 17.

The Inner Voice (Five Parts—Drama—Russian Art—Special).
The Hidden Hand (Episode No. 13, "The Jaws of the Tiger"—Two Parts—Drama—Pathe).
The Price of Folly (Episode No. 5, "Sold for Gold"—Two Parts—Drama—Balboa).
Hit Him Again (One Reel—Comedy—Rollin).
Along the Riviera—Italy (Colored—Travel) and Watching the Flowers Bloom (Colored—Educational) (Pathe Split Reel).
Hearst-Pathe News No. 16 (Topical).
Hearst-Pathe News No. 17 (Topical).

RELEASES FOR WEEK OF FEB. 24.

The Naulakha (Six Parts—Drama—Astra).
The Hidden Hand (Episode No. 14—"The Unmasking"—Two Parts—Drama—Pathe).
The Price of Folly (Episode No. 6—"In Poverty's Power"—Two Parts—Drama—Balboa).
Argus Pictorial No. 8 (One Reel—Educational—Argus Laboratories).
A One Night Stand (Two Parts—Comedy—Rollin).
Beat It (One Part—Comedy—Rollin).
Around Central Auvergne (Colored), The Verzere Valley, France (Travel), and Clermont-Ferrand, Central Auvergne, France (Travel) (Pathe Split Reel).
Katzenjammer Kids—"Burglars" (Cartoon Comedy) and Apple Blossom Land (Educational) (International Split Reel).
Hearst-Pathe News No. 18 (Topical).
Hearst-Pathe News No. 19 (Topical).

RELEASES FOR WEEK OF MARCH 3.

Daddy's Girl (Five Parts—Comedy-Drama—Diando).
The Hidden Hand (Episode No. 15—"The Girl of the Prophecy"—Two Parts—Drama—Pathe).
The Price of Folly (Episode No. 7—"The Rebound"—Two Parts—Drama—Balboa).
A Gasoline Wedding (One Reel—Comedy—Rollin).
Our National Parks (colored)—Yellowstone Park—The Geysers (Travel) and Buxton (colored)—Derbyshire, England (Travel) (Pathe Split Reel).
Katzenjammer Kids—Too Many Cooks (Cartoon Comedy), and A Temporary City (Educational)—International Split Reel.
Hearst-Pathe News No. 20 (Topical).
Hearst-Pathe News No. 21 (Topical).

RELEASES FOR WEEK OF MARCH 10.

The Great Adventure (Five Parts—Comedy-Drama—Pathe).
The House of Hate (Episode No. 1—"The Hooded Terror"—Three Parts—Drama—Pathe-Astra).
The Price of Folly—(Episode No. 8—"Shifting Sands"—Two Parts—Drama—Astra).
Look Pleasant Please—(One Part—Comedy—Rollin).
Our National Parks—Rainier Park—Mesa Verda Park (One Reel—Travel—Pathe).
Katzenjammer Kids—Spirits (Cartoon) and Jackie's Clothes (Educational)—(International Split Reel).
Hearst-Pathe News No. 22 (Topical).
Hearst-Pathe News No. 23 (Topical).

Paramount Pictures Corp.

KLEVER KOMEDY.

Jan. 28—He Got His.
Feb. 11—Adam and Some Eves.
Feb. 25—Some Professor.

PARAMOUNT MACK SENNET COMEDIES

Dec. 30—Taming Target Center (Two parts).
Jan. 13—The Kitchen Lady (Two parts).
Jan. 27—His Hidden Purpose (Two parts).
Feb. 3—Watch Your Neighbor (Two parts).
Feb. 10—Sheriff Nell's Tussle (Two parts).

PARAMOUNT ARBUCKLE COMEDIES.

Oct. 29—Fatty at Coney Island.
Dec. 10—A Country Hero.
Jan. 20—Out West (Two parts).

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Feb. 4—A Petticoat Pilot (Five parts—Dr.).
Feb. 11—The Thing We Love (Five parts—Dr.).
Feb. 18—The Keys of the Righteous (Five Parts—Drama).
Feb. 18—Hidden Pearls (Five Parts—Drama).
Feb. 25—One More American (Five Parts—Drama).
Mar. 4—Eve's Daughter (Five Parts—Dr.).
Mar. 4—Huck and Tom (Five Parts—Drama).
Mar. 11—The Family Skeleton (Five Parts—Drama).
Mar. 11—Sunshine Nan (Five Parts—Drama).
Mar. 18—Prunella (Five Parts—Drama).
Mar. 18—Wild Youth (Five Parts—Drama).
Mar. 18—Love Me (Five Parts—Drama).

Artcraft Pictures.

Jan. 14—Wolves of the Rall (Five Parts—Dr.).
Jan. 21—Stella Maris (Five Parts—Drama).
Feb. 14—The Song of Songs (Five Parts—Dr.).
Feb. 18—Blue Blazes Rawden (Five Parts—Drama).
Feb. 25—Headin' South (Five Parts—Drama).
Mar. 11—Amarilly of Clothes-Line Alley (Five Parts—Drama).

PARAMOUNT SERIAL.

Jan. 14—Who Is Number One? (Episode No. 12—"The Show Down"—Two parts—Drama).
Jan. 21—Who Is Number One? (Episode No. 13—"Cornered"—Two parts—Drama).
Jan. 28—Who Is Number One? (Episode No. 14—"No Surrender"—Two parts—Drama).
Feb. 4—Who Is Number One? (Episode No. 15—"The Round Up"—Two parts—Drama).

PARAMOUNT-BURTON HOLMES.

Jan. 7—Sydney, the Antipodean Metropolis (Scenic).
Jan. 14—A Trip to the Jenolan Caves of Australia (Scenic).
Jan. 21—Melbourne the Magnificent (Scenic).
Jan. 28—Round About Melbourne (Scenic).
Feb. 4—Adelaide, Capital of South Australia (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Dec. 30—No. 100—Knit Your Bit; War Dogs; Bobby Bumps' Tank.
Jan. 6—No. 101—The New Art of Drom; Destructive Power of T. N. T.; Goodrich Dirt and Duke de Whatabob.
Jan. 12—No. 102—The Panama Canal; Evolution of the Dance; Flour from Potatoes.

BENJAMIN CHAPIN'S PARAMOUNT SERIES.

"The Son of Democracy."

Feb. 11—My Mother (First Release—Two Parts).
Feb. 18—A Call to Arms (Second Release—Two Parts).
Feb. 25—My Father (Third Release—Two Parts).

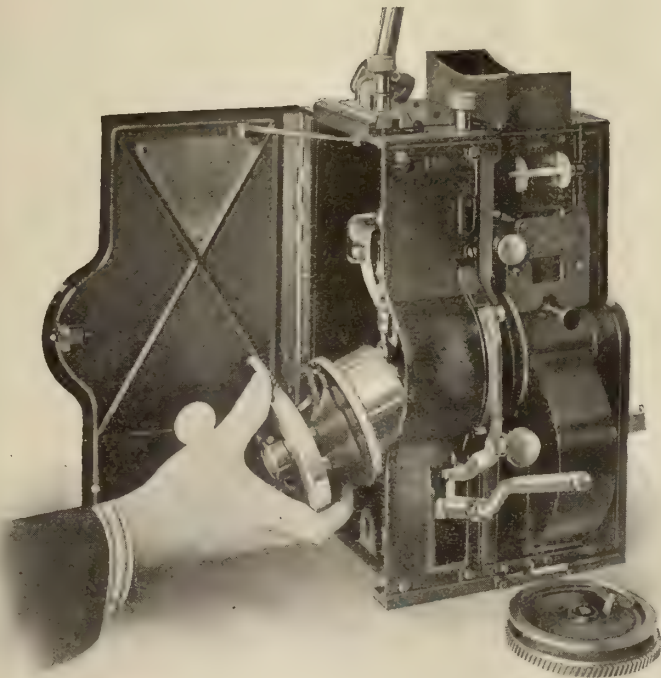
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List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Feb. 6—Number 10 (Topical).
Feb. 13—Number 11 (Topical).
Feb. 20—Number 12 (Topical).
Feb. 27—Number 13 (Topical)—02904.
Mar. 6—Number 14 (Topical)—02913.
Mar. 13—Number 15 (Topical)—02922.

L-KO.

Feb. 6—The Donkey Did It (Two Parts—Comedy).
Feb. 13—Pearls and Girls (Two Parts—Com.).
Feb. 20—Beaches and Peaches (Two Parts—Comedy—Drama).
Feb. 27—Ambrose, The Lion Hearted (Two Parts—Comedy)—02903.
Mar. 6—A Flyer in Folly (Two Parts—Comedy)—02912.
Mar. 13—Ambrose and His Widow (Two Parts—Comedy)—02921.

NESTOR.

Jan. 28—Vamping the Vamp (Comedy).
Feb. 4—The Great Sea Scandal (Comedy).
Feb. 11—A Devil With the Wimmie (Com.).
Feb. 18—Ship, O, O, O (Comedy).
Feb. 25—Watch Your Step (Comedy)—02902.
Mar. 4—At Sword's Point (Comedy)—02910.
Mar. 11—I'll Fix It (Comedy)—02920.

UNIVERSAL PRODUCTION.

Jan. 21—Madame Spy (Five parts—Drama).
Jan. 28—The Phantom Riders (Five parts—Drama).
Feb. 4—Painted Lips (Five Parts—Drama).
Feb. 11—New Love for Old (Five Parts—Dr.).
Feb. 18—The Flash of Fate (Five Parts—Drama).
Feb. 25—Wild Women (Five Parts—Dr.)—02901.
Mar. 4—Nobody's Wife (Five Parts—Drama)—02910.
Mar. 11—Beauty in Chains (Five Parts—Dr.)—02919.

UNIVERSAL SCREEN MAGAZINE.

Feb. 9—Issue No. 57 (Educational).
Feb. 16—Issue No. 58 (Educational).
Feb. 23—Issue No. 59 (Educational).
Mar. 2—Issue No. 60 (Educational)—02905.
Mar. 9—Issue No. 61 (Educational)—02914.
Mar. 16—Issue No. 62 (Educational)—02923.

UNIVERSAL SPECIAL FEATURE.

Feb. 23—The Bull's Eye (Episode No. 3—"Desperate Odds"—Two Parts—Drama).
Feb. 23—Finley Nature Studies No. 6—"Mount Hood" and "The Garden Spot of the World" (Scenic Split Reel).
Mar. 2—The Mystery Ship (Episode No. 14—"The Masked Riders"—Two Parts—Drama)—02907.
Mar. 2—The Bull's Eye (Episode No. 4—"Still in the Ring"—Two Parts—Drama)—02908.
Mar. 2—Finley Nature Studies No. 7—"Rambles with a Naturalist" and "Don't Be a Slacker" (Carton Comedy)—02909.
Mar. 9—The Mystery Ship (Episode No. 15—"The House of Trickery"—Two Parts—Drama)—02916.
Mar. 9—The Bull's Eye (Episode No. 5—"The Swing of Death"—Two Parts—Drama)—02917.
Mar. 9—Finley Nature Studies No. 8—"The Indian Fisherman" and "The Grandeur of Switzerland" (Scenic)—02918.
Mar. 16—The Mystery Ship (Episode No. 16—"The Forced Marriage"—Two Parts—Drama)—02925.
Mar. 16—The Bull's Eye (Episode No. 6—"On the Brink"—Two Parts—Drama)—02926.
Mar. 16—Finley Nature Studies No. 8—"The Geysers of Yellowstone Park" and "Flower of the Orient" (Scenic Split Reel)—02927.

UNIVERSAL CURRENT EVENTS.

Jan. 28—Issue No. 37 (Topical).
Feb. 2—Issue No. 38 (Topical).
Feb. 9—Issue No. 39 (Topical).
Feb. 16—Issue No. 40 (Topical).
Feb. 23—Issue No. 41 (Topical).
Mar. 2—Issue No. 42 (Topical)—02906.
Mar. 9—Issue No. 43 (Topical)—02918.
Mar. 16—Issue No. 44 (Topical)—02924.

Mutual Film Corp.

MUTUAL WEEKLY.

Jan. 7—Number 2 (Topical).
Jan. 14—Number 3 (Topical).
Jan. 21—Number 4 (Topical).
Jan. 28—Issue No. 5 (Topical).
Feb. 4—Issues No. 6 (Topical).
Feb. 11—Issue No. 7 (Topical).
Feb. 18—Issue No. 8 (Topical)—8W1.
Feb. 25—Issue No. 9 (Topical)—9W1.

STRAND.

Jan. 1—Her Awful Flx (Comedy).
Jan. 8—A Peach and a Pill (Comedy).
Jan. 15—Burglars (Comedy).
Jan. 22—Their Little Kid (Comedy).
Jan. 29—Somebody's Widow (Comedy).
Feb. 5—Her Friend Brown (Comedy).
Feb. 12—Three Times and Out (Comedy).
Feb. 19—Miss Cinderella (Comedy)—8CST1.
Feb. 26—Up in the Air (Comedy)—CCST1.
Mar. 5—Waltzing Around (Comedy)—10CST-1.
Mar. 12—Finishing Mary (Comedy)—11CST-1.

MUTUAL STAR PRODUCTION.

Jan. 7—Molly Go Get 'Em (American—Five parts—Drama).
Jan. 14—The Impostor (Frohman—Five parts—Drama).
Jan. 21—In Bad (American—Five parts—Dr.).
Jan. 28—Beauty and the Rogue (American—Five parts—Drama).
Feb. 4—Who Loved Him Best? (Goodrich—Five parts—Drama).
Feb. 11—Jilted Janet (American—Five Parts—Drama).
Feb. 18—My Wife (Frohman—Five Parts—Drama)—8FAM5.
Feb. 25—The Midnight Trail (American—Five Parts—Drama)—9FR5.
Mar. 4—Powers That Prey (American—Five Parts—Drama)—10-FM-5.
Mar. 11—Ann's Finish (American—Five Parts—Drama)—11-F-F-5.

MUTUAL.

Mar. 3—Screen Telegram (Topical)—1-T-1.
Mar. 6—Screen Telegram (Topical)—2-T-1.
Mar. 10—Screen Telegram (Topical)—3-T-1.
Mar. 13—Screen Telegram (Topical)—4-T-1.
Mar. 15—Screen Telegram (Topical)—5-T-1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Comedy—Drama).
Dec. 2—The Auction Block (Eight parts—Drama).
Dec. 16—The Cinderella Man (Six parts—Comedy—Drama).
Dec. 30—Thais (Six parts—Drama).
Jan. 14—Fields of Honor (Six parts—Comedy—Drama).
Jan. 28—Dodging a Million (Six parts—Comedy—Drama).
Feb. 10—Our Little Wife (Six parts—Comedy—Drama).
Feb. 24—The Beloved Traitor (Six Parts—Drama).
Mar. 10—The Floor Below (Six Parts—Drama).
Mar. 24—The Danger Game (Six Parts—Dr.).

GOLDWYN SPECIALS.

The Manx-Man (Seven parts—Drama).
For the Freedom of the World (Seven parts—Drama).

Metro Pictures Corporation.

METRO PICTURES CORP.

Jan. 21—The Eyes of Mystery (Rolf—Five parts—Drama).
Jan. 28—Her Boy (Five parts—Drama).
Feb. 4—Under Suspicion (Five parts—Dr.).
Feb. 11—Broadway Bill (Yorke—Five parts—Drama).
Feb. 18—A Weaver of Dreams (Rolf—Five Parts—Drama).
Feb. 25—Revenge (Rolf—Five Parts—Dr.).
Mar. 4—The Shell Game (Five Parts—Drama).
Mar. 11—The Brass Check (Five Parts—Dr.).
Mar. 18—The Claim (Rolf—Five Parts—Dr.).
Mar. 25—Breakers Ahead (Rolf—Five Parts—Drama).

METRO SPECIALS.

Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).
January—The Legion of Death (Rolf—Seven parts—Drama).
January—Revelation (Seven parts—Drama).
Lest We Forget (Eight Parts—Drama).

METRO COMEDIES.

Dec. 31—Shadowing Henry (Drew).
Jan. 7—Their Mutual Motor (Drew).
Jan. 14—Why Henry Left Home (Drew).
Jan. 21—Their First Love (Drew).
Jan. 28—Under the Influence (Drew).
Feb. 4—Help Wanted (Drew).
Feb. 11—The Bright Lights Dimmed (Drew).
Feb. 18—After Henry (Drew).
Feb. 25—His Generosity (Drew).
Mar. 4—Before and After Taking (Drew).
Mar. 11—His Strength of Mind (Drew).
Mar. 18—Special Today (Drew).
Mar. 25—When a Man's Married (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Feb. 10—Captain of His Soul (Five Parts—Drama).
Feb. 17—From Two to Six (Five Parts—Dr.).
Feb. 17—Keith of the Border (Five Parts—Dr.).
Feb. 24—Little Red Decides (Five Parts—Dr.).
Feb. 24—A Soul in Trust (Five Parts—Drama).
Mar. 3—An Heiress for a Day (Five Parts—Drama).
Mar. 3—Shoes that Danced (Five Parts—Dr.).
Mar. 10—The Hard Rock Breed (Five Parts—Drama).
Mar. 10—The Sea Panther (Five Parts—Dr.).
Mar. 17—Faith Endurin' (Five Parts—Drama).
Mar. 17—The Answer (Seven Parts—Drama).

TRIANGLE KOMEDY.

Feb. 10—His Nine Lives.
Feb. 10—A Game Gambler.
Feb. 17—Their Undercover Capers.
Feb. 17—A Full Dress Fizzles.
Feb. 24—A Coward's Courage.
Feb. 24—His Nimble Twist.
Mar. 3—A Discard in a Flat.
Mar. 3—His Hidden Shame.
Mar. 10—Wives and Worries.
Mar. 10—She Didn't Do It.
Mar. 17—A Social Shock Absorber.
Mar. 17—Caught With the Goods.

KEYSTONE COMEDY.

Jan. 20—Dimples and Dangers (Two parts).
Feb. 3—A Sea Serpent's Desire (Two parts).
Feb. 10—Wronged by Mistake (Two Parts).
Feb. 17—His Double Life (Two Parts).
Feb. 24—A Tell Tale Shirt (Two Parts).
Mar. 3—A Lady Killer's Doom (Two Parts).
Mar. 10—Did She Do Wrong? (Two Parts).
Mar. 17—Mud (Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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The CHALMERS PUBLISHING CO., publishers of the MOVING PICTURE WORLD and CINE MUNDIAL, the leading trade papers devoted to the Motion Picture Industry, are also publishers of the only library of practical text books dealing with the cinema art adapted to the every-day needs of those already engaged in the business or about to engage in it.

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List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Feb. 18—The Wooing of Princess Pat (Five Parts—Drama).
Feb. 25—Cavanaugh of the Forest Rangers (Five Parts—Drama).
Mar. 4—The Song of the Soul (Five Parts—Drama).
Mar. 11—The Desired Woman (Five Parts—Drama).
Mar. 18—An American Live Wire (Five Parts—Drama).

BIG V COMEDIES.

Feb. 18—Courts and Convicts.
Feb. 25—Rooms and Rumors.
Mar. 4—Jumping Jacks and Jail Birds.
Mar. 11—Meddlers and Moonshiners.
Mar. 18—Tramps and Traitors.

VITAGRAPH COMEDIES.

Jan. 7—A Little Oulja Work.
Jan. 14—Seeking an Oversoul.
Jan. 21—A Four Corned Triangle.
Jan. 28—Their Anniversary Feast.
Feb. 4—Surprising Husband.
Feb. 11—Coals for the Fire.
Feb. 18—Sweets of the Sour.
Feb. 25—Their Godson.

VITAGRAPH SERIAL.

Vengeance and the Woman.

Jan. 28—Episode No. 6—"The Lure of Hate" (Two parts—Drama).
Feb. 4—Episode No. 7—"The Wolf Trap"—Two parts—Drama).
Feb. 11—Episode No. 8—"The Mountain of Devastation"—(Two parts—Dr.).
Feb. 18—Episode No. 9—"Buried Alive" (Two Parts—Drama).
Feb. 25—Episode No. 10—"The Leap for Life"—(Two Parts—Drama).
Mar. 4—Episode No. 11—"The Cavern of Terror"—(Two Parts—Drama).
Mar. 11—Episode 12—"The Desperate Chance"—(Two Parts—Drama).

FAVORITE FILM FEATURES.

Feb. 18—The Mischief Maker (Two Parts—Drama) and Sonny Jim in Search of a Mother (One Reel—Comedy).
Feb. 25—Old Reliable (Two Parts—Drama) and "Stenographer Troubles" (One Reel—Comedy).
Mar. 4—An Officer and a Gentleman (Two Parts—Drama) and "Unlucky Louis" (One Reel Comedy).

Feature Releases

BLUEBIRD PHOTOPLAYS, INC.

Jan. 14—Face Value (Five parts—Drama).
Jan. 21—Broadway Love (Five parts).
Jan. 28—The Fighting Grin (Five parts).
Feb. 4—The Wife He Bought (Five parts—Drama).
Feb. 11—Hande Down (Five parts—Drama).
Feb. 18—Her Body in Bond (Five Parts—Dr.).
Feb. 25—The Rough Lover (Five Parts—Dr.).
Mar. 4—The Girl in the Dark (Five Parts—Drama).
Mar. 11—Hungry Eyes (Five Parts—Drama).

BRIND EDUCATIONAL PICTURES.

My Friend the Ant (Approx. 871 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Demizens of the Deep, No. 1 (Approx. 616 feet).
Demizens of the Deep, No. 2 (Approx. 532 feet).

DREW COMEDIES.

Mar. 11—Their First Quarrel.
Mar. 18—A Telegraphic Tangle.

EDUCATIONAL FILMS CORPORATION.

Dec. 19—Flying Trip Through Japan No. 3.
Dec. 24—Nature's Songsters (Ditmar's Living Book of Nature).
Dec. 26—Beside the Glimmer Glass.
Dec. 31—Animals in Mid-Summer (Ditmar's Living Book of Nature).

FIRST NATIONAL EXHIBITORS' CIRCUIT

Daughter of Destiny.
Empty Pockets.
Charlie Chaplin's Forthcoming Comedies.
The Sign Invisible.
The Light Within (Mme. Petrova's Second Picture).
Tarzan of the Apes (National Film Corp.).
Fall of the Romanoffs (Brenon Productions, Inc.—Eight Parts).

FOX SPECIAL FEATURES.

Jan. 20—A Heart's Revenge (Five parts—Dr.).
Jan. 27—Treasure Island (Six parts) and Troublemakers (Seven parts) will be released on this day.
Feb. 3—The Heart of Romance (Five parts—Drama).
Feb. 10—Jack Spurlock, Prodigal (Five parts—Drama).
Feb. 17—The Moral Law (Five Parts—Drama).
Feb. 24—Six Shooter Andy (Five Parts—Comedy—Drama).
Mar. 3—The Girl With the Champagne Eyes (Five Parts—Drama).
Mar. 10—The Debt of Honor (Five Parts—Dr.).
Mar. 17—The Devil's Wheel (Five Parts—Dr.).

FOX-LEHRMAN COMEDIES.

Jan. 20—Son of a Gun (Two parts).

FOX STANDARD PICTURES.

Jan. 20—Cheating the Public (Seven parts—Drama).
Feb. 3—The Forbidden Path (Six parts—Dr.).
Feb. 10—Les Miserables (Eight Parts—Dr.).
Feb. 24—American Buds (Seven Parts).

FOX SUNSHINE COMEDIES.

Dec. 23—Damaged—No Goods (Two parts).
Jan. 6—Shadows of Her Past (Two parts).
Feb. 3—Hungry Lions in a Hospital.
Feb. 17—Are Married Policemen Safe?

W. W. HODKINSON CORP.

(Paralta Plays.)

Dec. 15—A Man's Man (Seven parts—Drama).
Jan. 1—Madam Who? (Seven parts—Dr.).
Jan. 15—His Robe of Honor (Seven parts—Dr.).
Feb. 15—The Turn of a Card (Seven Parts—Drama).
Mar. 1—Within the Cup (Seven Parts—Dr.).
Mar. 15—Humdrum Brown (Six Parts—Dr.).

JEWEL PRODUCTIONS, INC.

Come Through (Seven parts—Drama).
Pay Me (Five parts—Drama).
Sirens of the Sea (Six parts—Drama).
The Man Without a Country (Six parts—Dr.).
The Co-Respondent (Six parts—Drama).
The Price of a Good Time (Seven parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).

GEORGE KLEINE SYSTEM.

Jan. 1—Uneasy Money (Essanay).
Jan. 10—Brown of Harvard (Selig).
Jan. 25—I, Mary MacLane (Essanay).
Feb. 11—The Unbeliever (Edison).
Feb. 25—Ruggles of Red Gap (Essanay).
Montgomery Flagg One Reel Comedies.
"Girls You Know" (Made by Edison).
Jan. 2—Screen Fan (1st release).
Jan. 16—The Bride (2d release).
Jan. 30—Superstitious Girl (3d release).
Feb. 13—The Artist's Model (4th release).
Feb. 27—The Matinee Girl (5th release).
March 13—The Spoiled Girl (6th release).

SELECT PICTURES.

Dec.—Shirley Kaye (Five Parts—Drama).
Dec.—The Honeymoon (Five Parts—Drama).
Jan.—The Marionettes (Five Parts—Drama).
Jan.—Ghosts of Yesterday (Six Parts—Drama).
Jan.—The Studio Girl (Five Parts—Drama).
Jan.—Woman and Wife (Five Parts—Drama).
March—The House of Glass (Five Parts—Dr.).
March—By Right of Purchase (Six Parts—Dr.).
March—The Shuttle (Five Parts—Drama).
March—The Knife (Five Parts—Drama).

Special Releases.

Over There (Six Parts—Drama).
The Lone Wolf (Five Parts—Drama).
The Barrier (Seven Parts—Drama).
The Wild Girl (Five Parts—Drama).

WHOLESONE FILMS CORPORATION.

His Awful Downfall (One Reel Comedy).
Little Red Riding Hood (Four parts—Juvenile).

WORLD PICTURES.

Jan. 28—Gates of Gladness (Five parts—Dr.).
Feb. 4—Divine Sacrifice (Five parts—Drama).
Feb. 11—Whims of Society (Five parts—Dr.).
Feb. 18—Broken Ties (Five parts—Drama).
Feb. 25—His Royal Highness (Five parts—Dr.).
Mar. 4—Spurs of Sybil (Five Parts—Drama).
Mar. 11—The Wasp (Five Parts—Drama).
Mar. 18—Wanted, A Mother (Five Parts—Dr.).

U. S. EXHIBITORS' BOOKING CORP.

The Zeppelin's Last Raid.
Those Who Pay.
The Belgian (Sidney Olcott Players, Inc.).

State Right Releases

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Weavers of Life.
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Some Baby (One Reel—Comedy).
Ghosts (One Reel—Comedy).
The Porters (One Reel—Comedy).

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Longacre Building, New York.
Birth of a Nation.
Intolerance.

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The Eagle's Eye (Episode No. 2—"The Naval Ball Conspiracy"—Two Parts—Drama).
The Eagle's Eye (Episode No. 3—"The Plot Against the Fleet"—Two Parts—Drama).
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Stepping Stones.
The Phantom.
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Children in the House.
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Between Men.
Hell's Hinges.
The Aryan.
The Primal Lure.

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The Bandit and the Preacher (Five Parts—Drama).
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The Bandit and the Preacher (Five parts—Drama).
The Hell Hound of Alaska (Five parts—Dr.).
(The Following Are Two-Reel Hart Productions. Released in Order Listed.)

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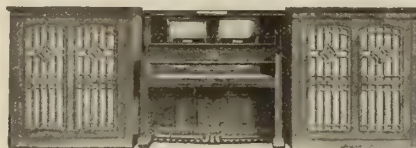
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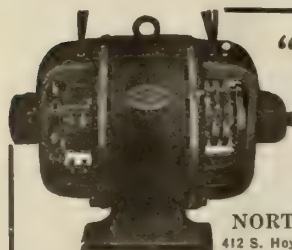
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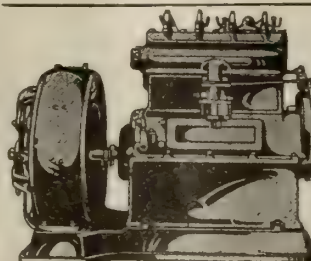
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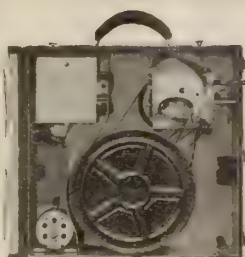
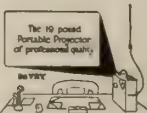
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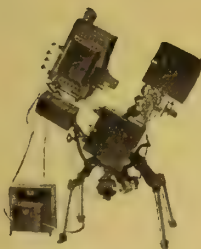
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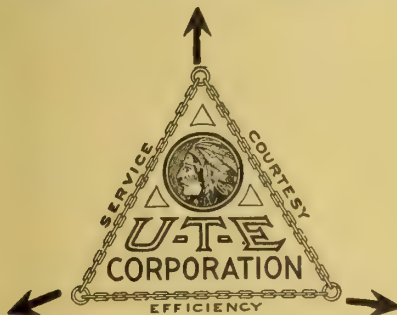
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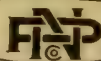
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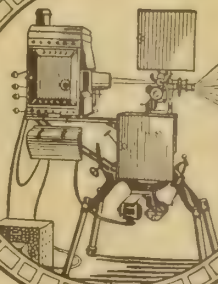
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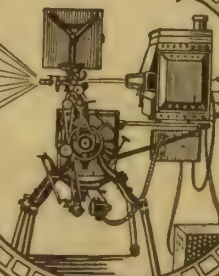


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Coming with a Roar.—The biggest serial thriller of the year with the biggest serial Star in pictures--MARIE WALCAMP--reckless, daring, fearless MARIE WALCAMP--brilliant Star of "THE RED ACE" and "LIBERTY" that packed thousands of theatres all over the world. WATCH and WAIT for the big new Advertising and Publicity Campaign book. You'll get your copy shortly. It tells everything. Also be sure to see the photographic album at your exchange which contains actual punch scenes from the serial. Also arrange to have your exchange screen the first three episodes. Wire now for reservation. A word to the wise is sufficient.

Book thru your nearest Universal Exchange or communicate with the UNIVERSAL FILM MFG. CO., Largest Film Mfg. Co. in the Universe, CARL LAEMMLE, President, 1600 BROADWAY, NEW YORK

CLAWS⁹⁹



Help Yourself to more money every week by booking, boosting and playing L-KO Comedies. Help your country by keeping your patrons happy, amused and pleased. England—France—Italy and Allied Countries have learned the lesson of laughter to soften the cruel lash of war. Give your people comedies. L-KO's are your best bet. Book them thru *any* Universal Exchange.

UNIVERSAL FILM MN'FG. CO., Largest Film Mn'fg. Co. in the Universe, CARL LAEMMLE, President, 1600 BROADWAY, NEW YORK.

L-KO

"Little Talks with Foreign Buyers" No. 4

"Inter-Ocean Foresight"

By



President

IF YOU never knew that foresight was a vital element in Inter-Ocean's dealings with its foreign customers, let us disillusion you right now. We give satisfaction because we put ourselves in the customer's place. We picture ourselves standing in the shipping office in HIS town while the clerk takes a look at the shipments that have come in that morning, and finally announces: "Something for you, Mr. Film Man!" Is the film in perfect condition, through perfect packing by the shipping department of the American exporter? Are sufficient posters included in the shipment? Will there be invoice trouble, or has the shipper properly attended to *that*, too? The result is that our customers receive fine treatment and complete satisfaction and "stick to Inter-Ocean!" Another result is that the *best advertising* Inter-Ocean can get comes from the people who have dealt with us, and who write us in warm appreciation of our work:

COLONIAL FILM EXCHANGE
PORT-OF-SPAIN, TRINIDAD

Cable address
"Rosenthal"
Trinidad

We are highly satisfied with the film, its condition and your foresight in sending posters and the proper invoice for custom's purposes. We appreciate this all the more since it is so seldom that American film handlers ship films to foreign parts in the proper way that you do.

Yours very truly,
COLONIAL FILM EXCHANGE

G.-Rosenthal

READY FOR THE FOREIGN BUYER

52 World Films (Brady-Made) a year; featuring Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell, and June Elvidge; **24 Paralta Plays** a year; featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall, and Louise Glaum; the great features "**Whither Thou Goest**," "**To-day**," "**Mad Lover**," "**Hunting Big Game in the Frozen North**," "**The 13th Labor of Hercules**," the sure fire comedy brands, **Vim**, **Black Diamond**, **Bingo**, "**Charlie**" (Mabel and Fatty) cartoons.



"We Operate Everywhere"—Largest Distributors in Foreign Fields.

A Knockout For Exhibitors

"A Knock-out" for Exhibitors—"Song-Hits-In-Photoplay"—the biggest addition to an Exhibitor's show that the film industry has seen in the last five years. A whale of a winner. A whirlwind success—already in New York in such big Houses as—Proctor's 5th Ave., Keith's Harlem Opera House, all of Pantages and Poli Theatres. Running in these houses now for over a full year. A smashing success at The Strand, New York's largest Moving Picture Theatre. Moving pictures tied up to the great big popular song hits of the day—with Nation ally known Moving Picture Stars.

Such National song sensations now ready in **"Song-Hits-In-Photoplay"** as **"Over There,"** featuring Franklyn Farnum and beautiful Juanita Hansen—"Mason Dixon Line," featuring Monroe Salisbury and Ruth Clifford—"Meet Me at the Station," featuring Ben Wilson and Neva Gerber—"I Don't Wanna Get Well," featuring popular Eddie Lyons and Lee Moran—"San Domingo," featuring Carmel Myers—finest thing you ever saw—"Bluebird," featuring fascinating Dorothy Phillips and William Stowell—"Baby's Prayer at Twilight," featuring beloved little Zoe Rae—all



To be released one a week. Here—then—at a cost that every house, large and small, can secure, is a series of **"Song-Hits-In-Photo-Play"** that is going to sweep the country like wild fire. TERRITORIAL RIGHTS NOW SELLING for all parts of the world. A clean-up for territorial Buyers. First come, first served. More Big song hits to be filmed as fast as they come out. Audiences go wild over these picture song hits. Write, long-distance 'phone, or WIRE. Biggest opportunity for territory buyers presented in years. WIRE N O W.

SONG-HITS-IN-PHOTOPLAY, Inc.

1600 Broadway, New York

Adolph Zukor presents

Maeterlinck's "THE BLUE BIRD"



*Directed by Maurice Tourneur,
Scenario by Charles Maigne*

An ARTCRAFT Picture



Maeterlinck's "THE BLUE BIRD"

An ARTCRAFT Picture

A mighty spectacle of Happiness & Released
on Easter Sunday March 31st

A FEW OF THE THINGS IN THE PLAY

- | | |
|--------------------------------------|---|
| The Soul of Fire. | The Happiness of the Rain. |
| The Soul of Water. | The Happiness of Innocent Thoughts. |
| The Soul of Milk. | The Joy of Being Just. |
| The Soul of Sugar. | The Joy of Being Good. |
| The Soul of Light. | The Joy of Fame. |
| The Soul of Bread. | The Joy of Thinking. |
| The Palace of Berylune. | The Peerless Joy of Maternal Love. |
| The Palace of Night. | The Kingdom of the Future. |
| The Grotto of the Ghosts. | Fat Laughter, who is Irresistible. |
| The Cave of the Sicknesses. | Beautiful Memory Land. |
| The Pit of the Terrible Wars. | The Happiness of Loving One's Parents. |
| The Million Blue Birds. | The Dance of the Stars and of the Perfumes in the Garden of Dawn. |
| The Forest of Night. | The Transformation of the Home of the Happy Dead. |
| The Graveyard of the Happy Dead. | The Luxury of Sleeping More Than Necessary. |
| The Fog of Forgetfulness. | The Great Galley Loaded with Children. |
| The Palace of Happiness. | Father Time Who Opens the Gates for the Children to be Born. |
| The Banquet Hall of the Luxuries. | The Rich Children's Christmas Party. |
| The Cave of Miseries. | The Myriad of Mothers Meeting the Ship as it Sails Out of the Sunrise. |
| The Luxury of Being Rich. | The Luxury of Drinking when You are not Thirsty and Eating when You are not Hungry. |
| The Luxury of Satisfied Vanity. | The immense Halls of the Azure Palace, the Home of the Unborn Children. |
| The Cathedral of Happiness. | |
| The Destruction of the Banquet Hall. | |
| The Happiness of Being Well. | |
| The Happiness of Pure Air. | |
| The Happiness of the Blue Sky. | |
| The Happiness of the Forest. | |
| The Happiness of Sunny Hours. | |
| The Happiness of Spring. | |



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Univ. Pres. CECIL B. DE MILLE Dir. Genl. In Charge





The Army is No Stronger Than the Hearts at Home

THE battle for democracy must be as hard-fought on American soil as in the front-line trenches. America's boys—your boy, your neighbor's boy—are over in France, giving all.

They can't win the war alone. War is a 50-50 proposition.

We at home must do half of the fighting. We must back up the man in the trench.

A tremendous responsibility is ours. Ships must be built, food must be conserved, munitions must be manufactured.

But greatest of all, the folks at home—the fathers, the mothers, the workers—***all of us must be kept in the right frame of mind.*** President Wilson has said so. General Pershing has said so.

The motion picture exhibitor must do his part.

It is just as important to project the right sort of pictures as to fire the right sort of cartridges.

The right sort of pictures means

Paramount and Artcraft Pictures

(NATIONALLY ADVERTISED)

THE Famous Players-Lasky Corporation is devoting its energies toward the production of pictures that will help win the war. Not "war pictures," but pictures that stimulate a nation's morale.

This is no time for trashy amusement. To keep up the morale of the folks at home they must see dramas of real

people solving real problems. Laughter, tears, worthy thoughts—these are the things the motion picture must inspire. These are the things the public wants.

That's why the exhibitor who shows Paramount and Artcraft Pictures is helping win the war. That's why his theatre is an important factor in his community. That's why people are crowding into his theatre as never before.



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK





DOUGLAS FAIRBANKS

in

"Headin' South"

Story by Allan Dwan. Directed by Arthur Rosson under Supervision of Allan Dwan. Photographed by Hugh McClung and Harry Thorp

An ARTCRAFT Picture

URGING you to book Douglas Fairbanks is like urging you to breathe good fresh air. Douglas Fairbanks is an absolute necessity for the exhibitor who wants to establish his

theatre as a substantial factor in the amusement life of his town. You can show Douglas Fairbanks at a profit, no matter how small your theatre. The price is right. Show all of them.



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK





MARGUERITE CLARK

in
"Rich Man, Poor Man"

From the novel by Maximilian Foster, adapted by George Broadhurst.

Directed by J. Searle Dawley

A Paramount Picture

HER charm, her daintiness, her piquancy, have made Marguerite Clark one of the best-loved stars in motion pictures. Hers is a name that draws worth-while patrons and

makes their patronage permanent. Marguerite Clark's productions have a distinction all their own. Every one of them is good for a long run.



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK





Paramount-Mack Sennett Comedies "SHERIFF NELL'S TUSSLE"

with Polly Moran, Ben Turpin and Billy Armstrong

Book one and you'll book them all!

PARAMOUNT-MACK SEN-
NETT Comedies are added features that bring business. Everybody knows that Mack Sennett always is six jumps ahead of the other laugh-makers, and the sign "Paramount-Mack Sennett

Comedy" in front of your theatre means "S. R. O." The quality of your short reels often gives you the balance of power over your competitor. Remember that! Try a Paramount-Mack Sennett Comedy this week.



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



== READY SOON! ==

Frank A Keeney

WILL SHORTLY PRESENT THE
BIG BOX OFFICE ATTRACTION

The Lady Beautiful of the Screen
Catherine Calvert

AND AN ALL STAR CAST INCLUDING
**EUGENE O'BRIEN, DAVID POWELL,
EDWIN FORSBERG AND SYBIL CARMEN**

IN
PAUL ARMSTRONG'S
GREAT SENSATIONAL DRAMA OF NEW YORK LIFE

**A ROMANCE
OF THE UNDERWORLD**

IN SIX PARTS

SEE LIFE IN CHINATOWN
THE BRIDGE OF SIGHS
THE EAST SIDE DANCE HALL
THE BIG MURDER TRIAL IN
THE CRIMINAL COURTS BUILDING
THE BOWERY AFTER DARK
AND OTHER BIG NEW YORK SCENES.

SUPERVISED AND DIRECTED BY
JAMES KIRKWOOD



KEENEY GENERAL OFFICES, 1493 B'WAY.

RAY C. OWENS, GEN'L MGR

cash in!

The Legion of Death with Edith Storey is a tremendous drama of modern American and Russian life. — *The Russian situation* makes it the attraction of the hour.



Blue Jeans with Viola Dana is a super success production of inevitable drawing power.

Lest We Forget with Rita Jolivet, now playing to capacity business in first run theatres, is your opportunity for big money.



Revelation with Nazimova has been unanimously acclaimed as the "Production of the year"

The Slacker with
Emily Stevens

Draft 258 with
Mabel Taliaferro



Two demonstrated box office successes

Coming —

The novelty of novelties — **PAYDAY**
A sinful feature with Mr. & Mrs. Sidney Drew

The big
exhibitor's
every where
are cashing
in on these
tremendous
METRO
attractions

Don't wait for your competitor to beat you to them

M E T R O

*A new
big success
following
their recent
triumphs*



**FRANCIS X. BUSHMAN
and BEVERLY BAYNE**

in George Allan England's

The **BRASS CHECK**

by June Mathis as adapted from the famous
All Story Weekly novel and directed by William
S. Davis in Five fast moving acts.

An all Star Series Production released March 11th by
M E T R O

MAXWELL KARGER, Manager of Production

The Motion Picture Industry has undergone many changes during its lifetime. But from the very first **one name** has been a synonym not only of **enterprise** but of **stability**—a name known in every quarter of the globe . . .



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Pictorial News Service. As necessary as the daily paper. **Gaumont News Service** covers the world. It is comparable only to the Associated Press dispatches of the newspapers.

A better plan of distribution soon will enable every theater to show

The News Reel of
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OLIVE TELL *in*
"The GIRL ^{and} the JUDGE"

Stately, gracious beauty of the Broadway
stage-supported by Mr. David Powell

A FROHMAN STAR IN A FROHMAN PLAY

His sweetheart a prisoner at the bar of his court

Produced by
EMPIRE ALL STAR CORPORATION

Available March 18 at
MUTUAL FILM EXCHANGES



SCREEN TELEGRAM

A twice-a-week
news reel of
quality —

ALL OFFICIAL FOREIGN
AND WAR FILM SOURCES

*Available at all
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Mutual pays the war tax



Goldwyn Pictures

Something Still Finer for Mr. Franklin and Shea's Hippodrome.

HAROLD B. FRANKLIN, the brilliant Managing Director of Shea's Hippodrome, Buffalo, writes Goldwyn to say

"It was our extreme pleasure to play Mabel Normand in 'Dodging A Million' at Shea's Hippodrome and I wish to tell you how pleased we were with the production.

"The combination of magnetic Mabel and the unusual story delighted our patrons. This kind of production distinctly shows how far the motion picture has advanced in the last few years. We cannot help commend the Goldwyn productions for their artistic standards and box office value."

Goldwyn takes pleasure in telling this able Manager and the highly successful Mr. Shea of a Mabel Normand picture even bigger and finer than "Dodging A Million"; more laughable, more human, more appealing and thrilling—one that will play to even bigger attendance at Shea's Hippodrome and thousands of other theatres. This next production offers

MABEL NORMAND *in* *The Floor Below*

*by Elaine Sterne
Directed by Clarence Badger*

A romantic melodrama of action and laughter. Released in leading theatres throughout the world March 10.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, President EDGAR SELWYN, Vice President
16 East 42nd Street New York City

Goldwyn Pictures

A Second Sensational Mary Garden Production -Bigger Than "Thais."

A MAGNIFICENT emotional drama of *today*;
in the spirit of today; in the gowns of today.

A star who is daring, thrilling, stormy and volcanic.

A beautiful, wonderful woman driven to *the limit of desperation*. Sacrificing her honor. Stripping herself of her wealth for the man she loves. Placing herself in the grip of an enemy of all humanity.

And *then*—a heart-stirring redemption with the final reward of martyrdom.

Only when your audiences have seen this overwhelming drama will they realize the marvel of

MARY GARDEN *in* *The Splendid Sinner*

by Kate Jordan
Directed by Edwin Carewe

Released everywhere on March 24—to bring the public flocking into your theatres. A lavish special production released to all Goldwyn *contract customers* at their regular rental prices.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH *President* EDGAR SELWYN *Vice President*
16 East 42nd Street New York City



Goldwyn Pictures

Here's the Box-Office Angle That No One Can Fail To See!

OUR THOUSANDS of exhibitors played Mary Garden in her Goldwyn and golden "Thais" with a profit for their houses.

Mary Garden came up to all expectations and and promises. She disappointed no one. Everybody knew her. Everybody was eager to see her. The public swamped the box-offices to gaze upon one of the world's greatest women.

House records were smashed everywhere. So tremendous is her drawing power that she conquered zero weather, snowed under all competing pictures booked against her and she wiped out the losses of Garfield Mondays by bringing turn-away patronage on other days.

Goldwyn goes publicly on record that "The Splendid Sinner" is a many times greater story and production than "Thais."

Any exhibitor can figure in a minute how wonderfully **THIS** Mary Garden production will help his house, thereby launching his season of Spring-time prosperity.

Wire the nearest Goldwyn office *instantly* about a contract.

GOLDWYN PICTURES CORPORATION

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REX BEACH PICTURES

REX BEACH'S *Screen Classic* *of the Great Southwest* **HEART of the SUNSET**

Directed by Frank Powell
Now Ready for Immediate Release

THE greatest romantic melodrama ever made in an American setting; filled to the brim with love interest, adventure and acts of heroic daring. Bigger and more thrilling than "The Spoilers," or "The Barrier," and more breath-taking than "The Auction Block."

OFFERED to exhibitors everywhere for their immediate profit under individual contract as a single attraction, and not rented in connection with any other productions. Goldwyn knows that this great seven-reel production will outdraw any previous Rex Beach Picture.

Telegraph at once for information and prices to the nearest Goldwyn office. This Rex Beach production is available only through the offices of the

GOLDWYN DISTRIBUTING CORPORATION

16 East 42nd Street

New York City

REX BEACH PICTURES



Do You Know the Thrilling Story of HEART OF THE SUNSET

DO YOU KNOW of beautiful Alaire Austin, ranchwoman and heroine of the Border, who was loved by Dave Law of the Texas Rangers and by crafty General Longorio, the Mexican leader, and who could never forgive her own dissolute husband?

Do you remember when Texas was on tenterhooks over war with Mexico, when the blue-jackets swarmed into Vera Cruz backed by the guns of Uncle Sam's fleet, when the rebel raiders "shot up" American towns along the Rio Grande?

Would you like to know what is the most terrible death in the world, as conceived by General Longorio? Do you remember the time when even the Church and its revered priests were not safe from insult and attack at the hands of the maulauding Mexican bands?

Would you like to see how a vain and ambitious man decides between taking a beautiful woman or the Presidency of his country? All of these things contribute to the red-blooded, stand-your-ground-and-shoot action of "*the picture of a thousand thrills.*" "*Heart of the Sunset*" is ready for *immediate release.*

GOLDWYN DISTRIBUTING CORPORATION

16 East 42nd Street

New York City

William Fox
presents
R.A. WALSH'S
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**WOMAN
AND THE
LAW**

Staged by
R.A. WALSH

Based on the
sensational
Jack De Saulles
case - the most
interesting
domestic tragedy
ever known in
New York

*The wife who killed her husband
because the law deprived her of her child*



"WOMAN
AND THE
LAW"

STANDARD
PICTURES

*Turning thousands
away at the
LYRIC THEATRE
Broadway & 42 St
New York*

*Released to
exhibitors
Sunday
March 17*

BOOK NOW AT
ANY BRANCH

*The gay Broadway dancer who wrecked a home
which resulted in a great American tragedy*

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LOUISE
GLAUM

PARALTA PLAYS

PICK OF THE PICTURES

BESSIE
BARRISCALE



Mr. ALAN DALE is America's
profoundest critic.

He sees and reviews
all kinds and makes of pictures.

Writing in Picture Play Magazine of April,
Mr. ALAN DALE says:

"There is a certain quality about the Paralta pictures—and I don't know that I can exactly analyze it—that seems to bring the screen close to the spoken drama. The attention to detail, the explicit photography, and careful selection of casts make these pictures, to my mind exceedingly valuable."

The Public reads Picture Play.
The Public has unbounded confidence
in Mr. ALAN DALE'S opinion.
He *knows* what the Public wants.
Now, YOU satisfy the Public!

PARALTA PLAYS, Inc.

Six West Forty-eighth Street

New York City



HENRY B.
WALTHALL

DISTRIBUTED THROUGH

"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES



J. WARREN
KERRIGAN

A Selexart Production

"Carmen of the Klondike"

Conceived and Written
by
MONTE M. KATTERJOHN

Directed by
REGINALD BARKER

WID'S says:

"Big attraction for all audiences and all theatres; ought to be S.R.O. for you."

"This is the second 'Flame of the Yukon' you have been looking for."

"'Carmen of the Klondike' is all there with the big punch. It is made of the stuff that photographs, and it has been given one of the most magnificent productions ever registered on celluloid. It is a real super-production, so don't be afraid to make claims for it. It will justify any statement within reason."



Featuring
CLARA WILLIAMS

WID'S Knows Pictures—

and here is a statement easily within reason:

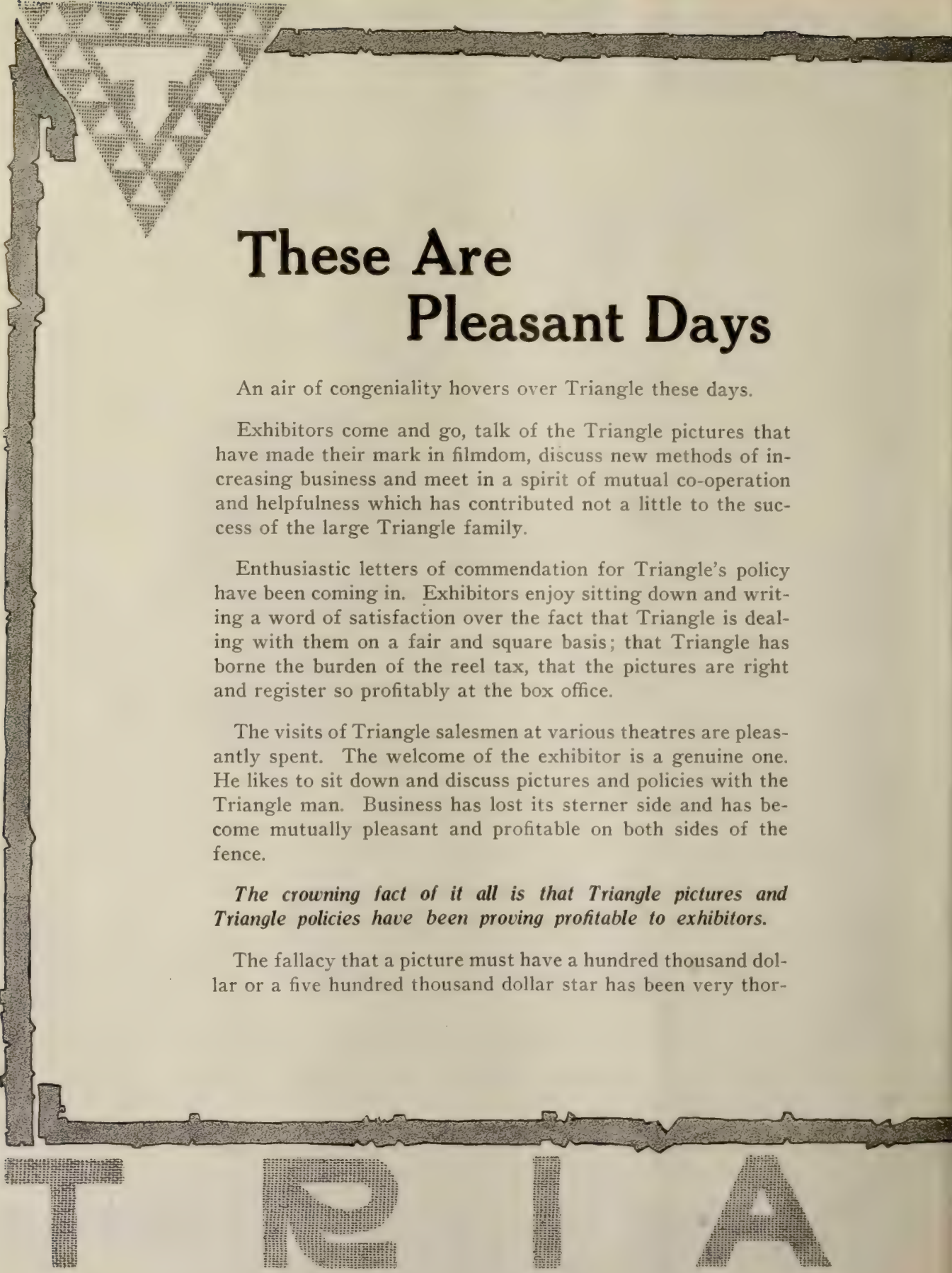
A Tremendous Sensation !

Record-breaking week at

STRAND THEATRE, New York City

STATE RIGHT DISTRIBUTORS, Incorporated

418 Longacre Building, New York City



These Are Pleasant Days

An air of congeniality hovers over Triangle these days.

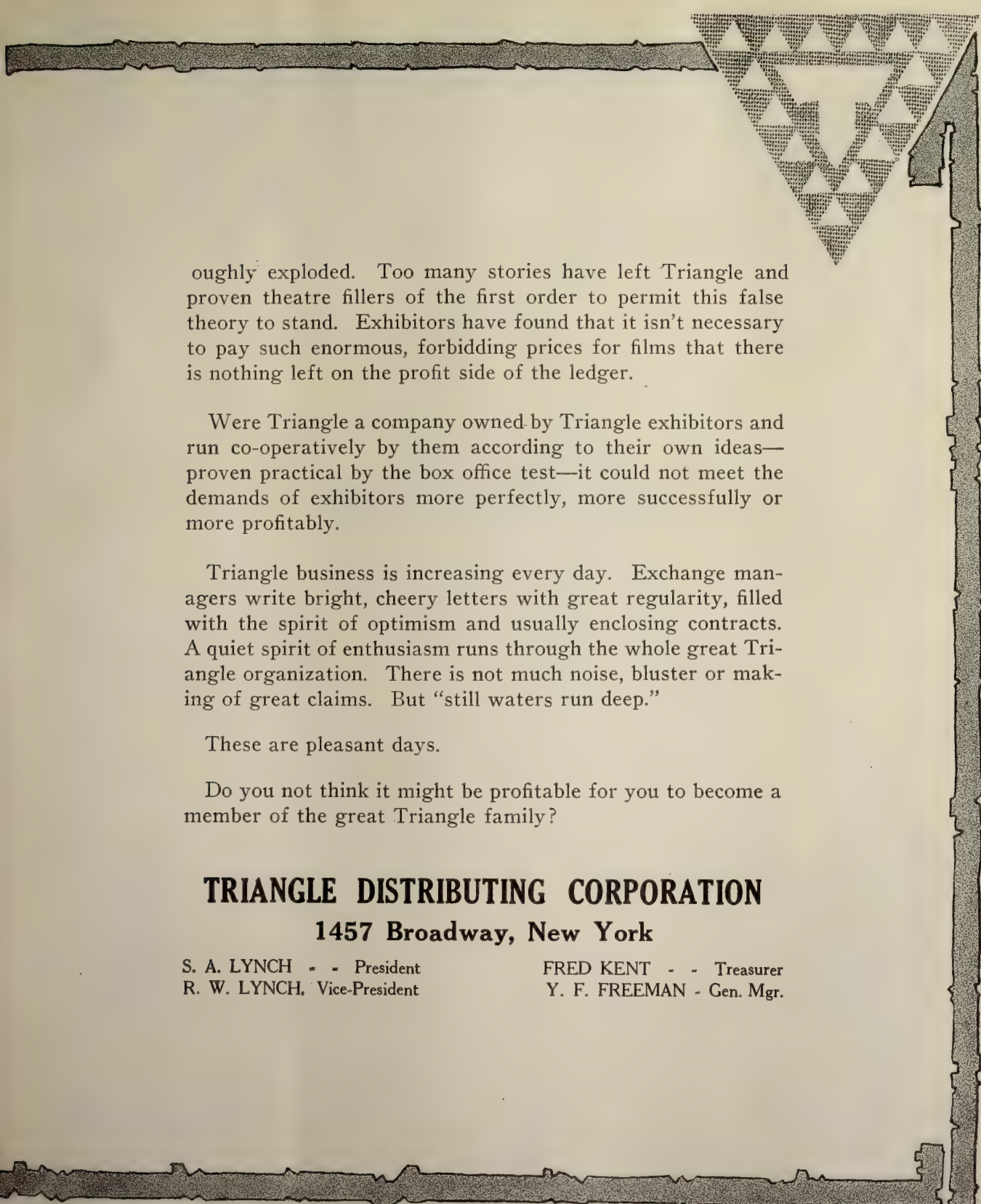
Exhibitors come and go, talk of the Triangle pictures that have made their mark in filmdom, discuss new methods of increasing business and meet in a spirit of mutual co-operation and helpfulness which has contributed not a little to the success of the large Triangle family.

Enthusiastic letters of commendation for Triangle's policy have been coming in. Exhibitors enjoy sitting down and writing a word of satisfaction over the fact that Triangle is dealing with them on a fair and square basis; that Triangle has borne the burden of the reel tax, that the pictures are right and register so profitably at the box office.

The visits of Triangle salesmen at various theatres are pleasantly spent. The welcome of the exhibitor is a genuine one. He likes to sit down and discuss pictures and policies with the Triangle man. Business has lost its sterner side and has become mutually pleasant and profitable on both sides of the fence.

The crowning fact of it all is that Triangle pictures and Triangle policies have been proving profitable to exhibitors.

The fallacy that a picture must have a hundred thousand dollar or a five hundred thousand dollar star has been very thor-



oughly exploded. Too many stories have left Triangle and proven theatre fillers of the first order to permit this false theory to stand. Exhibitors have found that it isn't necessary to pay such enormous, forbidding prices for films that there is nothing left on the profit side of the ledger.

Were Triangle a company owned by Triangle exhibitors and run co-operatively by them according to their own ideas—proven practical by the box office test—it could not meet the demands of exhibitors more perfectly, more successfully or more profitably.

Triangle business is increasing every day. Exchange managers write bright, cheery letters with great regularity, filled with the spirit of optimism and usually enclosing contracts. A quiet spirit of enthusiasm runs through the whole great Triangle organization. There is not much noise, bluster or making of great claims. But “still waters run deep.”

These are pleasant days.

Do you not think it might be profitable for you to become a member of the great Triangle family?

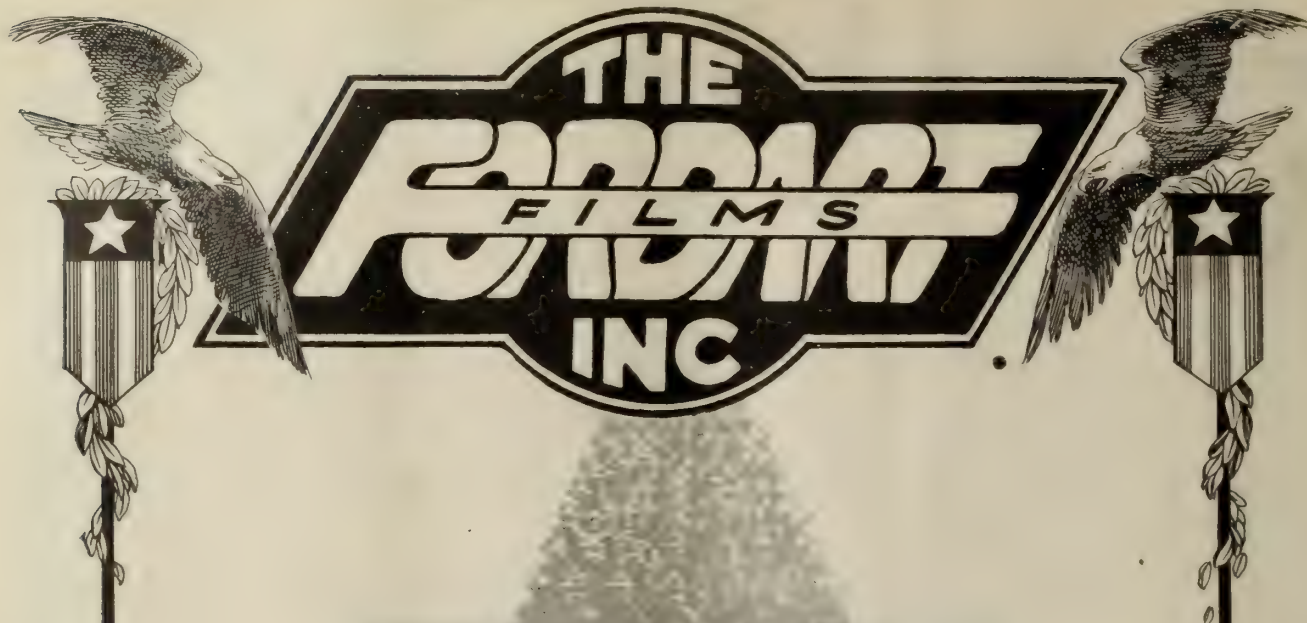
TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH - - President
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FRED KENT - - Treasurer
Y. F. FREEMAN - Gen. Mgr.

TRIANGLE



BERLIN VIA AMERICA

BY
ELSIE VAN NAME

A STORY OF LOVE, INTRIGUE,
LOYALTY AND PATRIOTISM
READY FOR RELEASE TO
STATE RIGHT BUYERS
ABOUT APRIL 1ST.



EDNA EMERSON



FRANCIS FORD

THE
FRANCIS FORD PRODUCING CO., 1476
INC. BROADWAY, N.Y.

MAX GLUCKSMANN of Buenos Aires, Argentina

herewith announces to the motion picture trade through his New York representative, Jacobo Glucksmann, that he has purchased the exclusive rights for Argentina, Chile, Peru, Uruguay, Paraguay and Bolivia to all the Triangle Film Corporation forthcoming releases for 1918 and 1919, as well as the following Triangle productions already on the domestic market.

WM. S. HART PRODUCTIONS	DOUGLAS FAIRBANKS PRODUCTIONS	MAE MARSH PRODUCTIONS	LILLIAN GISH PRODUCTIONS	
Reels	Reels	Reels	Reels	Reels
The Disciple.....5	Double Trouble.....5	Hoodoo Ann.....5	Diana of the Follies.....5	Chicken Casey.....5
Hell's Hinges.....5	Mystery of the Leaping Fish.....2	A Wild Girl of the Sierras.....5	The Children Built.....5	Back of the Man.....5
The Apostle of Vengeance.....5	Flirting with Fate.....2	The Little Liar.....5	The House Built Upon Sands.....5	Ten of Diamonds.....5
Captive God.....5	Halfbreed.....5	The Wharf Rat.....5		BESSIE BARISCALE PRODUCTIONS
The Dawn Maker.....5	The Matrimonial.....5			Reels
The Return of Draw Egan.....5				Plain Jane.....5
The Devil's Double.....5	N. TALMADGE PRODUCTIONS			Corner in Collections.....5
Truthful Tulliver.....5	Reels			The Snarl.....5
The Gun Fighter.....5	Martha's Vindication.....5	DOROTHY GISH PRODUCTIONS		Babe O' the Blue Ridge.....5
The Square Deal Man.....5	The Devil's Needle.....5	Reels		A Hater of Men.....5
Wolf Lowry.....5	The Social Secretary.....5	Atta Boy's Last Race.....5	DOROTHY DALTON PRODUCTIONS	
	Microscope Mystery.....5	Gretchen, the Greenhorn.....5	Reels	
		The Little Yank.....5	The Jungle Child.....5	
		Stagestruck.....5	The Female of the Species.....5	

Other Standard Triangle Productions Contracted For

Title	Star	Reels	Title	Star	Reels	Title	Star	Reels
The Corner.....5	Mack & Fawcett.....5		Borrowed Plumage.....5			His Busy Day.....5		
The Price of Power.....5	Orrin Johnson.....5		Wooden Shoes.....5			Cassidy.....5	Dick Rosson.....5	
Accquitted.....5	Wilfred Lucas.....5		BESSIE LOVE PRODUCTIONS			A Modern Sherlock.....5	Winifred Allen.....5	
Waifs.....5	Jane Grey.....5		Sister of Six.....5			The Man Hater.....5	Their Husband.....5	
Sunshine Dad.....5	De Wolf Hopper.....5		Heiress at Coffee Dan's.....5			Stainless Barrier.....5	Texas Guinan.....5	
Moonshiner.....5	Al St. John.....5		Nina, the Flower Girl.....5			Somebody's Wife.....5	Wm. Desmond.....5	
Mr. Goode, Samaritan.....5	De Wolf Hopper.....5		Cheerful Givers.....5			Fighting Back.....5	Geo. Hernandez.....5	
The Market of Vain Desire.....5	H. B. Warner.....5		The Sawdust Ring.....5			A Hero's Fall.....5		
Casey at the Bat.....5	De Wolf Hopper.....5		Wee Lady Betty.....5			Up or Down.....5	Wm. Desmond.....5	
Poor Papa.....5	De Wolf Hopper.....5		The Little Reformer.....5			An Interrupted Honeymoon.....5		
Laundry Lis.....5	Fay Tincher.....5		FRANK KEENAN PRODUCTIONS			The Medicine Man.....5	Roy Stewart.....5	
Stranded.....5	De Wolf Hopper.....5		Jim Grimsby's Boy.....5			A Boomerang Frame Up.....5		
The Girl and the Mummy.....5	De Wolf Hopper.....5		The Sin Ye Do.....5			Indiscreet Corinne.....5	Olive Thomas.....5	
Puppets.....5	De Wolf Hopper.....5		Bride of Hate.....5			His Household Butterfly.....5		
His Lying Heart.....5	Ford Sterling.....5		The Crab.....5			A Case at Law.....5	Dick Rosson.....5	
Pillars of Society.....5	Henry Walthall.....5		ENID BENNETT PRODUCTIONS			War and Matrimony.....5	Belle Bennett.....5	
The French Milliner.....5	Fay Tincher.....5		The Princess of the Dark.....5			Fuel of Life.....5		
His Busted Trust.....5	Slim Summerville.....5		The Little Brother.....5			An Innocent Vampire.....5		
Calico Vampires.....5	G. Swanson & Vernon.....5		The Girl Glory.....5			The Regenerates.....5	Whitman and Reuben.....5	
Haystacks and Steeples.....5	Fay Tincher.....5		The Mother Instinct.....5			A False Alarm.....5	Winifred Allen.....5	
The Lady Drummer.....5	Fay Tincher.....5		They're Off.....5			A Tough Turkeytrope.....5	Wm. Desmond.....5	
The Rummy.....5	W. Lucas and Starke.....5		Title.....5	Star	Reels	The Sudden Gentlemen.....5		
The Old Folks at Home.....5	Slr Herbert Tree.....5		Wheel and Woe.....5			An Officer's Mess.....5		
Safety First Ambrose.....5	Mack Swain.....5		Love or Justice.....5	Louise Glaum.....5		The Ship of Doom.....5	Claire McDowell.....5	
The Vagabond Prince.....5	H. B. Warner.....5		His Marriage Failure.....5			Sauce for the Goose.....5	Barnaby Rudge.....5	
The Honorable Algy.....5	Ray, W. H. & M. Thomp.....5		The Clodhopper.....5	Chas. Ray.....5		Fanatics.....5		
The Criminal.....5	Desmond and C. Williams.....5		Weak Moments.....5			Their Straying Feet.....5		
Three of Many.....5	Clara Williams.....5		Spicy Finish.....5	Wm. Desmond.....5		The Learnin' of Jim Benton.....5	Roy Stewart.....5	
Noble Fraud.....5			Madcap Madge.....5	Olive Thomas.....5		When War Meant Peace.....5		
Honest Thieves.....5			His Bitter Fate.....5			Because of a Woman.....5	Belle Bennett.....5	
Grab Bag Bride.....5	Wilfred Lucas.....5		Dad's Downfall.....5			His Bad Policy.....5		
Male Governess.....5			Janitor Vengeance.....5			The Maternal Spark.....5	Irene Hunt.....5	
Road Agent.....5			Her Excellency, the Governor.....5	W. Lucas and Ed. Miller.....5		A Discardant Note.....5		
Girl of the Timberclams.....5	C. Talmadge.....5		Aired in Court.....5			Whither and Perils.....5	Margery Wilson.....5	
Won by a Foot.....5			A Strange Transgressor.....5	L. Glaum.....5		A Counterfeit Scout.....5		
His Deadly Undertaking.....5			His Thankless Job.....5			Until They Got Me.....5	Pauline Starke.....5	
The Bad Boy.....5	Robert Harron.....5		Time Locks and Diamonds.....5	Wm. Desmond.....5		A Birthday Blunder.....5		
The Telephone Belle.....5			Toy of Fate.....5			The Gown of Destiny.....5	Alma Reuben.....5	
When Hearts Collide.....5			His Sudden Rival.....5			Framing Framers.....5	Charles Gunn.....5	
A Bachelor's Finish.....5			The House of Scandal.....5			His Double Flivver.....5		
Done in Oil.....5			Sudden Jim.....5	Chas. Ray.....5				
Betsy's Burglar.....5	C. Talmadge.....5		An Innocent Villain.....5					
Her Cave Man.....5			In Slumberland.....5	Balter and Stone.....5				
Film Exposure.....5			Sole Mates.....5					
A Love Sublime.....5	W. Lucas.....5		His Widow's Might.....5	Lucas and Millar.....5				
Self-Made Hero.....5			The Food Gamblers.....5					
Hobbed Hearts.....5			His Perfect Day.....5	Roy Stewart.....5				
Blood Will Tell.....5	W. Desmond.....5		An Even Break.....5	Olive Thomas.....5				
A Winning Loser.....5			A Matrimonial Accident.....5					
A Woman's Awakening.....5	Scena Owen.....5		Master of His Home.....5	Wm. Desmond.....5				
Her Candy Kid.....5			His Cool Nerve.....5					
A Tuner of Notes.....5			His Fatal Move.....5					
A Finished Product.....5			Golden Rule Kate.....5	Louise Glaum.....5				
Innocent Sinners.....5			A Hotel Disgrace.....5					
A Sweetheart of the Doomed.....5	Louise Glaum.....5		A Domestic Deception.....5					
The Bookworm Turns.....5			His Hidden Talent.....5					
An Old Fashioned Young Man.....5	Robert Harron.....5		A Love Case.....5	Devereaux and Lehr.....5				
Her Birthday Knight.....5			Grafters.....5					
Her Finishing Touch.....5			Her Donkey Love.....5					
Petticoat Perils.....5			A Fallen Star.....5	Louise Glaum.....5				
His Parlor Zoo.....5			His Foot-Hill Folly.....5					
Skirt Strategy.....5			Haunted House.....5	Winifred Allen.....5				
The Pinch Hitter.....5	Chas. Ray.....5		A Dark Room Secret.....5					
A Dog's Own Tale.....5			A Warm Reception.....5	Margery Wilson.....5				
Might and the Man.....5	Elmo Lincoln.....5		A Mountain Dew.....5					
A Dishonest Burglar.....5			His Baby Doll.....5					
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The Laundry Clean Up.....5			Bound of Fear.....5	Belle Bennett.....5				
Foul Triumph.....5	W. Lucas.....5		Devil Dodger.....5					
The Camera Cure.....5			Her Fickle Fortune.....5					
Twin Troubles.....5			Broadway Arizona.....5	Olive Thomas.....5				
His Social Rise.....5			His Saving Grace.....5					
The Millionaire Vagrant.....5	Chas. Ray.....5		The Bar Hot Wagon.....5	Walt Whitman.....5				
Love and Fish.....5			Caught in the End.....5					
The American Cure.....5	J. Devereaux.....5		Ashes of Hope.....5	Belle Bennett.....5				
The Girl and the Ring.....5			Half and Half.....5					
Perils of a Bakery.....5			Phantom Husband.....5	Ruth Stonehouse.....5				
			All at Sea.....5					
			One Shot Ross.....5					
			Their Love Lesson.....5					
			Wild Sumac.....5	Margery Wilson.....5				
			A Prairie Heiress.....5					
			Firefly of Tough Luck.....5	Alma Reuben.....5				

TWO-REEL KEYSTONE COMEDIES

Title	Star	Reels
Her Fame and Shame.....5	Murray and Fazenda.....5	
Pinched in the Finish.....5	Sterling and Thurman.....5	
Her Nature Dance.....5	Shade and Arnold.....5	
Teddy at the Throttle.....5	Shade and Swanson.....5	
Secrets of a Beauty Parlor.....5	Fay and Dunn.....5	
A Maiden's Trust.....5	Sterling and Davenport.....5	
His Naughty Thoughts.....5	Polly Moran and Swain.....5	
Her Torpedoed Love.....5	Trask, Booker, Fazenda.....5	
A Royal Rogue.....5	Armstrong and Hansen.....5	
Crucial Love.....5	Ora Carew.....5	
Cactus Nell.....5	Murray, Trask and Rogers.....5	
Betrayal of Maggie.....5	Murray Starke.....5	
Skidding Hearts.....5	Ora Carew.....5	
A Dog Catcher's Love.....5	Cavender, Pearce.....5	
Wholly and Perils.....5	Hansen and Miliken.....5	
Dangers of a Bride.....5	Swanson and Vernon.....5	
A Clever Dummy.....5	All Star Cast.....5	
She Needed a Doctor.....5	All Star Cast.....5	
Thirst.....5	Swain and Teare.....5	
His Uncle Dudley.....5	Becker and Moran.....5	
Lost a Cook.....5	Mack Swain.....5	
Pawnbroker's Heart.....5	Conklin and Thurman.....5	
Two Crooks.....5	Provost and Gribbon.....5	
Shanghaied Jonah.....5	Armstrong and Wayne.....5	
His Precious Life.....5	Murray and Fazenda.....5	
Hula Hula Land.....5	Armstrong and Wayne.....5	
The Late Lamented.....5	Binns and Thurman.....5	
The Sultan's Wife.....5	Vernon and Swanson.....5	
His Crooked Career.....5	Schade and Anderson.....5	
Perils and Perils.....5	Rogers and McCoy.....5	
A Hindu Hoodoo.....5	Binns and Fuller.....5	
His Disguised Passion.....5	Anderson and Rogers.....5	
Haunted by Himself.....5	Binns and Wayne.....5	
False to the Finish.....5	Wayne and Fuller.....5	
Her Busted Debut.....5	Fuller and Wayne.....5	
Won by a Fowl.....5	Rogers and Gribbon.....5	
An Iceman's Bride.....5	Binns and Wayne.....5	
The Grave Undertaking.....5	McGuire and Pearce.....5	
A Sanitarium Scandal.....5	Sims and Wayne.....5	
Afraid to Be False.....5	Griffin and Carter.....5	
Blood and Thunder.....5	Sterling and Gribbon.....5	
Stars and Bars.....5	C. Murray and Fazenda.....5	
Maggie's First False Step.....5	Conklin and Woodward.....5	
Dodging His Doom.....5		

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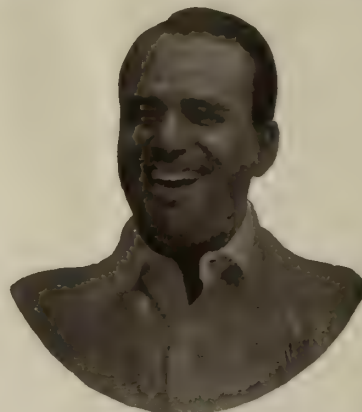


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INDEX TO CONTENTS and ADVERTISERS

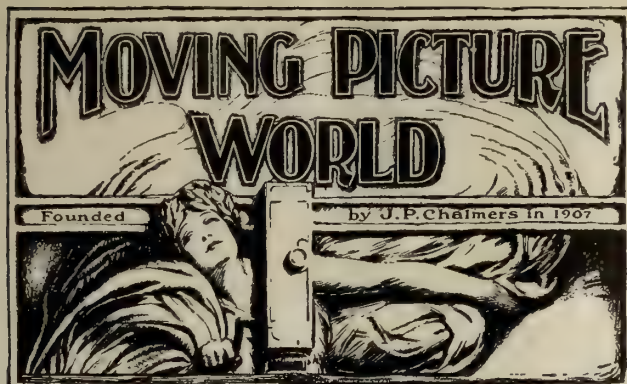
TO CONTENTS

Advertising Aids for Exhibitors.....	1707	Grand, The, of Pittsburgh Opened.....	1635	New Hampshire League Meets in Boston....	1637
Advertising for Exhibitors.....	1653	Great Stories Untold.....	1630	New York State League Convention.....	1636
"American Buds" (Fox).....	1701	Grinding the Crank.....	1672		
"Amarilly of Clothesline Alley" (Artcraft).....	1703			Oregon, Picture Theaters Again Brighten in.....	1699
Among the Picture Theaters.....	1614	Hand, Stanley W., Honored in Cincinnati.....	1694	Pettijohn and Levine Issue Statement.....	1642
At Leading Picture Theaters.....	1644	Harbin Has Three Picture Theaters.....	1673	Photoplaywright.....	1690
		Hodkinson Names Roth as Co-Partner.....	1641	Picture Theaters Projected.....	1692
Baker at Work in Los Angeles.....	1638	How It Is Done at the Strand.....	1648	"Preacher's Son, The" (Judge Brown Story).....	1705
"Beauty in Chains" (Universal).....	1704			Projection Department.....	1657
Berst, A. J., Resigns from Pathe.....	1642	Interpret Songs by Acting the Story.....	1669		
"Brace Up" (Bluebird).....	1701	Is "Life" Deceased?.....	1632	Rambles 'Round Filmtown.....	1663, 1664, 1665
Buffalo Exhibitors Making Special Effort.....	1700	"Kaiser, The," Comes to the Broadway.....	1635	Rothapel Resigns One Job.....	1676
		"Kaiser, The" (Renowned).....	1704		
Canadian Fuel Controllers Discriminate.....	1694	Kansas City Theater Opens with Free Shows.....	1697	San Francisco Exhibitors Prosper.....	1698
Capital Film Incorporate in Indiana.....	1647			"Schools and Schools" (Broadway Star Feature).....	1705
Censorship Advocates Have Their Say.....	1632	"Let's Go" (Rolin-Pathe).....	1704	"Sea Panther, The" (Triangle).....	1702
Cheaper Ticket Tax is Increased.....	1666	Liberty Loan Night is a Fact.....	1633	Seeley Goes West to Visit Trade.....	1638
Chicago News Letter.....	1643	Lima Theaters Face Sunday Closing.....	1639	"Shell Game, The" (Metro).....	1704
Clare Making "Go" of Hippodrome.....	1647	Linder, Max, Coming Back to Us.....	1640	Simplicity and Sincerity.....	1631
Critical Reviews and Comments.....	1701	Lorimore Creates Executive Staff.....	1647	"Special To-Day" (Metro-Drew).....	1705
Cronk, How He Got the Children.....	1652			Spokes from the Hub.....	1649
Cutting Film to Suit Local Needs.....	1673			State Rights Department.....	1702
		"Madison Square Arabian Night, A" (Broadway Star Feature).....	1705	"Sunshine Nan" (Paramount).....	1677
"Debit of Honor, The" (Fox).....	1703	"Marriage Bubble, The" (Triangle).....	1702	Sunday Case Goes Over to March 20.....	1647
Detrich Leases Plimpton Studio.....	1686	Maryland, My Maryland, Where Art Thou?.....	1640	Sunday Shows, Campaign on in New York for.....	1639
De Mille's New Picture is Praised.....	1669	"Matinee Girl, The" (Edison).....	1704		
"Desired Woman, The" (Vitagraph).....	1702	Metro Makes Picture for Army Use.....	1652	"Tarzan of the Apes," Many Sales on.....	1666
Detroit Trade News of Week.....	1695	Metro Reaching Out on West Coast.....	1669	Texas Shows, Spread of Smallpox Menaces.....	1696
"Devil's Wheel, The" (Fox).....	1703	Manufacturers' Advance Notes.....	1682	Thinks Sunday Closing a Good Thing.....	1673
		Mastbaum, Stanley, Dies Suddenly.....	1641	Thomas, Olive.....	1642
Exchangemen Plan for Coming Convention.....	1638	Minister Sounds Call for Sunday Pictures.....	1667	"Those Athletic Girls" (Paramount).....	1703
Exhibitor at Fault for Ruinous Overhead.....	1668	Moss to Build New Theater on Heights.....	1639	Ticket Bill Up in Bay State Legislature.....	1666
		Motion Picture Educator.....	1650		
Facts and Comments.....	1629	Motion Picture Exhibitor, The.....	1636	"Unfaithful" (Triangle).....	1702
"Fare, Please" (Pathe).....	1704	Motion Picture Photography.....	1680	Universal Organizes Secret Service Corps.....	1676
Film Club of New York Elects.....	1634	Music for the Picture.....	1661		
First National Chiefs in Town.....	1640	"My Four Years in Germany" Approved.....	1635	"Wanted—A Mother" (World).....	1701
First National Exchange Equipped.....	1669			"Within the Cup" (Paralta).....	1702
Foreign Trade News.....	1670	National Educational Association Meets.....	1652	Women Managers Make Good in Texas.....	1648
"Floor Below, The" (Goldwyn).....	1703	News of Los Angeles and Vicinity.....	1645	"Women and the Law" (Fox).....	1701
Foreign Deal, An Important.....	1646	New England Trade News of Week.....	1693		
French Profiteer Contributed to Pictures.....	1676				
Freuler Retiring Older Prints.....	1666				

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES.		Essanay Film Mfg. Co.....	1583-1624-25	Cine-Mundial.....	1717
National Carbon Co.....	1721	Fordart Films, Inc.....	1614	Classified Advertisements.....	1715
Speer Carbon Co.....	1724	Fox Film Corp.....	1604-07	Eastman Kodak Co.....	1723
CHAIR & SEATING MFRS.		Frank Keeney.....	1595	Franklin Import & Export Co.....	1725
Steel Furniture Co.....	1712	Gaumont Co.....	1598	Hamilton Mfg. Co.....	1721
ELECTRICAL & MECH. EQUIPMENT.		General Film Co.....	1627	Holcomb & Hoke Mfg. Co.....	1719
Amusement Supply Co.....	1725	Glucksmann, Max.....	1615	La Cinematografia Italiana.....	1723
Exhibitors' Supply Co.....	1712	Goldwyn Pictures Corp.....	1599-1600-03	Moore, Wm. N.....	1714
Fidelity Electric Co.....	1711	Haworth Pictures Corp.....	1712	M. P. Directory Co.....	1725
Moving Picture Mch. Co.....	1711	Hiller & Wilk, Inc.....	1626	M. P. World Publications.....	1726
Porter, B. F.....	1711	Inter-Ocean Film Corp.....	1589	M. P. World Circulation Coupon.....	1725
Swaab, Lewis M.....	1714	Jester Comedy Co.....	1719	National Ticket Co.....	1712
Typhoon Fan Co.....	1712	Jewel Productions, Inc.....	1582	Our-Boys-in-France Tobacco Fund.....	1714
United Theater Equip. Corp.....	1728	Metro Pictures Corp.....	1596-97	Richardson's M. P. Handbook.....	1724
FILM EXCHANGES.		Mutual Film Corp.....	Colored Insert	Rojas Randall & Co., Inc.....	1721
Film Exchange, The.....	1710	Paralta Plays, Inc.....	1610	Screencraft.....	1725
LENS MANUFACTURERS.		Paramount Pictures Corp.....	Colored Insert, 1591-94		
Bausch & Lomb, Opt. Co.....	1724	Raver, Harry.....	1623	MOVING PICTURE CAMERAS.	
LOBBY DISPLAYS.		Select Pictures Corp.....	1608-09	Bass Camera Co.....	1712
Kraus Mfg. Co.....	1711	Song Hits in Photoplay, Inc.....	1590	Burke & James, Inc.....	1725
MFRS. OF INDUSTRIAL PICTURES.		State Rights Distributors, Inc.....	1611		
Duhem M. P. Co.....	1723	Sterling Pictures Corp.....	1618	MUSIC & MUSICAL INSTRUMENTS.	
Erbograph Co.....	1723	Triangle Distrib. Corp.....	1612-13	American Photoplayer Co.....	1710
Evans Film Mfg. Co.....	1710	United Picture Theaters Corp. of A.....	1620-21	Marquette Piano Co.....	1724
Ford Optical Co.....	1715	Universal Film Mfg. Co.....	1584-88	Sinn, Clarence E.....	1710
Gunby Bros.....	1710	Wharton Releasing Corp.....	1616-17		
Rothacker Film Mfg. Co.....	1712			PROJECTION MACHINE MFRS.	
MFRS. OF MOVING PICTURES.		MISCELLANEOUS.		Enterprise Opt. Mfg. Co.....	1712
Arrow Film Corp.....	1619	Anti-Censorship Slides.....	1723	Power, Nicholas, Co.....	1727
Clune Producing Co.....	1711	Automatic T. S. & C. R. Co.....	1712	Precision Mch. Co.....	1713
		Bioscope, The.....	1711	PROJECTION SCREEN MFRS.	
		Robinson, F. H.....	1710	Gold King Screen Co.....	1723
		Cinema, The.....	1723		

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Saturday, March 23, 1918

NOTICE TO THE TRADE

The Chalmers Publishing Company, publisher of Cine-Mundial, desires to advise the patrons of that publication and all persons connected with the trade that E. T. McGovern, formerly advertising solicitor for Cine-Mundial, is no longer connected with that paper in any capacity.

Facts and Comments

NOT in some time has the writer attended a meeting of motion picture exhibitors of New York state at which were assembled so many real business men as were to be seen at the recent meeting held at the Hotel Astor, New York City. In the past few years the personnel of the organization seems to have completely changed, and from the indifferent, do-nothing attitude of former days there has appeared

some semblance of a determination to meet the questions which must be met and to follow them through to a finish. The trouble with the organization in the past was that it never got anywhere. Its members would meet in varying numbers here and there, have a good time, pass a few high sounding resolutions and go home in the belief that a great deal had been accomplished to put the exhibitor out of his misery. But nothing ever happened. One of the results of that policy was to cause a great deal of dissatisfaction among the up-state members, who justly believed that the organization was of no special benefit to them.

Looking into the faces of the men at the Hotel Astor meeting it seemed that a new light was there; that they meant what they said and that they would start something and finish whatever they started. Up to now there has been too much politics in the Motion Picture Exhibitors' League, and its high officers have used their positions too much to further their personal undertakings. Let us hope that the New York organization will work more for the benefit of the trade it represents.

* * *

EVIDENTLY our remarks upon the several co-operative propositions that are now being offered to motion picture exhibitors have set some men in the trade to thinking. From Detroit comes this observation:

Detroit exhibitors have not as yet taken seriously to the several plans for booking pictures from the manufacturers direct. Some of the "wise" boys feel that these direct booking plans will never work out for the reason that if an exchange cannot please 100 customers how can any plan be devised to satisfy 2,500 exhibitors? There are so many perplexing problems in the booking plans as outlined by both sets of men behind them. For instance, would each one of the exhibitors in each locality have to play every picture contracted for? After all isn't the direct plan of booking getting away from the "open booking plan" and getting right back to the program where the exhibitor takes the picture scheduled for release regardless of whether it is suitable to his theater? Detroit exhibitors interviewed on this matter are not averse to the direct booking plan and would like to see it work out successfully, but of course they have the right to express their doubts.

*

It will be observed that the Detroit exhibitors not only see the faults of the co-operative plan, but they recognize in it a reversion from the much praised "open booking" plan to the old program plan against which organized exhibitors have resolved so persistently. Here again we have an example of the fatuity of Mr. Ochs, long the boasted champion of the exhibitor and loud supporter of "open booking," but now engaged in again exploiting the exhibitor to his own profit. He is the titular head of one of these co-operative plans, a position hardly in keeping with the restrictions of the National League, which bars from membership all engaged in the making and marketing of pictures. There is a plenty in these co-operative projects to keep exhibitors thinking for some time.

*

Another angle of the same scheme is revealed in a letter written by an exhibitor in a small town in Iowa to the manager of the exchange where he gets his pictures, explaining the proposition as it was put up to him. He wrote:

There was a man here last night from Minneapolis representing a company who he said would open an office in Des Moines and handle all kinds of subjects, Bluebirds included, and by so doing be able to furnish exhibitors with any kind of service now used

at one-half of prices paid now for the reason that this arrangement would eliminate the overhead expenses of so many separate exchanges—all paper at one-half of present cost, no reel tax or deposits, etc. In short, a revolution in the business. He had a scheme for membership in the concern and he seemed to have caught several exhibitors near here, as he had their checks, etc. He claimed that all the producing companies were in it and had a large list of them. I did not see fit to invest, and I would like to know if there is anything of this kind in progress. Kindly advise.

There you have a sample of the selling talk commonly used to put such a scheme over. Loud pedal on the cost of service; anything and everything at half-price, no deposits, no reel tax, and it listens so well that the exhibitor, anxious to get Bluebirds, Paramounts and Metros at a cut rate, signs on the dotted line and hands over his check. All the trials and tribulations incident to doing business with regular producers end when the new system begins to work and life will be just one merry round of pleasure. Oh, Boy!

* * *

STANLEY MASTBAUM is dead, and with his death passes one of the strong men of the motion picture industry. For several years he has been the dominating figure in the Philadelphia field—practically the dictator. We will not say that his mastery of the exhibition business in that field has at all times been the wisest or that it has conserved the common interest of exhibitors, but it has been successful in so far as it affected the interest of himself and his associates. And that is something in these days of war taxes, advance deposits and shutout contracts. However, few of us are altruistic; the doctrine of the survival of the fittest still prevails and, in a business sense, Stanley Mastbaum prevailed, despite all efforts to dislodge him, in his own bailiwick. Among his friends Stanley Mastbaum was a charming entertainer, and his business confreres have many lively recollections of good times at which he was the presiding genius. His death was as untimely as it was sudden. Still a young man he had far to go as careers are measured these days and we join the motion picture host in laying our regrets upon his bier.

* * *

THE Liberty Loan Night proposition, brought forward by the MOVING PICTURE WORLD, is beginning to take definite form. Attention of Secretary McAadoo has been called to the movement and all the several bureaus and committees working on the third Liberty Loan throughout the country have been instructed to get in touch with the exhibitors and work in conjunction with them. At the recent meeting of the New York State Exhibitors' League a resolution pledging the members to the plan was adopted and others have given it their indorsement. But one thing remains to be done: that is to make the movement a success. Will you do your part?

* * *

A STIRRING note on the question of an open Sunday for motion picture theaters has been sounded by the Rev. William H. Taylor of Nashville, Tenn., who addressed a large audience at the Knickerbocker theater of that city on the subject "A Reasonable Sunday." The speaker declared that one of the darkest of superstitions of all those embedded in the ecclesiastical tenets and the laws of the land is the idea of making Sunday the coffin of all the other days of the week. It is the attitude of churchmen that has made Sunday the terror of the young, a season of boredom to many otherwise re-

ligious people and driven thousands from the church and belief in the humanitarian influences of the church. When the Evangelical denominations come to realize that their mission in this free country is not to impose the autocratic rule of a state religion—something which does not exist here—upon the people they will find the people turning to them instead of against them. Now their insistence upon a Puritan Sunday is rapidly bringing them into general disfavor.

Great Stories Untold

By LOUIS REEVES HARRISON.

THE most remarkable experience occurring to a critic who knows anything about writing stories for the screen is to find a production of masterful treatment which falls absolutely flat on the audience. The critic's natural inclination is to draw attention to all the fine points of some such costly and carefully-made product, but it is made for the audience, not for the reviewer, and that final verdict in front is the one on which success or failure of the producing concern hangs.

There may be an interesting plot, fine direction, highly intelligent interpretation by an actor of ability and elaborate settings, involving a vast outlay and good taste, but what is the use if the people watching it sit cold and unresponsive to the last deadly silence at the conclusion? On the other hand, a feature costing one-fifth, even one-tenth, as much, exaggerated in action to the point of melodrama, interpreted by low-salaried types under commonplace direction, but vitalized by that inimitable quality which has sent novels and plays on the high road of success will win from the outset and hold long after the costly fabric of fiction has been forgotten.

Nothing could be more fatal than to disregard audience opinion, yet instances are rare when a screen story is withdrawn because of undoubted evidences of disapproval among those for whose satisfaction it is made, on account of the heavy loss of time, money and effort involved. The product which fails is sent on its long journey to score thousands of other failures, while the producers of it try again, ever hopeful of making a hit. It would not be unwise to enlist trained and discriminating critics to point out the salient weakness in advance.

It requires a dramatic instinct almost superhuman, for instance, to convince people of such a manifest impossibility as the dominance of individual desire on earth over the purposes of the Creator of the Universe. The common acceptance of God is that of a Supreme Being, capable of regulating human destiny irrespective of personal wishes, hence that much-used theme, the "answered prayer," requires a gift on the part of the dramatist of making miracles seem entirely natural and plausible. A more cordial recognition of merit in a generally good product might be given with that idea omitted altogether.

The advantages of a standpoint where the trouble of making too many explanations is obvious. This leads straight to the first thing to be done in judging a story written for screen publication "What has the author intended to do?" In order to determine whether or not the story will prove in every respect a "marketable commodity" it must be taken for granted that it will interest the audience the more that it is something people have had enough of already. Thus it would seem that definite purpose and originality come first in attempting a selection.

Now any author who has written and sold a hun-

dred stories for the screen will tell you truly that it is easier to sell a script containing an imitation of what has been done than what is entirely bright, new and entertaining. This is because an idea prevails that certain situations cause people to laugh, others to shed tears, others to feel a sense of fear. Hence the regular opening of a storm scene, with vivid flashes of lightning, whether the storm is essential or not, or mother's death to rouse pity, when mother's life might be far more affecting, and the regulation comedy expedients, such as the heiress changing places with her maid.

In most stories depending upon stock situations and incidents there is lacking one big and vital necessity, "a group of real people of strong and interesting personality," "idealized in some cases to suit the author's definite purpose, yet not so much so as to mar the illusion of reality." So the story telling art is defined by a great novelist. He may color them as he pleases after drawing them from life, but he must convince us in the end that what has happened to them could happen to any and all of us under similar circumstances. As for the vitality of incident and situation, one must consider that the receptive audience mind should be addressed with "what is in the air."

"What is in the air" by no means confines us to the leading events of the day. The day may never come when we enjoy meeting splendid men and sweet women on the screen and feeling better for it. Great characters in any form of story leave a bright trail of influence behind them, so also do those obscure ones who deeply engage our sympathies, and we must not forget those whose sunny hopefulness and incarnate the joy of living. But all these are yet to come in screen presentation.

The fact that five reels are presented every day, in every theater, with no other definite aim than the embracing of a hero and a heroine at the finish shows a sad lack of resource. We are called upon to admire this state of things, whether or not we find it admirable, by the easily pleased occasional patron of the picture show, but most of us are guilty of going often, and all of our opinions are not heirlooms. With the embrace steadily in view from the outset, as it usually is, we endure the performance with much the same philosophy we enjoy while sitting in the waiting room of a dentist.

There are few things quite so depressing as going to a supposed place of entertainment and being compelled to sit in a darkened room through an hour of picture inanity. The inferior picture hits the whole business a knockout blow. There is not the slightest doubt that producers high and low are trying to accomplish the best they know how, but it is little short of a personal tragedy to have to endure some of those accomplishments. We see a number of characters and episodes apparently planned to develop something or other and watch with patience, hopefully, until we find there is nothing of consequence to be developed.

It used to be the regulation thing to show the sufferings of political prisoners sent to endless suffering in the slow-clad wilds of Siberia. Why? Because it had been endlessly done. None of that is going on just now. But, if great stories are to be told, why not picture the tri-comedy of the present situation, the ineffectual struggle of ill-formed young democracy against the older and more autocratic organizations of military government? Why not? Because few real stories of the day we are living in are being told. There is abundant opportunity for drama in that

struggle, and the eyes of millions of people are focussed upon that spot.

What is going on under our eyes, the actual dramas of existence—where are they? Those old Siberian plays were almost countless, because one was an imitation of the other. Moving pictures will jump forward to a hundred per cent. better business in all the different branches when we trim off dead branches and weed out the stale and the useless. It lies entirely within ourselves to work together for a new and vital growth, which shall double our popularity and our usefulness.

Simplicity and Sincerity

By ROBERT C. McELRAVY.

ABOUT every so often a rash critic starts in to get himself disliked by demanding simpler methods in screen presentation. But now, when prices are booming and the war tax is consuming excess profits, such comment is not so unpopular. Moreover, producers are driven to curtailing expenses whether they would prefer to do so or not.

One visible effect of the war up to the present time is that it is gradually shaking us down to a consideration of real values, in contrast with the "bunk" that was so prevalent a short time back. Now there is probably nothing essentially wrong with a little harmless "bunk"; it has its time and place along with other things in life. Years ago P. T. Barnum paved the way for a great deal of it with his famous remark that "the American public likes to be humbugged." A certain amount of it is all right, but we should at least try to vary it and keep it interesting.

There has been a great deal of bluff and bluster connected with the making of moving pictures in the past. It would have been remarkable if the pictures had escaped it, considering that it permeated the legitimate stage, literature, business and almost every activity of American life. Moving pictures as a matter of fact were born on a high wave of bunk; they were originally accepted by the public as a light, frothy form of amusement, not at all to be taken seriously. That is the reason many intelligent people still take that view of them.

But there has been at all times in the history of moving pictures an undercurrent of genuine strength, and in these days the froth is subsiding and the undercurrent is coming to the fore. Those individuals who have formed the habit of refusing to look seriously at this new art now find themselves slightly chagrined at what seems to be a sudden change in the situation. There is now visible a certain genuineness and vitality in the films they had not hitherto suspected. Their importance in the amusement world is in no wise second to that of the stage itself, and during the present season it might be well claimed that the film average has been somewhat the higher of the two.

As a matter of fact, there has been no abrupt change in the situation, so far as the making of films is concerned. The change that is now so apparent has been worked out in a gradual, painstaking manner. The producers who have for years been studying their art have now got it under better control than previously. They are able to go about the construction of pictures in a simpler, more effective manner. There is less waste and less of "raw haste, half-sister to delay."

The continuity writers must be given credit for much of this noticeable improvement. These quiet workers are really in a way the persons upon whom the whole fabric of screen production rests. They are

the ones who must quietly plan out the allotted time for action, the introduction and delineation of characters, and the whole movement of the story itself. The director is a busy man—too busy to scheme out continuities while he works, as in the old days.

The possibilities of the screen are also becoming better understood than previously. This has not decreased the amount of work put in on given productions, but it has given continuity writers and directors an assurance in devising scenes and situations. They have their objectives better in hand when the charge begins, and that is no doubt as valuable in the making of pictures as in trench warfare.

The tremendous urge for more action, which used to possess our producers, is not quite so apparent now. They pause now and again to create real characters, and this means much. There will no doubt come a day and that very soon, when the screen will have its Uriah Heeps, its Colonel Newcomes, its Micawbers, its Becky Sharps and other famous characters, as well as the gamblers, vampires, cabaret girls and other ready-made and instantly recognizable parts which until recently have predominated. The comic artists, who now appear in proper person and depend upon their own individualities for effect, may at some future day be joined by imaginable comic characters who will become as well known and beloved by the public at large as were the characters of Dickens and other great writers. There is no reason why scenario writers should hesitate to create special characters any more than would a novel writer.

Character creation is a step toward simplicity and sincerity of presentation. Here you have an added interest without the cost of elaborate, spectacular settings; it is a genuine value and not one that is merely bought and paid for, because it is inherent in the story itself.

The screen today is rapidly getting into the position of Kipling's "ship that found herself." It has done more or less floundering about, but it has been valuable floundering, even though expensive, and the cheerful part of it is that it will never have to be done over again.

Is Life "Deceased"?

BY ROBERT C. McELRAVY.

MR. METCALF, the dramatic critic on "Life," gets a very pessimistic slant on screen entertainment. He says he goes to see the films every little while "inspired by the claims of those impressed by the commercial bigness of the movie industry into the belief that it must have something to do with art." He adds that "In the field of realism and utility, such as recent war pictures and the like, no one can deny the value of the films. But when we enter the field of the imagination there is the same old disappointment. The only improvement is in minor and mostly mechanical details." He continues in this vein, saying, "The nimble nickle is still the objective. The big-eyed, baby-girl heroine, the vamping adventuress and the slap-stick comedian are the great magnets for the coin of the multitude." He winds up his article with this: "Until the movie patrons tire of the sort of thing now supplied to them—and that may possibly happen—those of us who would like to see the screen drama developed with all its artistic possibilities must continue to grieve over lost opportunity."

Dear! Dear! Things are indeed in a very sad way. We think our neighbor over on "Life" must be having

a little bilious attack. Certainly there is an archaic ring to his graceful periods. It makes one wonder just what he means by going to the "movies" every little while. Perhaps he hasn't gone often enough of late years.

Has Mr. Metcalf seen Mary Pickford in "Stella Maris?" Does he know that this baby-girl heroine of yesterday has become an artist of today in her own right? Has he seen Clara Williams in "Carmen of the Klondike?" Has he seen the recent productions of "Les Miserables," "Thais," "Lest We Forget," "A Man Without a Country," the Russian Art Films, the O. Henry stories, "The Eagle's Eye," "The Studio Girl," the "Lincoln Cycle"? If Mr. Metcalf will look up some of these subjects, we think he is too good a critic to overlook their merits. He should at least be more specific.

Come, come, "Life"! Be a good sport for once! Cease this patter about art and put in a live film department. If your readers think you are neglecting the "movies," as you intimate, you may depend upon it there is some truth in their attitude. You can't expect folks to stay home every night of the week to read "Judge" and "Vanity Fair"!

Censorship Advocates Have Their Say

Argue Against Maryland's Repeal Bill Before House Committee—Measure May Come Up Any Time.

ON Wednesday morning, March 6, a hearing was held at Annapolis, Md., before the House Judiciary Committee on the censorship repeal bill, recently introduced in the House by Representative Delaplaine of the Frederick delegation. Fifteen minutes were granted the representatives of the Maryland Exhibitors' League and the film industry generally, who were present to finish the arguments which had not been concluded at the hearing on Thursday, February 14. This meeting was to have been a joint hearing, including the Senate Judicial Proceedings Committee, but most of the senators were engaged in other work, so this was impossible. The hearing before that body will be given on Wednesday, March 13.

Those who were lined up for the repeal of the Censor Law included Eugene B. McCurdy, second vice-president of the Maryland Exhibitors' League; Harry E. Reddish, E. C. Sandell, W. A. Stumpf, Frank Durkee, Philip Miller of Annapolis, Charles E. Whitehurst, president of the New and Garden theater companies; Sam Spedon, of the Moving Picture World; W. Stephen Bush and Jack S. Connolly. The opposition included Mrs. Marguerite E. Harrison and Charles E. Harper, of the censor board; William Purnell Hall, Father Wheeler, rector of St. Patrick's Church, who represented the Holy Name Society; Dr. William P. Burdick, of the Public Athletic League, and Miss Armstrong, of the Henry Watson Children's Aid Society.

Mrs. Harrison, in replying to a speaker's assertion about the solving of the child problem by censorship, said: "If censorship has not entirely solved this child problem it has solved the problem of the adolescent boy and girl by giving them what they should see, or, rather, by keeping them from seeing what they should not see. The Maryland Censor Board feels its responsibility not only to the public, but to the motion picture industry as well, and the many eliminations and few rejections made by it prove that its work has been constructive rather than destructive."

All the others in the committee present to oppose the repeal of censorship had something to say on the question. When they were finished there was not time for any of the others to speak. It is now understood the bill has been put in the regular order of business and will be brought up any time.

JULIAN ENTERTAINS NEW YORK FRIENDS.

Rupert Julian, recently arrived in New York from the West Coast, gave a late, private showing of his new offering, "The Kaiser," at the Broadway theater Friday night. The picture followed the regular performance at the theater, and the premiere was attended by members of the trade, press and other invited guests. Light refreshments were served after the showing.

Liberty Loan Night Is Now a Fact

National Association of the Motion Picture Industry's Committee Indorses Plan of Moving Picture World—Plans Are Completed for Distributing 100,000 Specially Designed One-Sheet Posters for Lobby Display.

PLANS for the Third Liberty loan drive are practically completed. The committee appointed by the National Association of the Motion Picture Industry, of which Adolph Zukor was named as chairman, has been working with the committees in Washington which have the plans for the drive in charge and have formed large plans and have secured large quantities of advertising matter for the use of picture theaters. The preparations are given in further detail in a report from that committee prepared for the Moving Picture World and which reads as follows:

"The Moving Picture World's suggestion for a Liberty Loan Night in the motion picture theaters of the United States, which was heartily indorsed by the Committee of the National Association appointed to co-operate with the Treasury Department, promises beneficial results, not only for the government and the cause of liberty, but for the exhibitors themselves.

"Recent issues of the Moving Picture World shown to those in charge of the publicity and exploitation of the Liberty Loan in Washington brought forth the comment that exhibitors in arranging for Liberty Loan Night would find the chairmen of local Liberty Loan Committees not only enthusiastic to co-operate but in a position to carry the plan to its complete success.

"It was at first suggested that one night during the period of the loan drive, which commences April 6, should be nationally recognized as the day to be set aside for a special drive in motion picture theaters. Subsequently the Washington comment was to the effect that exhibitors should set their day in co-operation with the local committees, the names of the chairmen of which could be obtained by any exhibitor from the bank with which he does business or from the newspapers. In the larger cities it would be feasible, it is said, for a group of theaters in suburbs or in sections of the cities to select the same night, and in the smaller communities supporting two, three or four theaters to make Liberty Loan Night the same for all the houses.

"With the announcement of April 6 as the date when the Liberty Loan drive starts, the Publicity Bureau of the Treasury Department authorized the details of the publicity and advertising to be worked out in association with the motion picture theaters of the country and the exchanges.

"These plans were worked out by Adolph Zukor, chairman of the industry's committee to co-operate with the Treasury Department, the other members of which are Jules E. Brulattour, George K. Spoor, Marcus Loew and Walter W. Irwin.

"The plans embrace the distribution and exhibition of one hundred thousand posters, specially designed in one-sheet size for theater lobby display. There are five different types of posters, and to each exhibitor of the country will be sent several days before the loan drive commences a package containing the five posters. Secretary McAdoo requests that one or more of these posters be given permanent display throughout the period of the loan campaign. Being one-sheet size they fit admirably into the advertising machinery of the exhibitor and unquestionably many exhibitors will post the one sheets in permanent frames for the period.

"In addition to the poster display, which in the opinion of the Treasury Department is one of the important forms of publicity activity of the drive, in view of the fact that millions of people a day pass in and out of motion picture theaters, a motion picture animated trailer has been prepared by the Treasury Department and will be distributed to every theater in the country. The trailer will flash the new Liberty Loan flag, a picture of Secretary McAdoo speaking, a title of his message to the public, and will conclude with a close-up of the Liberty Loan button, so successfully employed as a means of identification of loan bondholders in the previous campaigns.

"Exhibitors, who will receive the trailers through the mails on or about April 1, are cautioned to give it their per-

sonal attention that it is not returned to the exchanges attached to features or news pictures inadvertently. It is the desire of the Treasury Department that the loan trailer should be shown every day at every performance and in order to guarantee this a special watchfulness on the part of the exhibitor is necessary that the trailer does not get out of his hands. The film exchanges also are urged, in the event that the trailer is returned from the theater, to see to it that it is sent back with the next order of film shipment.

"None of those whose daily work brings them into touch with the motion picture industry has an adequate idea of the potentialities of the screen when properly used for patriotic or national purposes. It is impossible to overestimate the usefulness of the motion picture in this direction, and Secretary McAdoo has been among the foremost in whose hands is placed the success of the administration's program to recognize this fact."

Picture Theatres' Aid Not Underestimated.

It will be gathered from the foregoing that Secretary McAdoo and his assistants have not underestimated the great value of the publicity which motion picture theaters can give to this drive or the influence that will be exerted through the screen. As a further indication that such is the case comes a letter from the publicity department of the Liberty Loan Committee which reads as follows:

New York, March 7, 1918.

Editor Moving Picture World, New York, N. Y.

Dear Sir—A copy of the March 16 issue of the Moving Picture World has just reached my desk and I certainly must say you have done more than your share in helping us in our effort to place the Third Liberty Loan before the public. This is splendid work indeed and this committee deeply appreciates your co-operation.

Very truly yours,

JOHN PRICE JONES,

Assistant Director of Publicity in Charge of Press Bureau.

How to Co-operate With Local Loan Committees.

Referring to the report of the work of the Motion Picture Committee it will be noticed that the Washington Loan committees suggest that the same night be not designated for the entire country, but that different dates be named for different localities. Every community will have its Loan Committee, and theater managers are requested to work in conjunction with that committee. We would suggest that exhibitors everywhere get in touch with these local committees at once and perfect the necessary arrangements.

William A. Brady Approves Plan.

When the Moving Picture World's plan for Liberty Loan Night was explained to William A. Brady, president of the N. A. M. P. I., he made this enthusiastic comment:

It's a great idea. The motion picture today is the world's most effective agency for the dissemination of an idea—for arousing to fever heat enthusiasm for a great and just cause. It has a circulation that can never be attained by any newspaper and it reaches every and all kind of people. By adopting the admirable suggestion of the Moving Picture World for a Liberty Loan Night in every motion picture theater in America in connection with the drive for the Third Liberty Loan, the exhibitor, the distributor, the producer and every cog in the wheel that goes to make up this great business will be lending effective, substantial aid to the Government—just as the motion

picture business has done in the past, and will do in the future for all time.

New York State Convention Goes on Record.

At the convention of the New York State Exhibitors' League the Liberty Loan drive* plan was presented in a series of resolutions offered by William Brandt, of Brooklyn, and adopted unanimously. The resolutions read:

Whereas, The United States Government is at war; and

Whereas, In order successfully to prosecute the war to a speedy and successful termination; and

Whereas, It is the desire of the Motion Picture Exhibitors' League of New York State to help and assist the Government in its endeavor; therefore, be it

Resolved, That the exhibitors of New York State, in convention assembled, indorse the plan to set aside one day during the next Liberty Loan drive for the purpose of assisting the Government; and be it further

Resolved, That the day be known officially as Liberty Bond Day and that patriotic pictures and music be used, that the fronts of all theaters be decorated with flags, signs and banners calling attention to the purpose of the day; and be it further

Resolved, That Liberty Bond salesmen be privileged to solicit subscriptions in the motion picture theaters of the State that day; and be it further

Resolved, That the Four Minute Men be asked to speak on that special matter on that day; and be it further

Resolved, That Secretary McAdoo be asked officially to recognize that day by proclaiming it Liberty Loan Day at all motion picture theaters; and be it further

Resolved, That a copy of this resolution be sent to Secretary McAdoo.

Bronx Exhibitors For It.

New York, March 8, 1918.

Editor Moving Picture World, New York City.

Dear Sir—Your editorial in the Moving Picture World of March 16 is of the most timely and important nature to the exhibitors of this great country, and one that will receive a hearty response from them.

The exhibitors of Bronx County have lent and always will lend their best endeavors to further the interests of our Government in every manner possible, and will in accordance with your valuable suggestion try (if such a thing is possible) to outdo all previous efforts and make this next Liberty Loan drive a great patriotic success in the moving picture theaters of Bronx County.

Great enthusiasm will be created and the exhibitors of

this League will do more than their share in making "Liberty Loan Night" a huge success.

Wishing you and your valued publication all the success in your wonderful work, we remain,

Very truly yours,

CINEMA EXHIBITORS' ASSOCIATION OF BRONX CO.

Henry Cole, Executive Secretary.

Three Baltimore Exhibitors Approve.

You can tell the Moving Picture World that I am in favor of a Liberty Night. I am not looking for any credit. I am mighty glad of the suggestion and the Liberty Loan in behalf of the Government and the boys at the front can count on my theater at any time.

WILLIAM E. STUMPF, Ford Theater.

Good idea. I had intended to give and already have given the Government the privileges of my theater. I shall have a Liberty Loan night and all that goes with it.

MILTON CAPLON, Clover Theater.

The Liberty Night strikes me right. There isn't an exhibitor in Maryland who won't have one. Whether you put my name on the honor roll or not I will certainly have a Night at my theaters.

E. B. McCURDY, Eureka and Lafayette Theaters.

The F. I. L. M. Club of New York Elects

New Officers Chosen for Year—Decide on Three Business and One Social Gathering Each Month.

THE F. I. L. M. Club of New York held its annual election at a recent meeting and the following officers were chosen: I. Chadwick, Metro, president; William E. Raynor, Pathe, vice-president; J. A. Hammell, General Film second vice-president; Miles A. Gibbons, K. E. S. E., treasurer; Samuel Zeiler, Universal, sergeant-at-arms, and C. B. Hoy, secretary.

It was also decided that there would be three business meetings a month and one social session. The first social session is announced as a dinner for the members and their gentlemen friends to be held at Healy's on March 20. It was decided that the F. I. L. M. Club make these social sessions functions of importance and of variation.

The F. I. L. M. Club also announces that Carey Wilson of the First National Exhibitors' Circuit has become a member of the club.

Strong co-operation given by the various members is making the F. I. L. M. Club one of the most important and beneficial organizations in the film industry. The principal object of the club, co-operation between exchange and exhibitor, is at last being realized and is doing as much good for the theater-owner as the distributor.



Examples of One-Sheet Lobby Posters for Liberty Loan Drive.

"My Four Years in Germany" Approved

Opens to Enthusiastic Body of Spectators Filling the Knickerbocker Theater, Sunday Evening, March 10.

THE screen version of Ambassador James W. Gerard's book, "My Four Years in Germany," opened at the Knickerbocker Theater, Sunday evening, March 10, to a body of spectators that filled every seat in the house and showed its appreciation of the picture by frequent outbursts of applause and also by hearty cheers when a particularly strong appeal was made to its patriotism. "My Four Years in Germany" is not a photoplay, but a historical document that sets forth in clear and concise terms the facts that led to the United States' entrance into the Great War.

The Kaiser and his war lords are introduced, Ambassador Gerard being the central figure. The subject is handled in a dignified manner, but Germany's double dealing and inhuman methods in her desire for conquest are shown in their true light.

Charles A. Logue, who made the scenario, displays excellent judgment in his choice of material. There are scenes of blood and horror, but they are never overdone, and America's reply to the Kaiser's remark that the United States wouldn't fight is worked up into a stirring patriotic finish as the troops of the Allies and then the soldiers of Uncle Sam are shown marching eagerly to the defense of justice and humanity.

Ambassador Gerard occupied a box at the opening and, when the last reel had been run off, there were loud calls for a speech. The spectators were on their feet, but resumed their seats when the Ambassador began his remarks. After referring to the screen's ability to bring home the facts concerning Germany's crimes against civilization, Mr. Gerard voiced his hearty approval of the picture and his faith in its success as an important aid in educating the people.

The production, directed by William Nigh, is worthy the subject. A review of the picture will appear in a later issue of The World.

WHO STARTED THIS STORY?

When the "Birth of a Race" was presented at Chicago someone started a story that gave to the public the impression that the late Charles Frohman and his brother, Daniel Frohman, were in some way identified with the production. The fact that neither is in any way connected therewith is pretty well understood by the motion picture trade; but the story has brought forth denials from Daniel Frohman on his own account and from Alf Hayman in behalf of the estate of the late Charles Frohman. The name Frohman gets into the wrangle because the picture was made by the Frohman Amusement Company, so named because of an arrangement with Gustavus Frohman when the company was organized, for the use of his name, which arrangement has since been continued, though Mr. Frohman has no personal connection with it.

JAKE WELLS WINS IN VIRGINIA.

Richmond, Va., March 11.

Virginia Legislature adjourned today without acting on censorship. Virginia exhibitors did great work stalling bill. Also they succeeded in getting through a license bill that will save thousands of dollars for Virginia exhibitors. This is the answer of the exhibitors to those people who have been trying to make Jake Wells sponsor for censorship. All expenses were borne by exhibitors—no outside help.

"The Kaiser" Comes to the Broadway

Rupert Julian As the Mad Dog of Europe Appears to Advantage in Renowned Production.

THE Broadway Theater, New York, was the scene on Saturday night, March 9, of the opening of Rupert Julian's master production, "The Kaiser, the Beast of Berlin," presented by Renowned Pictures Corporation, in seven reels, and described on the program as "an amazing expose of the intimate life of the mad dog of Europe."

A large and enthusiastic audience was present, including many soldiers and sailors, together with Truman H. Newberry, former Assistant Secretary of the Navy. The picture was well received, there being much applause, together with quite a correspondingly large amount of hisses, most of which were directed at "the Kaiser," admirably portrayed by Rupert Julian. Admiral von Tirpitz, portrayed by Mark Fenton, also came in for his share of hisses, as did other representatives of the German Government and its armed forces.

Great applause marked the finale, showing the Allies in possession of the Imperial Palace in Berlin and the Kaiser

a prisoner of the King of Belgium. In this scene were introduced the leaders of the Allies, including Generals Pershing, Haig, Joffre and Diaz, and Ambassador Gerard, portrayed by Joseph Girard, was, of course, prominent in a number of scenes.

The entire theater, marquee, lobby, auditorium and stage, was decorated with the Stars and Stripes, together with the flags of the Allies, and prominently displayed in front of the theater was a pirate flag bearing a skull and cross bones, and a legend to the effect that it is the flag of the beast of Berlin. The girl ushers were picturesquely dressed in Belgian costumes.

During the intermission Burr McIntosh, a prominent member of the American Defense Society, made a stirring patriotic speech. Before the presentation of the picture several selections were given by the Naval Band of the U. S. S. Recruit, "The Star Spangled Banner" opening the performance; and at the conclusion of the showing the audience was addressed by a representative from the land craft at Union Square, who called upon them to do their share in the war.

The Grand of Pittsburgh Opened

Adolph Zukor and Marguerite Clark Attend Initial Performance and Make Speeches.

ADOLPH ZUKOR, president of the Famous Players-Lasky Corporation, and Marguerite Clark, Paramount star, journeyed to Pittsburgh last week to attend the opening of the million dollar motion picture theater there owned by Harry Davis, the Grand. In the party accompanying Mr. Zukor and Miss Clark, were Miss Cora Clark, the star's sister, and John C. Flinn, director of advertising and publicity for Famous Players-Lasky.

A novelty of the occasion was Miss Clark's speech of dedication which was flashed in animated form on the screen while she sat in the audience. Her admirers demanded a personal address, however, and would not be quieted until she so obliged them.

Miss Clark's screen speech proved a distinct novelty and opened the way for unlimited possibilities in this direction in the future. Following the ovation she received on entering one of the boxes with Mr. Zukor, the house was darkened and the attention of the audience was riveted on the screen where was flashed a picture of Miss Clark writing at a desk. There was then shown the text of her message, which read:

"To My Dear Pittsburgh Friends: 'I think I can write a better speech than talk one. I want to congratulate Harry Davis and all the people of Pittsburgh upon the beautiful new Grand Theater where they are going to have so many hours of clean, wholesome entertainment. Some people say that in this time of war and stress we should not enjoy ourselves, but Mr. Davis says, and so does President Wilson, that clean entertainment is good for the nation and helps the people back up the boys who are 'over there' and who are going 'over there.' I wish I could go over. I would tell the Kaiser what I think of him."

"But there is one thing we can all do. We can buy Liberty Bonds and next month I am going to make a tour to sell Liberty Bonds, and if everyone will help me I will come to Pittsburgh—(applause)—I knew you would! So congratulating you again on the wonderful theater and looking forward to our next meeting in the cause of the Liberty loan, I am, very sincerely yours, Marguerite Clark."

Mr. Zukor in a short address spoke as follows: "It is a distinct privilege to have been invited by Mr. Davis to attend the opening of his beautiful theater in Pittsburgh. Not only Mr. Davis but the city of Pittsburgh is to be congratulated upon so wonderful a temple dedicated to the motion picture. In such a theater as this will be shown the finest screen attractions of our time, and the theater should occupy a distinct place in the community life as a recreation and educational center. Mr. Davis, I not only congratulate you, but, in the name of those whose efforts will find expression on your screen, I thank you for the opportunity we will have to co-operate with you to entertain and instruct the people of your wonderful city."

As the chief attraction of the opening, Mr. Davis selected the new Douglas Fairbanks-Artcraft picture "Headin' South."

The theater seats 3,000 persons, and more than 15,000 admissions were registered on the first day. A special program of music had been arranged and was interpreted by the large symphony orchestra which Mr. Davis has secured as a permanent all-day feature for his house. Mayor Babcock of Pittsburgh attended the opening and made a particularly appropriate speech.

The Motion Picture Exhibitor

New York State League Convention

Exhibitors Hold a Two-Day Session at Hotel Astor—Officers Elected and Plan for Big Liberty Loan Day Indorsed.

NEW YORK STATE exhibitors, affiliated with the Motion Picture Exhibitors' League, met in convention at the Hotel Astor, New York, on Tuesday and Wednesday, March 5 and 6. About seventy-five exhibitors were in attendance and took a lively interest in the proceedings. It was in fact the most business-like convention that has been held by exhibitors in New York for some time.

The first session was called to order at 11:40 o'clock Tuesday morning, President L. A. Buettner presiding, when reports of officers for the year were read. These reports showed that the affairs of the organization were at a rather low ebb. President Buettner attributed it to lack of co-operation and lack of funds, a condition which naturally paralyzes the efforts of any administration. The causes were not defined.

President Buettner appointed the following committees: Credential Committee—Thomas Howard, chairman; N. Vinegrad, W. H. Hollender, A. J. Wolf, F. P. Elliott, Sydney S. Cohen.

Law and Legislation Committee—John Manheimer, chairman; Charles O'Reilly, Walter A. Zeisler, Henry Cole, Rudolph Sanders, George Cohen, Charles A. McCarthy, M. J. Gerson, S. Suckno.

Grievance Committee—John J. Wittman, chairman; Charles Steiner, I. Rothman, William Richner.

By-Laws Committee—Henry Cole, chairman; Sidney Ascher, S. I. Berman, Benjamin Appel, M. Mueller.

Committee on Resolutions—S. S. Cohen, I. Hartstall, M. J. Gerson, Charles Haring, M. Grossman.

This business concluded, the Tuesday session was adjourned to meet at eleven o'clock Wednesday morning.

Wednesday's Session.

It was twelve o'clock before the convention got down to business Wednesday morning, but there was an appreciable increase in the number of exhibitors present over the preceding day. Upon calling the meeting to order President Buettner asked for reports of committees.

A number of resolutions were offered by the Committee on Resolutions, principal among which was one indorsing the Moving Picture World's plan in behalf of the Liberty Loan, which was unanimously adopted. It reads as follows:

Whereas, The United States Government is at war; and Whereas, In order successfully to prosecute the war to a speedy and successful termination; and

Whereas, It is the desire of the Motion Picture Exhibitors' League of New York State to help and assist the Government in its endeavor; therefore, be it

Resolved, That the exhibitors of New York State, in convention assembled, indorse the plan to set aside one day during the next Liberty Loan drive for the purpose of assisting the Government; and be it further

Resolved, That the day be known officially as Liberty Bond Day and that patriotic pictures and music be used, that the fronts of all theaters be decorated with flags, signs and banners calling attention to the purpose of the day; and be it further

Resolved, That Liberty Bond salesmen be privileged to solicit subscriptions in the motion picture theaters of the State that day; and be it further

Resolved, That the Four Minute Men be asked to speak on that special matter on that day; and be it further

Resolved, That Secretary McAdoo be asked officially to recognize that day by proclaiming it Liberty Loan Day at all motion picture theaters; and be it further

Resolved, That a copy of this resolution be sent to Secretary McAdoo.

William Randolph Hearst was thanked for the support given the industry by his newspapers; the convention recom-



Convention of the New York State Motion Picture Exhibitors' League at Hotel Astor, March 6, 1918.

mended that its members give their support to those manufacturing companies that do not charge the fifteen-cent film tax; the deposit system was condemned at some length; the salary of the secretary was abolished, and the fixing of the date and place for the next meeting was left to the Executive Committee.

A motion was made and carried providing that the annual dues for the maintenance of the state organization be increased from \$2 to \$3. Another motion by Sydney Ascher provided that the previous special levy of \$10 per member be rescinded and that a special tax of \$5 be levied for 1918, and that the local organizations be responsible for its collection. This was adopted without dissent.

Chairman Cole of the Committee on By-Laws had nothing to report, but said that when the by-laws were framed copies would be sent to each member for approval, and that when returned to the committee final action would be taken.

It was decided that the Executive Committee should be composed of all the state officers, the president and vice-president of each local and the chairmen of all committees of the state organization.

An adjournment was taken for luncheon at 1:30 o'clock, during which a group photograph of the members was taken.

When the meeting again convened it was addressed by Gustavus Rogers, the lawyer who has charge of the Sunday law violation cases now before the Court of Appeals of the State of New York. Mr. Rogers reviewed his past services in behalf of the exhibitors, and assured the convention that he would do all that he possibly could to win these cases. A vote of thanks was accorded him.

Election of officers for the coming year was the next business in order, and resulted as follows:

President, Sydney S. Cohen of New York; first vice-president, Sam Suckno of Albany; second vice-president, Walter A. Zeisler of Schenectady; third vice-president, Rudolph Sanders of Brooklyn; fourth vice-president, L. A. Buettner of Cohoes; secretary, Sam I. Berman of Brooklyn; treasurer, John J. Wittman of New York; sergeant-at-arms, William Hilkemeier of New York.

Delegates to Boston National Convention—For Manhattan, Charles Haring, John Manheimer, Ike Hartstall, M. Edelstein, Thomas Howard; for Bronx, John J. Wittman, Henry Cole, N. Vinegrad; for Tri-City, L. A. Buettner, George Roberts, Fred P. Elliott; for Brooklyn, Rudolph Sanders, M. Grossman, Lederer A. J. Stockhammer, Louis Levine; for Queens, M. J. Gerson. Alternates, Gus Koenigswald, M. Weinstock, B. Lyons, Charles Steiner, William Hilkemeier, for Manhattan; Charles McCarthy and Messrs. Silverman and Powers, for Tri-City; Henry Haring, M. Bigal, William Hollender, M. Shapiro, Mrs. Wrightmeyer, for Brooklyn; M. Suckno, M. Solomon.

The newly elected officers were duly installed, after which the convention adjourned to meet at the call of the president at such time and place as might be designated by the Executive Committee.

Among those present were:

Fred P. Elliott, Albany; Isidore Edelstein, Mount Morris

Theater, New York; Benjamin Appel, Secretary, Tri-City League, Kings Theater, Troy; Allen Brothers & Peyser, Empire Theater, Port Richmond, S. I.; N. Vinegrad, Nicoland Theater, Bronx; Walter A. Zeiser, Schenectady; Morris S. Sherman, Schenectady; Gus Koenigswald, Sunset Theater, Brooklyn; John J. Wittman, Eldorado, Bronx; Adolph J. Stockhammer, Brooklyn; Charles F. Haring, New York and Brooklyn; F. A. Gorman, New York; Samuel Rhonheimer, Brooklyn; S. Suckno, Albany; J. Celler, Brooklyn; Michael Warshower and Abraham Teffelstein, Penn Theater, Brooklyn; Samuel Fisher, Brooklyn; Milton M. Goldsmith, Attorney for National League; A. L. Kurstor, Reyun Theater; A. J. Wolf, New York; Thomas Howard, New York; R. Sanders, Brooklyn; William Rich, Brooklyn; I. Rothman, Park Theater, Brooklyn; M. Solomon, Crescent Theater, Bronx; Sol Coleman, New York; George Roberts, Albany; T. Hartsman, Brooklyn; Henry Haring, Brooklyn and New York; Charles A. McCarthy, Hoosick Falls; M. J. Gerson, Whitestown, L. I.; George Cohen, Poughkeepsie; Charles Steiner, New York; Louis F. Blumenthal, New York; I. N. Hartstall, New York; William H. Hollander, Brooklyn; S. I. Berman, Brooklyn; Sydney S. Cohen, New York; Charles L. O'Reilly, New York; John Manheimer, New York; Lee A. Ochs, New York; M. J. Gerson, College Point, L. I.; William Hilkemeier, New York; L. A. Buettner, Cohoes; Henry Cole, Royal Theater, Bronx; H. L. Rosenthal, New York.

New Hampshire League Meets in Boston

Granite State Branch Accepts Boston Hospitality—Plans to Boost Exposition.

FOR the first time since the organization was formed, the New Hampshire branch of the Motion Picture Exhibitors' League of America held an important meeting, Tuesday, March 5, at the headquarters of the Massachusetts and Rhode Island branches, 127 Pleasant street, Boston. A fairly good-sized delegation of Granite State exhibitors were present at this session. President Charles Bean presided. The reason assigned for the meeting of the New Hampshire in Boston was that it is a centrally located place and that exhibitors from that state were in town on Tuesdays, arranging and rearranging their bookings.

Ernest H. Horstmann, former president of the Massachusetts branch of the league, addressed the meeting on the proposition of "manufacturer to exhibitor direct." He explained the proposition and answered questions.

Another speaker at the session was Samuel Grant, manager of the National Exposition, which will be held in the Hub July 13 to 20. His topic for discussion was the part New Hampshire exhibitors are going to play in the exposition this summer. He suggested that the Granite State men make arrangements to conduct popularity contests in connection with the publicity campaign for the convention. Three months' duration for these contests would be sufficient, he explained.

Adjournment was taken until the first Tuesday in April.



Florida State Exhibitors, During Their Recent Convention Held in Jacksonville, Visited Harold Lockwood and Watched Him Make Several Scenes for His Forthcoming Metro Release, "The Landloper."

Exchangemen Plan for Coming Convention

Discuss Means of Entertaining Delegates of Motion Picture Exhibitors' Corporation of Northwest.

EXCHANGEMEN of Minneapolis got together at the Hotel Radisson on February 26 to discuss ways and means of entertaining exhibitors attending the annual convention of the Motion Picture Exhibitors' Corporation of the Northwest in Minneapolis. The exchangemen assured the exhibitors, when the latter held a meeting the following day, that they would cooperate with the corporation in every way possible to make the convention a big thing and to entertain the visitors. The exhibitors have voted to try out a new plan for convention entertainment.

Heretofore exchanges have had booths on the convention floor and have had really little to do to make exhibitors welcome outside of visiting with them when they called at the various booths. This year it is planned to allow time for the exchangemen to take the visiting theatermen in charge and entertain them their way. This plan has met with the exchangemen's unanimous approval and promises to work out to the satisfaction of all concerned.

No dates or place for the convention have been selected, but it is expected that this year's sessions will last three days and headquarters will be at the West Hotel, as in the past. James G. Gilosky, president of the corporation, is still in California, but he is expected home early next month and will preside. It is expected that Clyde H. Hitchcock, present secretary, and Charles W. Campbell, St. Paul, will be candidates. It is not expected that Mr. Gilosky will run for the presidency. David G. Rodgers, a candidate last year, is now a national officer and no longer an active member of the Northwest body.

EXHIBITORS OF FLINT, MICH., ORGANIZE.

The exhibitors of Flint, Mich., have formed a local association and they will meet every two weeks. Lester Matt of the Strand theater is president and Fred Hartman of the Princess theater is secretary. It is known as the Flint Theatrical Managers' Association.

BAY STATE AND RHODE ISLAND LEAGUE MEET.

The Massachusetts and Rhode Island branches of the National League held their semi-monthly meeting shortly after the New Hampshire meeting was adjourned. Several important matters were taken up. More than a score of Bay State exhibitors attended.

Seelye Goes West to Visit Trade

United Picture Theaters Announce Exchange Heads in Several Centers—Ochs Also on Tour.

MR. SEELYE, vice-president and general manager of the United Picture Theaters of America, Inc., announced March 4, before starting west for a tour of the principal exchange centers of the country, that by the end of the week one hundred high-grade exchange men in the United States would be enlisted under the United banner.

A. S. Abeles, formerly New York exchange manager for Pathe and more recently special representative, is now in charge of the New York United office, with Aaron Korn assisting. Mr. Korn leaves Paramount after two years of successful service.

H. M. Osborn has opened a United exchange in Philadelphia. Stanley Hand, after three years as World Film manager in Boston, will handle the New England territory for United.

M. F. Tobias, who has covered the Albany section for years, now represents United in northern New York.

N. I. Filkins, Pathe manager in Buffalo for four years, has signed to look after the interests of the United co-operative association of exhibitors in western New York.

D. F. O'Donnell has transferred his activities in Washington from Pathe to United. He will have in the Virginia and Maryland territory two of the best salesmen in those states.

C. W. Bunn has opened offices in the Consumers' Building in Chicago to promote the United propaganda in the section which depends upon Chicago for film distribution.

During his tour of organization Mr. Seelye will spend several days in Los Angeles.

Lee A. Ochs, president of the company, addressed meetings of exhibitors of New York State, Eastern Pennsylvania, New Jersey and New England last week, and now is begin-

ning a tour of the west and south that will not bring him back to New York until June 1.

Mr. Ochs goes to meet groups of exhibitors and explain to them the program for exhibitor co-operation in the purchase and presentation of film features that has been devised by the executives of United Pictures. This week he is scheduled to visit Cleveland, Detroit and Chicago, spending four days in the metropolis of the Middle West.

Beginning with a day in Indianapolis, Mr. Ochs will spend two days next week in Cincinnati, St. Louis and Memphis, going on for the week of March 25 to Little Rock, Dallas and New Orleans. He has arranged to give three days each to the exhibitors of Texas and Louisiana before starting north the first week of April by way of Atlanta, Charlotte, N. C., and Washington. The end of that week will find him in Pittsburgh, after which he will head west again and reach Kansas City on Monday, April 8. Oklahoma City and Hutchinson, Kan., follow, and then for the week of April 14 Lincoln, Neb., Omaha, Des Moines and Minneapolis.

Butte, Mont., is the next stop, and Mr. Ochs will spend April 23 and 24 there before traveling down to Boise, Ida., and on to Spokane. The last few days of April and the first week in May will find Mr. Ochs in Seattle and Portland.

From Monday, May 6, to Wednesday Mr. Ochs will meet the exhibitors of San Francisco and vicinity before going to Los Angeles for ten days. Traveling east from Los Angeles, Mr. Ochs will be in Salt Lake City on Monday and Tuesday, May 20 and 21. Two days in Denver will follow and then he will start for New York by way of Chicago.

Baker at Work in Los Angeles

New Metro West Coast Production Chief Will Be Responsible for Pictures Made on Pacific.

GEORGE D. BAKER is in Hollywood, Cal., to take charge of Metro's West Coast studio in the capacity of manager of productions. Mr. Baker will exercise final judgment on the stories chosen for the stars, in addition to supervising all activities in connection with the output of the studio. He will be personally responsible for the quality of the Metro pictures made in the Hollywood studio. With

Mr. Baker went assistant Charles Hunt, who has been associated with him during his entire experience with Metro. Mr. Hunt will be Mr. Baker's "general factotum" at the western plant. Mrs. Hunt left with her husband, and Mr. Baker's sister, who is her brother's housekeeper, will follow in a short time.

Edith Storey, Viola Dana, Bert Lytell and Harold Lockwood are the stars who will be associated with Mr. Baker in California. The three first named will come under his personal supervision, and he will co-operate with Mr. Lockwood and the



George D. Baker.

Metro-Yorke company, of which Fred J. Balshofer is president.

Mr. Baker was long identified as director with Edith Storey when she was a Vitagraph star. He also is the man who made "Revelation," in which Nazimova has come into her own as a motion picture star.

George Baker is thoroughly conversant with all branches of the theatrical industry. He is the man who directed the late John Bunny in the famous Bunny comedies. He was the "Baker" in the theatrical firm of Baker & Castle, which produced "Graustark," "The Goose Girl," and other successes, previous to which he was an actor of note. He has also been cartoonist and newspaper reporter. He is an all-round man with an all-round intelligence, and his promotion to the position of production manager of his firm's West Coast plant is a substantial recognition of the fact that he is a man of both vision and constructive ability.

Campaign On in New York For Sunday Shows

Allied Motion Picture Committee to Back Bill to Legalize Exhibitions on First Day of Week

THE allied interests of the motion picture industry have launched a vigorous campaign to amend the state penal laws of New York to legalize the exhibition of motion pictures on Sunday. A bill is about to be introduced into the state Legislature. An Allied Motion Picture Committee of the State of New York was organized at the offices of the National Association of the Motion Picture Industry on Thursday, March 7. This committee is already pushing a strenuous campaign throughout the state to gain the passage of the measure.

This allied committee numbers: John Manheimer, chairman; Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, secretary; W. A. Zeisler and Charles L. O'Reilly, assistant secretaries; Max Spiegel, secretary Mitchel H. Mark Realty Corporation, owners of the Strand Circuit of theaters in the state, treasurer. Mr. Manheimer is president of the Motion Picture Exhibitors' League of New York State, Local No. 1, and Mr. O'Reilly is first vice-president of the same organization.

The following vice-chairmen were named for the committee: The members of the executive committee of the Exhibitors' League of New York State, the presidents of every producing, distributing and supply and equipment company; the presidents of all trade papers, and such additions as Sydney Cohen, president of the Exhibitors' League of New York State, may name. The executive committee of the Exhibitors' League of New York State numbers its officers as follows: Sydney S. Cohen of New York, president; Samuel Suckno of Albany, first vice-president; Walter A. Zeisler of Schenectady, second vice-president; Rudolph Sanders of Brooklyn, third vice-president; L. A. Buettner of Cohoes, fourth vice-president, treasurer; John Wittman, the Bronx, secretary; Samuel Berman of New York, and the members of the law legislative committee, which numbers, besides several of the officers already named, John Manheimer, chairman; Henry Cole of the Bronx, George Cohen of Poughkeepsie, M. McCarthy of the Tri-City branch, and M. J. Gersen of Queens.

Many of these men were present at the organization meeting of the allied committee. Other prominent exhibitors present were M. S. Silverman of Schenectady, Benjamin Apfel of Albany and Troy, G. J. Sheer of Cohoes, Fred Elliott of Albany.

The committee is lining up every one of the 1,200 exhibitors of the state behind the bill. At the Hotel Ten Eyck, in Albany, probably on Thursday, March 14, an important get-together meeting will be held. At this time the complete organization of the state campaign will be mapped out.

Already an active newspaper campaign has been started. The allied committee is making a systematic effort to put every important newspaper in the state behind the bill to amend the laws regarding Sunday motion picture exhibitions.

The allied committee makes it clear that the bill as proposed presents the opening of Sunday motion picture theaters as a matter of local option. Specifying 2 p. m. as the opening Sunday hour any possible confliction with religious services is eliminated. The bill as now proposed is substantially the same as the bill introduced last year in the state Legislature by Assemblyman Clarence J. Welsh of Albany. This bill had the emphatic approval of the state conference of mayors.

Another important point in the new campaign for the amendment of the penal laws is the fact that the whole industry is behind the move. The allied committee directing the campaign includes every branch of the industry.

The organization of the allied committee and the launching of the campaign follows closely upon action taken at a recent meeting held at the National Association of the Motion Picture Industry's headquarters. At this meeting the Sunday closing committee, consisting of William A. Brady, Adolph Zukor, represented by Arthur S. Friend; Walter W. Irwin and Lee A. Ochs, approved of the introduction of a measure into the state Legislature to legalize the open Sunday screen theater.

The presentation of the proposed bill will have an entirely new war-time argument for its passage this year. There are 1,200 motion picture theaters in the state, and half of these are closed on Sunday. This closing means the positive loss in war taxes to the Government of \$500,000 in a year. Aside from the item of war tax loss the closing of theaters on Sunday means that a direct channel of communication between the Government and the people is cut off. The importance of the screen theater in handling the Liberty Loan drives, the war saving stamp campaigns, and in aiding Food Administrator Hoover has been proved. The closing of theaters on Sunday means a direct blow to Government propaganda.

Every angle points to the amendment of the state penal laws, and the allied committee is starting its campaign with unbounded enthusiasm.

The bill as approved by the allied committee follows: "Section 1. The penal law is hereby amended by adding at the end of article 192 a new section, to be Section 2154, to read as follows:

"2154. Motion Picture Exhibitions on the First Day of the Week. Notwithstanding the provisions of this article or any other general or local act it shall not be unlawful to exhibit motion pictures on the first day of the week after 2 o'clock in the afternoon in a city or village, if an ordinance shall not have been adopted by the common council or other legislative governing body of the city or village prohibiting such exhibitions on such day and after such hour; and the adoption of such an ordinance is hereby authorized.

"This act shall take effect immediately."

Lima Theaters Face Sunday Closing

Irate Grocer Is Arrested for Sabbath Trade—Goes on War-path to Close Everything.

THEATER managers in Lima, Ohio, have reason to be alarmed by an attempt to close all business houses on Sunday as well as theaters. The affair had a trivial start, but it looks as though the plan to close all forms of business on Sunday will be carried out. A local grocer not a member of the Grocers' Association, remained open on Sunday and was arrested.

At the trial the grocer accused the Grocers' Association of causing his arrest and promised, according to report: "If I cannot stay open on Sunday, then everything else in Lima will close on that day."

The grocer in question with a party of friends visited every establishment open Sunday, March 3, and included in their trip the local picture houses. At each place the party made purchases and on the following Saturday the business men as well as theater managers will be informed that the penalty of the law will be inflicted on those who attempt to open on the Sabbath. Smith threatened to procure warrants from the justice court. If this action takes place, it will mean the enforcement of ancient so called "Blue" laws and will even prohibit the sale of newspapers or the operation of street cars on the seventh day.

Moss to Build New Theater on Heights

Building Department and Property Owners Grant Permission After Long Litigation.

AT A meeting of the Board of Appeals, of the New York Building Department, held March 7, permission was granted to B. S. Moss, head of the Moss Theatrical Enterprises, which operates a chain of theaters, to erect a playhouse at Broadway and 181st street.

The erection of a playhouse in that locality has been in litigation for about two years. In August, 1916, the so-called building zone regulation was passed which prohibited the erection of theaters in residential locations unless special permission was obtained from the board. On two occasions the Moss interests urged they be granted permission, but without success.

Finally plans were submitted which satisfied the property owners of the neighborhood and met with the approval of the board. Work will begin immediately. The theater will seat 3,000 and will be highly ornate in character.

"Maryland, My Maryland, Where Art Thou?"

Lack of Any Showing of Personal Interest Among the Exhibitors at Senate Committee Hearing Surprises World Man.

By Sam Spedon.

ON Wednesday, March 6, we attended the hearing of the Maryland exhibitors before the Senate Committee at Annapolis, advocating the bill for the repeal of State censorship. The hearing was set for 10 A. M., and we expected to see an overwhelming attendance of exhibitors, but there was not an exhibitor present at that time. "Jack Connelly," the representative of the industry, who acted as spokesman, stated to the chairman of the committee that there were only two speakers (referring to the two trade paper representatives) to go on with the exhibitors' plea. It was thereupon agreed to postpone the hearing until Wednesday, March 13. Your humble servant with the other trade paper representative and Mr. Connelly adjourned to the hearing before the House committee, to listen to the opponents of the repeal bill in answer to the exhibitors' arguments made before the committee on the week previous. In courtesy to the exhibitors the chairman accorded them fifteen minutes to present any further arguments which they might have to present. Seven speakers spoke in opposition to the bill, and by the time they were through the speaker favoring the bill was almost forgotten.

During the hearing, about noon, five or six exhibitors put in an appearance. Guy Wonders' name was mentioned as a supporter of the bill, and surprise was expressed at his absence in Annapolis at a time when so much importance was attached to the repeal of legalized censorship for the good of the industry.

In conversation with one of the exhibitors at the hearing, he said: "I am not opposed to censorship an account of the extra expense it incurs, but I am opposed to it on principle. I consider it discriminating and unconstitutional. I can't understand why every exhibitor doesn't oppose it on principle and not on a question of profit and loss."

We did hear that one or two exhibitors at a previous hearing had overreached themselves by expressing themselves too freely, without regard to finesse and diplomacy. They reflected upon the qualification of the members of the board of censors, whose sincerity is unquestioned, instead of calling attention to the intrinsic merits of legalized censorship as a matter of justice and injustice to the industry and the public.

No comment is necessary to call attention to the lack of cooperation in repealing State censorship in Maryland. If it is repealed we must conclude that it will be repealed on the judgment of the legislators and not by the united efforts of the industry in general, nor the exhibitors in particular.

While many of the exhibitors contributed to defraying the necessary expense of presenting their case, they did not display their interest with their presence at these hearings, which is so essential in giving weight to their interest and the importance of the measure under discussion.

Unless the exhibitors and distributors of Maryland make a better showing at the hearing before the Senate committee on March 13, they will have no one but themselves to blame if the repeal is defeated.

First National Chiefs in Town

Blank of Des Moines, Gordon of Boston and Lieber of Indianapolis Bring Reports of Reviving Business.

DURING the past week A. H. Blank of Des Moines and N. H. Gordon of Boston, two of the prominent franchise holders in the First National Exhibitors' Circuit, spent several days in New York looking over the film market and giving special attention to "Tarzan of the Apes" to prepare for special exploitation of the big Broadway attraction in their own territories. Robert Lieber of Indianapolis was also represented by his brother, Herman Lieber, and S. Barret McCormick, managing director of the Circle theater, the famous Lieber house of that city.

Mr. Blank reports the resumption of big business throughout the Middle West after a winter that has already passed into history as the most temperamental on record. During the seven years that he has been in the exhibiting field the Des Moines exhibitor has built up an enviable reputation as a developer of prosperous territory.

In Iowa alone Mr. Blank owns and operates five theaters—the Garden in Des Moines, the Strand in Marshalltown and the Family, Garden and Casino of Davenport. He is also building a new \$600,000 house in Des Moines, seating upward of 3,000, to be known as the Rialto. This theater will be opened about May 15, is said to be the very last word in

temples of the motion picture art, and no expense is being spared to make it the finest in the Middle West. The Strand of Omaha is another valuable property that has known great prosperity under Mr. Blank's administration.

For several seasons Mr. Blank has controlled the distribution rights to Triangle pictures in Missouri, Kansas, Iowa and Nebraska. For a time he also distributed the Selznick product in the same territory.

Encouraging news is also brought from Boston by Mr. Gordon, who says the film fans are beginning to react normally again after the recent spell of depression. Mr. Gordon has done clean-up business with both "Alimony" and "Daughter of Destiny" within the past few weeks. He expects to start the big spring drive with "Tarzan," for which a special publicity campaign is now under way, embracing billboard and newspaper advertising. It is Mr. Gordon's intention to give "Tarzan" a run in one of the large legitimate theaters of the Hub before releasing it generally throughout New England.

Messrs. Lieber and McCormick look forward to prosperous times in Indianapolis.

Max Linder Coming Back to Us

Famous French Comedian, Restored in Health, Expected in the United States in a Few Weeks.

MAX LINDER, the famous French comedian, who was compelled to terminate his Essanay contract on account of a sudden and serious physical breakdown after only three of his scheduled twelve productions were made, has so successfully recovered his health that he will return to the United States in April or May, and, surrounded

by a capable comedy company, will make a new series of pictures, which will in all probability be written especially for him by Tom Bret, well-known scenario and title writer.

At the time M. Linder was signed by George K. Spoor of Essanay to make a series of twelve comedies for that company much publicity was given his coming here. His first three productions were well received, especially his first comedy, "Max Comes Across." This picture was made in Chicago, but the strenuous work of the studio and varying climate did not suit him as he was at the time still convalescent from serious injuries received during the



Max Linder.

first year of the war, when he was serving with the French army, so it was decided to make the future Linder productions in California.

Even under the ideal working and climatic conditions of California he suffered slight relapses of trouble with his old wounds, causing a complication of lung and stomach ailments, necessitating a retreat to the high altitudes of the Arizona mountains. Shortly after this it was decided to abandon the present series of pictures, Mr. Linder and his corps of assistants returning to France. After attending to the immediate affairs of the Cinemax, his French motion picture studio in Paris, Linder went into the mountains of Switzerland, where he is now.

Satisfied that he has now so fully recovered his health and strength as to permit him to resume studio work, Mr. Linder has retained the services of Thaddee E. Letendre, Times Building, New York, as his American representative, and has signified his intention of returning here in a month or two.

With "The Wizard" in Retreat.

Joseph Smiley, who is frequently seen in Goldwyn productions, is often cast for the role of an inventor, a part he has played in many film plays during his long career. Lately he has been mistaken more than once for the great Edison, himself, much to the amusement of the genial actor.

Stanley Mastbaum Dies Suddenly

Noted Philadelphia Film Man Was Organizer of Stanley Booking Company and Interested in Many Theaters.

STANLEY V. MASTBAUM, well-known motion picture house proprietor, died suddenly at the home of his mother, Mrs. Fannie E. Mastbaum, 1822 North Broad street, Philadelphia, at two o'clock March 7. He was ill but a few days.

Mr. Mastbaum, had he lived until April 1, would have been thirty-eight years old. Comparatively a young man, he made himself a dominating figure in the motion picture world by a sheer force of personality, his business acumen and his remarkable knowledge of just what the public desired in the way of good, clean entertainment.

From early childhood Mr. Mastbaum had a keen commercial instinct. He was educated in the public schools in Philadelphia, where his father was a member of the Young, Smyth Field Company, wholesale drygoods and notions. After finishing his schooling he entered the employ of Gimbel Brothers as a buyer of Oriental rugs, tapestries, etc., of which he was considered one of the best judges in America.

While connected with the Gimbel stores he traveled all over the world seeking the old and unique. He also was a connoisseur of etchings and other varieties of art.

Subsequently he went into the real estate business and his success was phenomenal. When he felt the need of a partner the firm of Mastbaum & Fleisher was formed; then Mastbaum Brothers & Fleisher, Inc.

About seven years ago Mr. Mastbaum made a study of the motion picture business and became interested in the Regent and Bijou Dream theaters of Philadelphia. He made a dili-



The Late Stanley Mastbaum at His Desk.

gent study of what the public wanted and provided it, and in this way established a clientele that endures to this day. Later he took charge of the Stanley theater, also of Philadelphia, which is regarded as one of the most successful photoplay theaters in this country.

He was managing director of the Stanley Company, the Stanley Booking Corporation and the Stanley theater, all of which bear his name, and he also had the personal direction of theaters in New York.

Mr. Mastbaum was a wonderful student of character, of splendid personality and enthusiasm. His employees declare him to have been a live wire of knowledge, ambition and excellent judgment. He had every department of his many enterprises at his finger tips all the time.

Mr. Mastbaum still found time in indulging in his favorite diversions, which were entertaining his personal friends lavishly, playing a game of golf or writing books on whist—a game in which he was an expert—and doing a good turn for a needy one.

Mr. Mastbaum was a member of the Masonic fraternity and many clubs and business societies. He was widely known for his benefactions, although with characteristic modesty he refrained from keeping account of his many charities. He was popular in social and financial and other circles in Philadelphia and New York.

The funeral of Mr. Mastbaum was held in Philadelphia on Sunday, March 10, and was attended by a host of the business associates and other friends of the late film man.

Hodkinson Names Roth as a Co-Partner

Californian Theater of San Francisco to Show Films Distributed by New Yorker.

W. W. HODKINSON announces, through his home office, 527 Fifth avenue, that the first solid and well laid foundation stones of the new structure which he promised the exhibitors he was to build are now appearing.

The announcement consists only of the statement that Eugene Roth, of the Market Street Theater Company, San Francisco, has become one of the co-partners in the great Hodkinson plan, which is designed to circle the United States in a distributing system, controlled by the exhibitor instead of the producer.

Mr. Roth's allegiance to the Hodkinson plan just follows that of Greves & Ellison of Denver, well-known film men of that section, whose Rialto and Princess theaters are the pride of Curtis street. Messrs. Greves' and Ellison's activities will be mainly centered in the territory covered by Colorado, Utah, Wyoming and New Mexico. By virtue of this arrangement Hodkinson service of selected product will be shown in the best houses in Denver and the surrounding territory.

The Salt Lake section of the West has also been "tied in," but Mr. Hodkinson is not yet ready to disclose his completed arrangements. The same condition prevails in the Indiana section of the Middle West, which is all lined up and only waiting for Mr. Hodkinson's return to New York for full announcement.

Mr. Roth's sphere of influence as far as the Hodkinson plan is concerned will, of course, naturally center about northern California and San Francisco, but a more definite announcement concerning the territory that he will immediately supervise may be expected later.

Although Mr. Hodkinson has only been away from New York about three weeks his success has been exceptionally gratifying, and he is quoted as saying that only a very short additional time will be necessary for the completion of all that he set out to do.

Massachusetts Musicians Are Enjoined

Court Declares Exhibitor Cannot Be Forced to Employ Five Men When He Only Wants Organist.

AN important decision affecting moving picture exhibitors was handed down recently by the Massachusetts Supreme Court, when the court enjoined a musician's union in Haverhill from forcing the owner of a Haverhill moving picture theater to hire a five-piece orchestra when he only wanted an organist.

It was the opinion of the court that the case vitally concerned the rights of an employer to a free flow of labor, and at the same time has to take into consideration the rights of combinations of workers whose union might be adjudged according to law.

The court ruled that to permit a musicians' union to enforce the employment of five men when a single member of that union would answer all the requirements of the business would be unfair to the employer.

The decision draws a comparison with what unions might do in case the claim of the Haverhill body was allowed. Carpenters and masons, it sets forth, might insist that any person wishing to build a house be forced to put up a ten-story building or not get union help.

"If it is legal," states the court, "for a union of musicians to combine for the purpose of forcing a plaintiff (who wants an organist only) to employ an orchestra of several pieces, that is to say if that indirect purpose of enabling the union musicians to earn more money justifies the adoption of the minimum rule, it is hard to see why it is not legal for a union of carpenters (for example) to refuse to work on a building belonging to the plaintiff unless he uses in the construction of it hand-made doors, window frames and window sashes in place of doors, window frames and window sashes made by machine."

CHANDOS BRENON IN NEW YORK.

Chandos Brenon, brother of the producer, Herbert, paid a hurried visit to New York last week. He has returned to Montreal after consulting with the committee of the Producers and Exhibitors' Affiliated, and submitting a proposition for marketing productions in Canada on the same direct booking plan that the Producers and Exhibitors' Affiliated are working on in the United States.

Mr. Brenon represented his brother at the executive committee meeting. He has complete charge of the exploitation of Brenon pictures in the Dominion.

J. A. Berst Resigns from Pathe

Paul Brunet Is Named as His Successor as Vice-President and General Manager.

J. A. BERST resigned as vice-president and general manager of Pathe Exchanges, Inc., at a meeting of the board of directors held on Thursday, March 7. It is known he had contemplated this action for some time. In 1904 Mr. Berst, who was born in Paris, and began his business career as a boy with Charles Pathe, was sent by Mr. Pathe to the United States to develop the market here for Pathe films.

The stock of films Mr. Berst brought with him was small and some of them were only about fifteen feet in length. He rented offices on Twenty-third street, New York, and sold his stock himself. His infant business prospered so much that he engaged a cashier and an office boy. His efforts brought such results that in 1908 it was decided to install a factory equipment at Bound Brook, N. J., where the main Pathe American factory has ever since been located. The year following the big studio in Jersey City was built and production of American pictures on a large scale begun.

In December of 1913 Mr. Berst resigned and became treasurer of the General Film Company. Early in 1915 he accepted the vice-presidency and general managership of the Selig Company. Then he became the president of the General Film, which office he resigned early in 1916 to become vice-president and general manager of Pathe.

Paul Brunet, controller of Pathe Exchange, Inc., succeeds Mr. Berst. Mr. Brunet's association with the organization dates back for three and a half years, to the time when the old Eclectic Film Company was distributing the Pathe product. During all that time he has been in close touch with the financial and exchange ends of the business, and his system of exchange control has been responsible for a marked increase in efficiency. His department at the Pathe Exchange administrative offices has admittedly been the best organized and directed of all the various departments. It is due to his efforts and ability that the Pathe system of accounting is recognized as among the best of any company's in the business.

For the past two years in addition to his duties as controller Mr. Brunet has been assistant treasurer and a director in the company.

Mr. Brunet has no statement to make at the present time regarding the policies which he will pursue, save that Pathe Exchange, Inc., will be in closer touch with the great world organization of Pathe and will thereby benefit accordingly.

THREE PRODUCERS ACCEPT LAEMMLE INVITATION.

That Universal's invitation to all producers to close down their studios, move into Universal City plant and so cut down on their present overhead has struck a responsive chord is evident from the statement issued by Carl Laemmle to the effect that three producers already have accepted this invitation.

The Astra company, the George Beban company and one unnamed organization are the producers mentioned in the Universal announcement. Astra has already started one company at work in the Universal City studio and plans to have three units working by the end of the month. The Beban and the unnamed organization will also be operating at full blast within the next thirty days.

It is also stated that negotiations are now proceeding which will, in all probability, result in the closing of other large producing plants on the West Coast. The names of the companies affected by this deal will, in all likelihood, be made public within the next few weeks.

AMATEUR SCREEN NIGHTS AT THE PROSPECT.

Secrets of the moving picture studio are to be revealed at B. S. Moss' Prospect Theater in the Bronx next week when "Making Movie Stars," one of the playlets on the bill, will be presented.

The sketch, conceived and managed by A. J. Duffy, a United Booking Office alumnus, aims to reveal to picturegoers the inside workings of a studio. A company of seven, headed by Director Tom Ward, is required. All the paraphernalia of a motion picture studio is assembled. Members of the audience are invited to take part in the acting of the picture.

At the end of the week the picture, made little by little at each performance with patrons acting some of the characters, will be assembled at the Prospect the following week.

Pettijohn and Levine Issue Statement

Representatives of Producers and Exhibitors Say Theater Men in Thirty-two States Have Approved Plan.

A STATEMENT has been issued by Charles C. Pettijohn, general manager of the Producers and Exhibitors' Affiliated Direct Sales Plan, addressed to the exhibitors of this country and Canada. After detailing the work which has been done during the past sixty days by Louis Levine and himself, as the authorized representatives of the Allied Exhibitors' Convention, Mr. Pettijohn says:

"We are now able to assure the exhibitors definitely that the plan will be in practical operation on a scale of vastly greater magnitude than was at first contemplated within a very short time.

"Exhibitors' units in thirty-two states have definitely approved this principle of cooperative booking and completed arrangements to participate in the benefits to be derived from the undertaking. The balance of the states, which have not yet been reached, constitute only 24 per cent. of the total days of bookings necessary to assure the successful completion of the plan."

Olive Thomas

WHEN Triangle announced that Olive Thomas, dainty Broadway star, had been engaged to create important film roles at Culver City, screen critics as well as the public showed more than ordinary interest. Decided approval followed her appearance in "Madcap Madge" and "An Even Break," her first Triangle vehicles, and an even greater success in

"Broadway, Arizona," in which her sunny and whimsical personality finds the part of a musical comedy star especially adapted to her training before the footlights. "Indiscreet Corinne," "Limousine Life" and "Heiress for a Day" have been Miss Thomas' last vehicles.

Miss Thomas was born near Pittsburgh, Pa., about twenty years ago. There were no actors in her family, and her parents were very much opposed to her leaning toward the stage. Florenz Ziegfeld saw her dancing in a contest atop the New Amsterdam Roof, that mecca of metropolitan beauty and gaiety, and immediately engaged her for his



Olive Thomas.

"Follies." She was also given a part in the Frolic, and during the 1916 season her popularity grew.

Life before the public made such a strong appeal that she entered the larger field of film endeavor, because of the opportunity for "plenty of dainty clothes, fun, and laughter."

Coupled with her intense love for excitement (she is a most vivacious person) is a true feminine affection for children and a broad devotion to all that breathes of the great outdoors. A brunette with gray eyes and golden brown hair that photographs unusually well, she reaps in abundance the admiration which every normal good-looking woman craves.

TRIANGLE RENAMES MOUNTAIN STUDIO.

The Triangle Film Corporation has changed the name of its big ranch studio in the heart of the Santa Monica Mountains from Hartville to "The Triangle Ranch Studio." Of this eighteen-hundred tract, fronting the ocean, where the Triangle stock runs like any other cattle ranch, are filmed the Western thrillers featuring Roy Stewart, directed by Cliff Smith.

TULLY STORY FOR MAY ALLISON.

Metro Pictures Corporation has purchased from May Tully an original screen story for the use of May Allison, who will begin work on the production as soon as she completes "Social Hypocrites," which is being directed by Albert Capellani.

Chicago News Letter

By JAS. S. McQUADE



David L. Rodgers Ends Long Trip

National Organizer of the M. P. E. L. of A. Talks Interestingly of His Work and Business Conditions in Sections Traversed.

DAVID G. RODGERS, national organizer of the M. P. E. L. of A., arrived in Chicago Thursday, February 28, from St. Louis, concluding an extended tour of the middle west, the Pacific Coast and the southwestern states. It was in October last that Mr. Rodgers left this city for Manhattan, Kan., to attend the state convention there, and from that point he visited in succession St. Louis, Kansas City and St. Joseph, Mo. In Kansas City he was successful in securing a large following of exhibitors for the League.

He next visited Minneapolis, where he attended the semi-annual convention, and then left for Spokane and Seattle, arriving in the former city on November 28. He immediately went on to Seattle, where the state convention was about to be held and which was attended by fully 90 per cent. of all the exhibitors in the state. Portland, Ore., was next visited, and there quite a number of members were added to the League organization.

Leaving Portland Mr. Rodgers made his next stop at San Francisco, arriving there December 19. Owing to a lack of harmony among exhibitors in that city, Mr. Rodgers did not accomplish as much as he had expected in the strengthening of the League. Oakland was next visited and a strong league organization was formed, with headquarters there, in which Berkeley and Alameda are also represented. Sixty-five theaters were represented at the meeting and every exhibitor joined the organization. During the proceedings, a charter for Northern California was requested. The music tax question was rife at the time and every member contributed money to fight it, with the result that it was defeated.

At this point Mr. Rodgers interpolated that Turner & Dahnken, owners of the largest chain of theaters in California, had already made checks out, amounting to \$375, which they were about to mail to meet the music tax. On Mr. Rodgers' advice, however, they decided at the last moment not to do so, thereby saving that amount of money.

Los Angeles was the next stopping point, Mr. Rodgers arriving there January 9. While there he visited practically every theater in the city, numbering about 400 in all. A successful meeting of exhibitors was held during his stay, at which seventy were present, representing about 200 theaters. A committee was appointed to decide whether or not a charter should be secured from the M. P. E. L. of A. A decision was not arrived at immediately, but on February 22 a letter was written by Glenn Harper, a prominent theater owner and secretary of the Theater Owners' Association, Inc., to Mr. Rodgers (which was received by Mr. Rodgers on his arrival in Chicago), to the effect that the Los Angeles exhibitors had accepted the charter to become affiliated with the League.

Mr. Rodgers then journeyed to El Paso, where he remained three days, in organization work there. A unanimous vote was passed that the El Paso organization should join the state league.

The next stop was San Antonio, where Mr. Rodgers remained until he received a wire from President Ochs, in New York, to come on to Chicago to attend a meeting that will be held here Thursday, March 14.

While in San Antonio, Mr. Rodgers was visited by a delegation of exhibitors from Dallas, who came on to consult him on matters pertaining to state organization.

On his way to Chicago, stops were made at Houston and St. Louis, in the interests of the League.

On being asked about the condition of business on the Pacific Coast generally, Mr. Rodgers said that in the state of Washington business was very favorable, although Seattle was not doing the business it enjoyed before the war.

This decline is attributed to the loss of many men in the city by reason of the army draft. In Portland Mr. Rodgers stated that business was very good, much better than in Seattle, and this he believed was due to the fact that this city was not so keenly affected by conscription. Mr. Rodgers especially mentioned the Liberty theater, Portland, because of its excellent management and its popular manner of doing business. He praises Manager Merrick highly for the courtesy extended by him to patrons and for the polite manner in which the ushers, dressed in Colonial costume, looked after the wants of the patrons.

Mr. Rodgers, in reply to a question, said that big feature films seemed to have the largest demand on the Pacific Coast.

Admissions have been raised all along the coast, as a rule, and only a few five-cent houses can be found in that territory, and they are in Los Angeles. The general raise in admissions has been from 10 to 15 and 20 cents. In San Antonio prices have been raised as high as 25 and 30 cents, this being due to the large attendance from the training camps for soldiers and aviators in the adjoining district. Indeed, prices of nearly all the necessities of life have been exorbitantly raised in San Antonio and have caused great dissatisfaction among soldiers and visitors.

Picture Theater Conditions in New Orleans.

T. O. Tuttle, manager of the New Orleans branch of the George Kleine System, spent several days in the city during the week of Monday, March 4. Mr. Tuttle has had long experience in exchange business, having been with the General Film Company for several years and with the George Kleine System of exchanges since 1913. He has been stationed in New Orleans since September, 1916.

During a conversation with Mr. Tuttle I learned that there were 120 theaters in the Crescent City when he arrived there and that at the present time the number has been reduced to 70. As in other cities, however, Chicago included, while the number of theaters has diminished, the seating capacity has either remained the same or has been increased. Mr. Tuttle states that the seating capacity of the 70 moving picture theaters in New Orleans today is just about the same as the capacity of the original 120.

The houses which have disappeared were located chiefly in the suburbs, and they have been replaced by modern houses of larger seating capacity. The best types of picture theaters in New Orleans at present are located in the heart of the business district—on Baronne and Canal and St. Charles streets.

Among the finest and most modern houses are the Strand, seating 1,750; the Liberty, now in course of construction and to be finished some time in April; the Globe, seating 750; the Tudor, seating 900, and the Trianon, seating 750. The Sanger Amusement Company owns the Strand and Globe, the Boehringer Amusement Company owns the Liberty, while Josiah Pearce & Sons are owners of the Tudor and Trianon.

The admission prices for the large houses run from 10 to 20 cents, with the war tax added. The programs in such houses, as a rule, include a feature, a weekly, a comedy (two reels), and frequently an educational—an average of nine reels. This seems an altogether extravagant program for the money. In addition to the lengthy and high-class program offered by the Strand for the price mentioned there is a 20-piece orchestra, a large pipe organ and a soloist. This is certainly offering too much by far for the money.

The smaller city houses in the business district, seating from 250 to 450 people, charge 10 cents for a program of eight reels. On this program there is a second or a third run feature, a comedy and a weekly. Here again too much is offered for the money.

The suburban theaters, which seat from 450 to 750 people, offer programs of from seven to ten reels for 10 cents, including the war tax, and several of these outlying theaters

offer vaudeville in addition to the seven or ten reels at 5 and 10 cents. This is extravagance with a vengeance.

Is it any wonder that moving pictures are held cheap in such communities?

Mr. Tuttle informed me that Perfection pictures are in good demand throughout his territory and that they are exhibited in twenty theaters in New Orleans. He also stated that 30 per cent of all theaters in Mississippi, Alabama and Louisiana—the territory covered by his office—book pictures of that brand.

Liberty Theater, New Orleans, Will Open in April.

Mr. Boehringer, vice-president and general manager of the Boehringer Amusement Company, of New Orleans, and Mr. Grandjean, manager of publicity for that company, came into the city Thursday, March 7, and accompanied by T. O. Tuttle, manager of the New Orleans branch of the George Kleine System, made a pleasant call at this office.

Mr. Boehringer came on specially to meet George Kleine in connection with features of the Perfection make which will be booked at the new Liberty theater, to be opened some time in April. This structure, when completed, will represent an outlay of \$150,000, excluding the value of the site, which is placed at \$100,000. Mr. Boehringer has devoted much thought and considerable time to the planning of this house, which he has endeavored to make the last word in perfect moving picture theater construction.

The house practically has been built around the operating room. This room is 47 feet wide, and is located midway between the lower floor and the balcony, in the center of the house. It is 85 feet from the screen and perfect projection has been secured for every spectator, no matter in what part of the house he is seated. Two Power's 6B machines and one Power's dissolving stereopticon will be installed. The projection machines are fitted with automatic arc controls and motors. A Minusa screen, 16 by 21 feet, is used.

The seats have been made by the American Seating Company, of Chicago, from designs furnished by Mr. Boehringer, and are large and comfortable. The ventilation system, which has been described as perfect, has been installed by the Typhoon Company. The interior decorations are most elaborate, having been done by Giuseppe Rossi, who had charge of the interior decoration of the Knickerbocker Hotel, New York, and of other famous buildings there.

Mr. Boehringer has devoted careful attention to the providing of music for the accompaniment of his picture programs. A regular fourteen-piece orchestra has been engaged to accompany the feature picture and a special jazz orchestra of five pieces has been secured to play the accompaniment to the short slap-stick comedies.

Continuous presentations will be given at the Liberty. Features of the Perfection, Pathe and Paralta brands will be booked, and spot bookings on open time will be made for the remainder of the programs. Two changes weekly will be made.

The seating capacity of the Liberty is 1,750, with 1,150 chairs on the ground floor and 600 in the balcony.

Chicago Local Will Move Headquarters Next Month.

The regular monthly meeting of Chicago Local, M. P. E. L. of A., was held at headquarters, Masonic Temple, Friday, March 1. The new officers of the local were installed, and a censorship committee was appointed by President Joseph Hopp. On this committee are Sam Atkinson, chairman; Ludwig Schindler, Rocco Nazigato, Mrs. M. McFadden and I. Berkson. This committee will look after the interests of the league in all matters relating to the censorship of moving pictures.

It was decided upon at the meeting that the headquarters of Chicago Local shall be removed from the Masonic Temple to the twelfth floor of the Century building, southwest corner of Adams and State streets. The removal will take place some time near the close of April, when the lease of the present quarters expires.

A pleasant surprise was then given President Hopp, who was presented with a solid silver chocolate set, of four pieces, in recognition of the high esteem in which he is held by the members of Chicago Local.

David G. Rodgers, national organizer of the M. P. E. L. of A., who had just come in from San Antonio, was present at the meeting.

Joseph Hopp Candidate for Chicago Alderman.

At the recent primaries held in Chicago Tuesday, February 26, Joseph Hopp was elected over his opponent by a majority of 300 votes for alderman of the twenty-fifth ward, this city, on the democratic ticket. This honor came to Mr. Hopp wholly unsolicited, and he is held in such high favor in his home district that it is believed he will have

a good chance at the coming election to defeat his republican competitor in the same ward.

It would be a signal mark of honor to have an exhibitor elected to a seat in the City council, not to speak of the timely influence that might be exerted in the interests of the film business in the city when the occasion calls for it.

If Chicago exhibitors in the twenty-fifth ward will only put their shoulders to the wheel in bringing Mr. Hopp prominently before the voters, there is a good chance of his winning. Arrangements should be made right away for an intelligent, clean campaign by the entire membership of Chicago Local.

Chicago Film Brevities.

Giles P. Cory, head of Giles P. Cory & Company, the fiscal agents for the Birth of a Race Photoplay Corporation, was fined \$1,000 one day last week for selling the stock of that company without having secured a state license. Cory's attorney pleaded for a reduction of the fine to \$100, but the presiding judge ruled that the higher figure must be paid. The case of F. W. Sherwood, alias F. W. Snook, another broker held for selling the stock without a license, was to be heard Saturday, March 9.

* * *

The members of Chicago Local 110, I. A. T. S. E., moved their headquarters last week from 219 South Dearborn street to the Gately building, 59 East Adams street, where the entire seventh floor is occupied by their offices and club rooms. Visiting members of the International Alliance are cordially extended the privileges of the clubrooms.

* * *

"Lest We Forget," Metro's feature exposing Germany's barbarism in sinking the Lusitania, will be shown at the Ziegfeld during the week of Sunday, March 10. Rita Jolivet, who was one of the passengers saved from the vessel, appears in the leading role. Miss Jolivet arrived in the city Friday, March 8, and will deliver patriotic speeches for several days.

* * *

Harry Birch, formerly cameraman of the Mutual Weekly and who is now filling the same position with the Gaumont Weekly in Chicago territory, has received many congratulations from a wide circle of friends on the recent addition to his family of an eight-pound healthy boy. Mrs. Birch and the baby are both doing well.

At Leading Picture Theaters

Programs for the Week of March 10 at New York's Principal Motion Picture Houses.

THE RIALTO.—"Ruggles of Red Gap," with Taylor Holmes as the hero of Harry Leon Wilson's story, was the picture feature at the Rialto for the week of March 10. Lawrence D'Orsay and Frederick Burton are in this amusing picture. The Animated Magazine, the third installment of Yellowstone Park pictures, and Mr. and Mrs. Sidney Drew in a new comedy were also shown. The vocalists were Carlos Mejia and the Rialto Chorus.

THE RIVOLI.—Douglas Fairbanks in "Headin' South," an Artaft production, led the bill at the Rivoli. The picture is a typical Fairbanks feature. Frank Campeau and Katherine MacDonald are in the cast. Scenes in the Hawaiian Islands, a new comedy and the Animated Pictorial were included in picture program. Helena Morrill, Miguel Vidal and the Rivoli Chorus furnished the vocal numbers. Yussu Katayama performed a Japanese dance.

THE STRAND.—Mary Pickford in "Amarilly of Clothesline Alley" was the magnet at the Strand, and presented the biggest laughing hit of her career. As the little scrub girl who is introduced to swell society she does a droll character bit. "Depths of the Sea," "Strange Fisherman of Russia," a new comedy and the Strand Topical Review were also on the bill. Rose Lind and Edith Alvard were the soloists.

EIGHTY-FIRST STREET THEATER.—Enid Bennett in "The Keyes of the Righteous" and an installment of "The Eagle's Eye," the first half of the week; Madge Kennedy in "Our Little Wife" and the first installment of "The Son of Democracy" the latter half.

LYRIC.—"Woman and the Law," a William Fox picture, produced by R. A. Walsh, is making a hit at the Lyric.

BROADWAY.—"The Kaiser," a war propaganda picture, is being shown at the Broadway.

KNICKERBOCKER.—"My Four Years in Germany" began its New York engagement Sunday night.

News of Los Angeles and Vicinity

By G. P. HARLEMAN



Propose Zones for Motion Picture Studios.

MOVING picture studios now in operation within the city limits will not be disturbed by legislative action of the council if that body approves a report filed by the joint committee appointed by the Merchants' and Manufacturers' Association, the Realty Board, Hollywood Board of Trade and the Chamber of Commerce. The committee advises that an ordinance be enacted creating five general zones within which all moving picture plants hereafter built shall be located and the creation of minor zones for each of the plants now in operation outside of the proposed main zones.

In its report the committee stated that its suggestions had been approved by the Los Angeles school board, various local improvement associations and the Motion Picture Producers' Association, all of which organizations were consulted by the committee.

The committee recommended that additional police regulations be made and that the studios be supplied with places inside the lot or building for the use of applicants for work, thereby preventing crowds from gathering to the annoyance of persons in the neighborhood; that any work involving the use of explosives or that creates unusual noise should be prohibited during certain hours of the night also is recommended.

The committee stated that the proposed ordinance will meet with the hearty approval of everybody concerned and will work no hardships upon anyone.

George Beban to Build Studio.

As has been announced in this department George Beban, the well known character actor lately with the Lasky company, has started a film concern of his own. Mr. Beban is going to build a studio of his own, located either in Culver City or in the West Adams district. A local architect is

working on the specifications, and while this studio is not going to be one of the largest in Los Angeles it is intended to be exceptionally well equipped. Until the new studio can be constructed Mr. Beban and his company will produce pictures at the Paralta studios on Melrose avenue.

George Stout, for many years manager of the Keystone Film Company, is the general manager of the Beban organization. The entire cast of players has not been selected. Sarah Kearnan, well known character woman, has been signed, as has also Bob White, whose last camera appearance was in



George Beban.

the feature production "Lost in Transit." Little Bob, by the way, is the young son of Mr. Beban. Other players engaged are Del Clawson, cameraman; Arthur Ford, assistant director, and W. H. Carr, master of properties. Monte M. Katterjohn will write Mr. Beban's first story.

Pays \$7,500 for Album of Film Stars.

An appeal to patriotism brought a bid of \$7,500 for a photograph album filled with pictures of film stars. The bid was made by Mrs. William A. Clark, Jr., and the auction was held at the conclusion of the brilliant midnight frolic of the Show of Wonders of the New York Winter Garden

given by Los Angeles society leaders as a Red Cross benefit at the Hotel Alexandria.

The book, which is dated February 13, 1915, is a souvenir of a gala ball of the Photoplayers and was auctioned off once before for a thousand dollars.

Al Christie Talks at San Bernardino.

As guests of the officials of the San Bernardino Annual Orange Show, Al Christie, with Eleanor Field, Bobby Vernon and other members of the Christie Comedies Company, went to San Bernardino, where they filmed scenes for "By Orange Aid."

Good atmosphere and unique settings were obtained in and around the concessions of the show and in one of California's largest packing houses of the citrus belt. Lights were shipped from the Hollywood studios of the company and used for interior work, the filming of the scenes causing much interest among the audiences of the show. Later a banquet was given the visitors by the officials of the city, where Al Christie told of the growth of the business and of some of his experiences in his seven years of directorship.

Ora Carew Engaged By Diando.

Ora Carew, who has been starring in Keystone and Mack Sennett comedies, will desert the realm of comedy for the more serious drama. Ora has just been engaged by the Diando Film Company to appear in the new fifteen episode serial which will be released by the Pathe Company.

Griffith's Big One Is "Hearts of the World."

D. W. Griffith is going to first reveal the results of what will probably be his greatest screen effort to the people of Los Angeles. His new war drama on which he has been working for nearly a year is to be shown at Clune's Auditorium in the near future. The name of the production is "Hearts of the World."

Louis J. Gastnier Arrives on the Coast.

With the arrival here of Louis J. Gastnier, president of Astra Films, Los Angeles welcomes still another phase of cinema production. His first star, Fanny Ward, returned to Los Angeles a few days since, and others from the Pathe ranks will be assembled under his banner. It is the present plan to keep six companies here, and Norman Manning has been engaged as assistant to the producer.

Niblo—Bennett.

Fred Niblo, well known as a dramatic actor, and Miss Enid Bennett, Thomas H. Ince star, were married recently in Christ Church and left on a honeymoon trip of several weeks. They will visit New York and other eastern cities before returning. Among those present at the marriage ceremony were Mr. and Mrs. Thomas H. Ince, John Lynch, C. Gardner Sullivan and the bride's mother and sister.

Harvey Thew Goes to Fox.

Harvey F. Thew has joined the forces of the Fox Film Corporation and will be connected with its scenario department at the Hollywood studio.

Charley Kessel Is In Los Angeles.

Charles Kessel, of the Triangle head offices, and one of the best known motion picture men in the business, is in the city, making his headquarters at the Alexandria.

"I'm in the West," said Mr. Kessel, "to look over Triangle affairs, and I find them in very good condition. They're making good pictures at the Triangle Culver City studios, and they are making them without any waste."

Browne Told to Get Ready.

John Barton Browne, assistant director at the Lasky studio, has received information that he may be called to France again shortly. Mr. Browne received an appointment from the War Department last September and has been awaiting orders ever since. He will be connected with

the ambulance service of Base Hospital No. 35. This will be his second term of service in France, as he went in the American ambulance hospital corps to the French front on the opening of the war.

King W. Vidor Directing Judge Brown Films.

"Bud's Recruit," one of the early Judge Willis Brown juvenile films, released by the General Film Company, is making a hit over the country. The picture returned to the Stanley



King W. Vidor.

theater in Philadelphia for the second time, to run a full week. Extra prints of this subject have been made to cope with the demand. Besides an interesting story Director King W. Vidor, who produces all the Judge Brown stories, added a patriotic punch to this picture that has a national appeal.

There is an abundance of laughs and pathos crowded into this two-reel subject, that make it a very desirable attraction. Other Judge Brown features released or in the making which Mr. Vidor has directed are "Chocolate of the Gang," "The Lost Lie," "Tad's Swimming Hole," "The Preacher's Son," and "The Accusing Toe."

Ad Club Entertains Miss Pickford.

Mary Pickford was the guest of honor at the weekly luncheon given at the Hotel Clark by the Ad Club, of Los Angeles, this week. Miss Pickford drew an ovation from her friends the advertising writers.

Brabin Resigns From Metro.

Charles Brabin has resigned as Metro director. Mr. Brabin directed that corporation's stars in the East before coming to California. He was for a number of years one of the principal directors of the Edison and Essanay Companies.

Gunn in Barriscale Company.

Charles Gunn, the former Triangle actor, has been engaged as leading man by the Bessie Barriscale Company. Prior to his screen work Mr. Gunn was in the Alcazar Stock Company in San Francisco, where Bessie Barriscale, Howard Hickman, Louis Bannison, Bert Lytell and other well knowns then held forth. Since the Alcazar days, Gunn has appeared in stock plays in nearly every leading city of the United States.

It Is Chaplin Studios, Inc.

In accordance with plans which he had had in mind for some time, Charles Chaplin this week incorporated under the name of Chaplin Studios, Inc., the members of the new organization being, besides Charles Chaplin, his brother Sydney Chaplin and Thomas Herrington. The capital stock is \$200,000, with \$300 subscribed.

The incorporation will in no way affect Chaplin's contract with the First National, according to both parties, but was done merely as a matter of business convenience, especially as Sid Chaplin will himself go into the production end of the business, making comedies with himself in the leading role. It is also possible that other features may be made at the Chaplin studios.

In regard to extra production at the Chaplin studio, Syd Chaplin, who is Charlie's manager, stated that it was possible, if a good dramatic story were offered to the new corporation, Mr. Chaplin might act as its producer, though there was nothing definite at present in the matter.

Russell Directing Ethel Ritchie.

Albert Russell is directing Ethel Ritchie, Balboa star, in a new series of twelve two-reel pictures, comprising for the greater part Western drama. Jack Jevne is the author of

the first of the series. Tom Morgan is assistant director and H. M. Van Depole cameraman. The leading man is R. Henry Grey, and the supporting cast includes Daniel Giffether, Eddie Peters and others.

Jackie Saunders Is Home.

Jackie Saunders, the Balboa star, arrived in Long Beach recently from New York after an absence from the Balboa studio of over two months. Miss Saunders was accompanied on her transcontinental trip by her brother, Eddie.

An Important Foreign Deal

Max Glucksmann Takes the Bulk of Triangle Productions for 1916 and 1917 and All Forthcoming Releases for 1918 and 1919.

MAX GLUCKSMANN, of Buenos Aires, through his New York representative, Mr. Jacobo Glucksmann, has just signed a contract with the Triangle Film Corporation, which is said to be one of the most important foreign deals recorded during the present year. It includes about 175 features, 100 two-reel Sennett comedies and 100 Triangle comedies, all of which have already been released in this country, and also covers all the forthcoming releases of the same company for 1918 and 1919. As it may be readily estimated, the contract runs well into six figures, and a new high mark was reached for South America by the initial payment.

When interviewed by a representative of the Moving Picture World just a few hours after the transaction was officially closed, Mr. Jacobo Glucksmann insisted on passing all the credit for the successful consummation of the deal to H. Winik, of the Western Import Company.

"Mr. Winik is to be congratulated," said Mr. Glucksmann, "for his part in the negotiations. From a casual conversation he developed the idea of our taking hold of the entire Triangle output, and I must say that some of the difficulties in matters of detail, which as a rule are the hardest to overcome, needed no discussion in this case. I have been watching the entire motion picture field very closely during the past few years and I was well aware of the enviable reputation enjoyed by the Triangle Company, as repeatedly testified by exhibitors everywhere, and the high quality of its releases and the excellent co-operation and service given export buyers by the organization facilitated the closing of this far reaching deal in an extremely short time. In South America there is a strong and growing demand for high grade subjects, and through these Triangle releases the chain of Glucksmann exchanges will have the opportunity of developing and gratifying the local taste for American productions."

Max Glucksmann's business was established in the Argentine Republic in 1890 and since that time it has steadily expanded both in the number of lines of goods handled and the territory covered. It is today one of the weighty factors in South American trade. Before the war Max Glucksmann was considered in European markets among the best foreign customers. With the establishment last May of the New York buying office, this concern has greatly increased its relations with American motion picture producers and it has adhered to the policy of taking their entire program of productions for his territory. At the present time Max Glucksmann owns and operates several of the largest theaters and stands in the front rank as a film renter in the republics of Argentina, Chile, Uruguay, Paraguay, Peru and Bolivia. Besides presenting select European productions, he has contracts with the following American firms: Triangle, Essanay, Pathe, Balboa, American, Thanhouser, Mutual-Chaplin, Selznick and U. S. Amusement Corporation.



Max Glucksmann.

Capital Film Incorporates in Indiana

Concern Will Operate Exchanges Throughout the Country and Build a Studio.

INDIANAPOLIS, IND., expects soon to have a great manufacturing and distributing moving picture plant. The Capital Film company, a newly organized concern, was incorporated at Indianapolis February 27, under the laws of Indiana, with a capital stock of \$2,500,000. The company is backed by a number of bankers and financiers throughout the state.

The officers of the new company are W. H. Miller, of Flora, Ind., president; L. E. Barnes, of Crownpoint, vice president; C. J. Daugherty, of Crownpoint, secretary, and Edward A. Spray, of Frankfort, Ind., treasurer. The directors in addition to the officers, include O. W. Moore and Ben Ringold, of Indianapolis, and Samuel Werner, of St. Louis. George V. Moss, of Frankfort, is named as general counsel for the company.

According to Mr. Spray, the stock in the company, which has been subscribed and paid for, is held by a group of Indiana bankers, with one or two exceptions. He says the company's principal assets are a quantity of negatives.

Officials of the company announced that offices will be opened soon in the Merchants Bank building in Indianapolis and that distribution operations will be begun soon. The company plans to have its headquarters in Indianapolis, with branch offices in Boston, Buffalo, New York, Cleveland, Detroit, Omaha, Chicago, St. Louis, Kansas City, Minneapolis, Denver, Spokane, Seattle, San Francisco, Los Angeles, Dallas, New Orleans, Atlanta, Pittsburgh, Washington and Philadelphia.

"As soon as we get our offices established we will begin at once to look for a suitable location for our studios and manufacturing plants," said Mr. Spray. "It is our intention to release a regular program of twenty-one pictures a week through our offices, which, including sub-exchanges, will number close to fifty-four. If our plans do not miscarry we will be filming our own pictures and manufacturing the negatives here in Indianapolis by June 1."

The incorporators of the new concern are O. W. Moore, formerly branch manager of the Uniform Film Service Company in Indianapolis; Edward A. Spray, a banker of Frankfort; William H. Miller, a grain dealer of Flora; Lewis R. Barnes, sheriff, and Charles J. Daugherty, banker, of Crownpoint; Sam Werner, one-time tobacco dealer in St. Louis; and Markwood Slipper, president of the Crescent-News and interested in banking ventures in Frankfort.

Lorimore Creates Executive Staff

Famous Players-Lasky Australian Manager Names Four Men to Assist Him in Island Continent.

THE increasing business of the Famous Players-Lasky Corporation in Australia has led Alex Lorimore, managing director of that branch, to appoint four executive directors to assist in the general conduct of the organization. The men, who have all been selected for work they have accomplished in the past, are F. W. Wynne-Jones, C. H. Gilbert, William R. Hoggan and D. Lotherington.

This strengthens considerably the position of Paramount and Arctcraft pictures in Australia, inasmuch as the whole of the business and its general management are not dependent on one man. The new arrangement relieves Mr. Lorimore of a great deal of the detail work and permits him to devote more of his personal time to important affairs as well as to build up the branch offices to keep pace with the requirements of the expanding business. The main office is located in Sydney, with the principal branches at Perth and Melbourne.

Mr. Lorimore is revising the personnel of the entire organization by promotions, eliminations and additions. Paramount and Arctcraft pictures are exploited in Australia the same as in America, on the basis of stars in the productions.

MORE TERRITORY FOR NEW YORK'S SELECT.

A readjustment has been made of the territory served by Select's Boston and New York Exchanges. Under the new arrangement the western Connecticut territory, embracing the district lying west of the Connecticut River, will be served from the New York Exchange.

In taking over the new district Branch Manager Henry Siegel made such arrangements that there will be no interruption whatever in service to the exhibitors effected.

Sunday Case Goes Over to March 20

Gustavus A. Rogers Appears in Court of Appeals for Victor Bergstrom, Convicted of Sabbath Violation.

Albany, March 4.

ARGUMENT of the Bergstrom Sunday moving picture case originating in Schenectady was today put over until March 20. The case was on the Court of Appeals calendar for today. When the case was called, Attorney Gustavus A. Rogers and a representative of John B. Stanchfield's office appeared before the court and requested that the argument go over for three weeks. The court refused the application, but consented to hear the arguments in two weeks, the usual period granted to attorneys for the preparation of briefs and arguments.

The point for decision in the Court of Appeals is whether Sunday moving picture shows come within the classification of theatrical performances, which are prohibited by the Sunday laws. Legislation is soon to be introduced in the Legislature, it is understood, permitting Sunday moving picture shows, and drawing a dividing line between theatrical performances and moving picture shows on Sunday.

Attorney Rogers Saturday filed with the Court of Appeals the substitution of himself for Kohn & Levy, of Schenectady, as attorneys for Victor Bergstrom, the appellant from a conviction of violating the Sunday laws in permitting a moving picture show in Schenectady on Sunday. Mr. Rogers represents big moving picture interests who are vitally concerned in the case.

The Bergstrom conviction was upheld in the appellate division, which held, as it did in the Bender case, that moving pictures are theatrical exhibitions and therefore within the prohibition of the Sunday laws. The appellate division, second department, in the Henleb case, ruled that Sunday moving pictures are not a violation of the law, in direct opposition to the ruling of the third department. The Court of Appeals has never decided the question which will be presented in the Bergstrom appeal.

The final decision is vital to the motion picture interests of the state, as on the ruling of the court will hinge whether Sunday movies are to be permitted in the state or whether they must be closed all over the state.

C. L. GRANT.

Clare Making "Go" of Hippodrome

Former Actor Takes Over Dallas Theater and Proves Rothapfel's "Bill Your House" the Right Dope.

THE great Fox spectacle, "Cleopatra," started a week's run at the Hippodrome theater, Dallas, on March 5, and thereby hangs a tale. Arthur Clare—Englishman, "legit" actor in the old days, and "movie" actor more recently—has bought the Hippodrome. So such big things as "Cleopatra" are coming direct to Texas for initial runs.

Mr. Clare has ideas. He believes, for one thing, that Rothapfel knows what he's talking about, and he is using newspapers for local advertising and "Hippodrome" is writ even larger than the title of the picture. Also when a patron goes into the Hippodrome lobby he's struck with Hippodrome individuality.

"Bill your house rather than your picture," said Rothapfel. It has been proved in Dallas. Others failed where Clare has succeeded. They said the theater was out of the general run of the crowds, but the crowds have been made to change their runs. Sticking to his idea was what won out, and incidentally "The Crisis" almost proved a crisis indeed some weeks ago. Playing that picture the beginning of the end was almost in sight, but a big feature on the following day—a Sunday—pulled the tide of things over, and it has been smooth sailing ever since.

TILL TO MANAGE SELECT IN NEW ORLEANS.

Select Pictures Corporation has appointed H. G. Till manager of its newly established New Orleans branch, to take effect immediately. Mr. Till, who is one of the youngest managers in the business, has also had an unusual rise. As late as 1910, Gifford Till, as his friends call him, was still a college undergraduate in Louisville, where he was born. He was successively in real estate, railroad engineering and the oil business.

It was only in 1917 that Till first entered the ranks of the motion picture industry. As a salesman attached to the staff of C. C. Ezell, manager of Select's Dallas Exchange, he had remarkable successes on the road. This led to his promotion in the Dallas branch, and finally to his selection for the important position of Branch Manager in New Orleans.

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

JUST how do you know if your show actually pleases the public?" was a question put to me recently. The box-office receipts at the end of the week is the final answer, perhaps, but it is up to every manager to know soon after his show has been given a fair trial, say on the second day, just how much it pleases his patrons and what offerings do not meet with favor. In vaudeville, an act is often removed from the bill after the opening day because of its inferiority, even though its salary is paid for the full week. More often, an act is placed on another spot in the bill, where it will appear to better advantage. Little changes are made here and there in presentation, etc.

This same idea should be followed out by the exhibitor. If a film is so unpopular with an audience that it hurts the entire show, it is best to drop the picture entirely from the bill and offer a substitute, in the event of its being so large that its absence in time would be missed. Very often a manager may be wrong in his judgment in a film or the presentation thereof. In some cases, a few small changes in its mode of screening may change its entire aspect on the bill. Then again, ideas in lighting and presentation which a manager may have decided were entirely novel, might be lost or prove unpopular with an audience.

Just how to find out—and find out early—when a change should be made. We must please our audiences no matter what our own ideas on a given matter may be. It therefore resolves itself on finding out as to when is the audience pleased and what displeases it. At the Strand Theatre every Monday morning, I call together the house manager, the ushers, the orchestra leader and the projecting chief. A minute discussion of the entire show is entered into. There are frequently arguments pro and con and many good ideas are advanced and very often acted upon. All discussion, however, is based upon the reports of each usher on what remarks he has overheard from the patrons.

Strand ushers are instructed to keep their ears open as well as their eyes. There is plenty of idle time for them during the running of a show, even in a crowded house, when they have little else to do but to listen to those around them. Ushers are more directly in touch with the thoughts of the audience than anyone else. It does not take them long, after the opening of a show, to find out what pleases and what displeases the audience. They form the best channel to the patron's pulse the manager has. No manager has time to sit in his theater all day listening to the verdict of his patrons. Nor can he be all over the house to get a common consensus from the roof to the front row of the orchestra.

I will frankly say that quite often we find on Monday morning that something which we thought would prove exceptional had proved far from being a sensation. We all make mistakes, that's why rubbers are found on the ends of pencils. However, it does not take us long to make corrections. Hardly a Monday passes but that changes of some nature are made in the opening bill of Sunday. Sometimes it is merely a matter of lighting, a change in the weekly, a rearrangement of a short reel or a shortening of a musical number. It is for this reason that I write these articles the latter part of the week, thus giving ideas that have have stood the test and met with the audiences' approval.

Many exhibitors, perhaps, do not realize the importance of a close unity between manager and employees. The manager should be friendly with the usher under his supervision, though this does not mean that he should permit discourtesy. He should make the usher feel an interest in his work and the theater and should hear and encourage all suggestions and ideas from every member of his organization. The Czar-like "boss" gains nothing through his attitude. If anything, his employees are afraid to talk any more than they have to and hence they merely speak in "yes sirs" and "no sirs." A manager can be dignified yet friendly and through this attitude he can get the most out of his associates. The show of a theater should reflect not only the best ideas of the manager but the very best thoughts of everyone connected with the theater. Close co-operation and intimacy will serve to bring out many valuable ideas and views that mean dollars and cents to the progressive manager.

Women Managers Make Good in Texas

In Gainesville Two Houses Are in Competent Feminine Hands—They're Succeeding in Other Towns, Too.

WOMEN as moving picture theater managers have made good in Texas. It would take the fingers on perhaps more than two hands to enumerate them, and in the telling there would be an interesting story. The thought comes as the result of the visit to Dallas distributing managers recently of a number of these business women, whose brains work like men's brains and whose business acumen is above adverse criticism. Up at Gainesville there's a friendly rivalry between two women managers—Mrs. C. C. Braggins and Mrs. J. W. Cassidy. Each conducts a model theater and each gets her full share of patronage.

Mrs. R. T. Hooks, of the Star theater at Mineola, Texas, has converted a former "lemon" into a big paying proposition. All she wants now is a woodyard, she says. Farmers have sold their cotton, and with the fuel scarcity they want to trade firewood for moving picture tickets—not that they aren't mighty good cash patrons, spending readily the proceeds from the cotton sales.

Some months ago Mrs. J. W. Forester and her husband, returning from their Kozy theater at Healdton, Oklahoma, with the day's receipts, were attacked by a highwayman. Mr. Forester was shot and killed. Since then Mrs. Forester has successfully conducted the theater and is still doing so.

Because Mrs. J. W. Saunders has sold the Queen theater, Crockett, Texas, film salesmen don't want to make that town any more. Mrs. Saunders is to be married again—a lieutenant in the aviation service is the fortunate man.

Mrs. W. F. Burney has opened a theater at Sour Lake, Texas, after conducting very successfully for some months the Palace at Galveston.

Miss Johnson of the Liberty at Houston is one of the best known and most popular theater "men" in Texas.

And there are others—these are just a few, which go far to prove the suffrage contention that a woman can accomplish a man's work.

PRISONERS PRAISE O. HENRY PICTURES.

Among the many ardent admirers of the pictured O. Henry stories distributed by General Film Company are the inmates of Sing Sing prison. These photoplays are shown as a regular part of the weekly screen show under the auspices of the Mutual Welfare League, of which Philip J. Smith is chairman. No pictures shown in many a month have made a greater impression upon the inmates than the Broadway Star Feature series, according to Chairman Smith, who writes:

"Our impression of these stories is but a poor attempt to show our appreciation in part for the privilege and pleasure of screening them. No other photoplays portray pathos so true to life as your version of O. Henry's masterpiece, an author who never camouflaged his characters."

ROSE—SIEGEL.

Miss Belle Siegel, production secretary of the Rivoli-Rialto executive staff, and Joseph La Rose, production manager, are enjoying two weeks' honeymoon in parts unknown. They slipped away after a quiet wedding, which came as the climax to a romance that had flourished during the past two years while they worked side by side. Miss Siegel was private secretary to Mr. Rothapel up to the time when the operating of two theaters made it necessary for her to specialize on the production end of the work. Mr. La Rose has been stage manager and film expert for the Rialto since it opened and holds the same position at the Rivoli. Both Mr. and Mrs. La Rose will remain as members of the executive staff.

WEISFELDT RETURNS TO CHICAGO.

General Manager M. J. Weisfeldt, of the Wholesome Films Corporation, is back at the Chicago office after a flying trip east. Enroute he visited Marion, Ohio, where the Wholesome production of "Little Red Riding Hood" at the Marion Theater, February 22, played to record crowds.

Little Mary Burton, the star in "Little Red Riding Hood," was a guest of the Marion theater, Washington's Birthday, appearing personally before the performance to the delight of the huge crowd.

Mr. Weisfeldt announces the appointment of Miss Kate M. Lacey, of Columbus, Ohio, as representative for Wholesome in that territory.

Spokes from the Hub

By Marion Howard

TEN days in New York is a good tonic, provided one does not strike an incipient blizzard at an unexpected moment and cannot get to cover quickly enough to avoid a cold. Thus did my little visit get a setback and a call for home and old-time remedies. However, it was not so bad as you will see, so far as the picture game goes. My first Saturday after arriving was one to remember, beginning with a call at the Actors' Equity Association to greet an old friend, Frank Gillmore, who is acting secretary. His only appearance on the screen was with Ethel Barrymore, in "The Lifted Veil," but he has been on the stage many years, always with credit. There I ran across Howard Kyle, one of the officers, who told me that he was making some sort of a deal with W. A. Brady, whether stage or screen I did not find out, but whichever it is, Mr. Brady is to be congratulated on having his co-operative services.

* * *

From there I ran in to see Richard A. Rowland and was greeted by a young assistant in uniform. Then over to the Rialto to see "The Light Within," splendidly put on, with unusual music and a credit to Mme. Petrova and to Mrs. L. Case Russell for writing such a strong play. I liked especially the combination of the professional and the mother, and what a fine bit of work was the nursery scene with the lad, the dog and the patriotic bits—all human. As predicted, Mme. Petrova has at last found a place on my mind's map as one who can register real emotion. "That night," as they say on the titles, I saw a vastly different screen play at the Lyric in "Lest We Forget," an absolutely needless and harrowing picture, telling nothing the world at large does not know. It is not likely anyone will "forget" the Belgium invasion and the Lusitania horror. These are the days when the horrors of war ought not to be thrust upon us when we go out for entertainment and to get away from the printed pages telling of the struggle "over there." In "The Little American" we had the Lusitania affair done wonderfully well, and way ahead of this later presentation, but why "rub it in"? Rita Jolivet, of course, did well, but one woman near me exclaimed, "Gee, where did she get all those glad rags so soon after her escape from the Germans?"

* * *

Monday I went to the Rivoli to see "A Song of Songs," and the least said soonest mended. Of course Elsie Ferguson is good—she is built that way—but to give her such a part is an offense to her admirers. It was elaborately staged and followed the story well, but the spectacle of Elsie as gloriously drunk and living an open life with a bad lot of a man is not edifying. Some laughed a bit at the sudden entrance at the close of the two men with almost the same words on their lips. It was really ludicrous, again, can they tell us why the villain entered Elsie's bedroom by the window, when the vampire had piloted him up the stairs inside the house headed toward her door. No wonder this picture has been censored in some places. Then I called on the Goldwyn offices and was courteously welcomed by Dwight S. Perrin of the editorial department, who offered to pilot me over to Fort Lee to their studio. Then round to the Paramount offices to see John C. Flinn, the publicity director, and others worth while. Here I saw a run off of "The Blue Bird," and believe me, it is a great picture, following the Maeterlinck play most reverently as one expects from the master hand of Maurice Tourneur, whose French blood stands him in good stead in such a spectacle. I enjoyed every bit and shall indorse it everywhere for both adults and kiddies. There are some fine colored lights here and a wonderful presentation of figures in silhouette in a pretentious home of the rich seen through the window of the poor little Tytyl and Mytel across the way. While it is not to be released until Easter it is good at any season of the year.

* * *

Various other calls were made that afternoon, one to the dainty offices of Clara Kimball Young, on 42d street, where her representative greeted me and expressed regret that Miss Young was at New Rochelle rehearsing in her forthcoming picture, "The Reason Why." I, however, caught a glimpse of her another day at the funeral of Vernon Castle, which was attended by many screen and stage players. At the Pathe and Petrova places I did not meet with any suc-

cess and got no further than an office boy and a young telephone operator. F. Schaffer, at the General Film, and Mary Follett (both formerly of this city) were glad to see a Hub woman. The former generously gave me scores of pictures of their players to use in my scrap books sent to France to convalescent men.

* * *

Saw "His Royal Highness" at Loew's—good vehicle for Blackwell, but old story and not very enlightening, since it does not end right with an impostor on the throne. Lionel Belmore was excellent. So was Kate Lester, one of the grand dames of the screen. Had luncheon with Mr. and Mrs. William H. Foster at their spacious offices down town, where there is a large staff preparing and filling orders for pictures for the cantonments and elsewhere in many states here and in France. They have five offices in Paris and George Baldon went across last week to arrange for the distribution in France, he having been released by the Vitagraph Company for the purpose. They are sending out 20,000 feet a day and maintain several offices in the country, and two here in the Hub. Looked in on the Triangle office and found a greeting from C. H. Bristol, who reported good business.

* * *

Two pleasant features of the trip were the unveiling of tablets, one at the Strand to the men of that theater at the front, and a fine thing to do for the living; the other the tablet at the Rivoli in honor of S. L. Rothapfel. It is the gift of the Famous Players-Lasky Company and a fitting tribute to one of the most versatile and cleanest-cut men in the game.

* * *

Best picture seen since returning from New York? "A Petticoat Pilot," given us by the Lasky players, and full of interest here in the Hub, as it is done around Cape Cod folks and is flawless in detail. Such a delicious pair of old sea captains as Theodore Roberts and James Neill we have not seen in any picture of late. Of course, Vivian Martin, that appealing little witch, gets the house strong everywhere, and it was easy to see how she "bossed" the old men and "ruled the roost." Many of us recognized the scenes the director tried to reproduce (presumably in New Jersey) and we owe a debt to Joseph Lincoln for this story so well adapted for the screen by Gardner Hunting. There wasn't a discernible out in it all, and I was glad to note the hand it got.

* * *

"Rimrock Jones" was seen the same day, and surely Wally Reid had some stunts to do, and it was "meller" to a degree. I, for one, prefer this actor in something apart from the wild and wooly.

* * *

Clara Kimball Young scores again in "The Marionettes," clever picture, wisely chosen for one of her temperament: then, too, we get a glimpse of her charming boudoir with its effete fittings, but why in Heaven's name did they not let Anita Loos' titles go without such awful figures surrounding them? Give us the straight words minus attempted adornments. Here we have the star "evolving" from the frump to the butterfly as a result of a little preachment of the Punch and Judy players (wrongly called Marionettes), and it is evident that this was a plot on the part of those dear friends of "hubby" to show her how she could win his admiration as well as love. Alec B. Francis is unusually good here, and they gave Emile Chautard carte blanche evidently, as there was atmosphere to burn.

* * *

On the same bill at the Exeter I saw "Keys to the Righteous," with that compelling young star Enid Bennett. Well, this was a good picture clearly showing the supervision of Thomas H. Ince and the clever directorship of Jerome Storm. We somehow expect much from the pen of C. Gardner Sullivan. This picture is secure in its strength, and I congratulate the Paramount on being able to release it with such dependable players.

* * *

"Broken Ties" is a strong play in which Montagu Love stands out conspicuously. Not before have I noted any special stirring of the soul in his work, he being usually cast for other sorts of roles, but here in one scene he speaks volumes with his eyes, as he is made to realize that his mother may be involved in a murder which he is obliged to condemn as a criminal lawyer. It was a little bit of expression, lost maybe to all, but I will never forget it. June Elvidge, Arthur Ashley and Pinna Nesbit in the play—some cast! Splendid World offering.

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Notes.—The Hub's new Mayor, Andrew J. Peters, bars "The Birth of a Nation" here. Well, we had it four months and about all fans saw it then, so who cares!

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

TO THE READERS OF THIS DEPARTMENT.

IT IS the wish of the Moving Picture World to serve the highest possible interests of the Educational moving picture. For this purpose it desires to come into intimate touch with ALL the readers of the Moving Picture Educator—the educational department of the World.

TO EVERY READER—Will you kindly write to the Moving Picture World expressing yourself as interested in the educational department, no matter in how small a degree. Please say if you are connected with a School or Church, Institution, College or Y. M. C. A. or any other organization. If a moving picture exhibitor alike interested, this means you also. If you have a large interest kindly express it, commend or criticize as you desire; state its help or its lack. If it supplies any need, say how you can be further aided in any way. We do not ask you to be brief, write as extensively as you desire. We want to know you and your desires, and to ask you to help us to make the EDUCATOR a reality in deed as in word.

Write at once: The Moving Picture Educator, Moving Picture World, 516 Fifth avenue, New York.

Interesting Educationals

Four Travel Subjects, Three Industrial, Two Topical, One Physical Culture, Two Zoological, and One Military.

Reviewed by Margaret I. MacDonald.

"Cauterets" (Pathe).

A PICTURESQUE group of scenes photographed in the Haute-Pyrenees, France, presented by Pathe in a half-reel scenic is entitled "Cauterets." The picture introduces the spectator to a little town on the border line between France and Spain, and includes scenes of great beauty from the surrounding basin. Views along a dashing mountain stream with numerous waterfalls are attractive. Ancient bridges and picturesque types of architecture are also a part of the subject. The film is nicely tinted in natural colors.

"The Thunderer of the Waters" (Reiben).

Niagara in its winter dress rushing its eternal way over the rocks of ages is beautifully presented in film by the Reiben Films Corporation. This film was exhibited at the Rivoli theater during the week of February 24 and is a revelation in the winter beauty of the great cataract. Closeups of the falls, the cliffs about hung with tremendous icicles formed from the spray of the rushing waters, and views of different parts of the river above and below the falls are attractively presented.

"Yellowstone National Park" (Rothacker).

The first instalment of a series of views of the Yellowstone National Park made by Rothacker of Chicago, and presented at the Rialto during the week of February 24 for the first time in any theater, were exhibited through the courtesy of the Northern Pacific Railway. These views have been photographed by the most careful of cameramen, judging from the fact that little if anything has been left out of the round of wonders which the Yellowstone presents. The picture opens with scenes on the Great Northern route as it skirts the Yellowstone river on its way to the park. The first stop for the spectator is Gardiner, the only northern entrance to the park. Then we are taken through the pass between Golden Gate and Dunsen mountain with its beautiful gorge, and finally after passing Silver Gate, Hoodoo Rocks, Mammoth Springs and Fort Yellowstone, we arrive at the Terraces. Hymen and Jupiter terrace, Mammoth terrace and Pulpit terrace and the beautiful Virginia Cascade and canyon are shown in the picture. Then come the geysers, Fountain geyser, Daisy geyser, Grotto geyser and a closeup of the bubbling punch bowl. The Paint Pots and Handkerchief Pool with remarkably clear closeups of each are among the best presented features. This series will be continued at the Rialto.

"Peru" (Kleine-Lincoln & Parker).

A comprehensive scenic number picturing the interesting country of Peru. The scenes include glimpses of its coast line, islands, harbors and cities. Callao and Lima are two of the latter which come in for special delineation. The attractive architecture and statuary of this progressive land makes an entertaining feature. The birds and animals of this section of South America are also shown. The subject is one of pleasing scope and shows careful planning and editing.

"Jackie's Clothes" (Pathe).

An instructive half-reel subject picturing the manufacture of uniforms for sailors and marines at Charleston Navy Yard. The work is done largely by girls, and is carried out on a wholesale plan. The entire process of cutting, stitching, finishing and packing for a shipment is demonstrated. An animated cartoon in which the Katzenjammer Kids perform accompanies this number.

"The Making of a Newspaper" (Universal).

The first instalment of an excellent series of pictures appearing in the Screen Magazine opens at the very root of the industry, showing the logs being taken to the mills to be ground into wood pulp, which is the basis of paper. Then we see the pulp plaques or mats being sent in to the factory on a moving belt, after which they are thrown into the heater and mixed with sulphite pulp. Blue coloring is added to make the paper white. The pulp is then put into tanks and passed through screens to eliminate water before entering the paper machines. Once in the paper machine it is first rolled out and then baked, after which it is thinned to the proper thickness, glossed, and then cut by rotating knives into desired widths. In part two will be shown how the business and editorial departments of a newspaper office are conducted.

"Scientific Fish Farming" (Chester).

A well-photographed and instructive picture showing how fish farming is carried on, the methods of caring for and hatching young fish and eventually the shipping of them for the purpose of stocking the streams of the country. It is interesting to note the method of making them ready for their journeys to various parts of the land. The fish are placed in receptacles which are partly filled with water. The water is charged with oxygen and ice is placed in each receptacle. The result is that the fish arrive at their destination little if any the worse of the journey.

"Making an Aviator" (Universal).

In the 62nd issue of the Screen Magazine will be found a lucid illustration of the thorough manner in which the young recruit in the aviation corps is taught the manipulation and mechanical construction of his machine. The picture presents in detail what happens from the time the rookie arrives at camp and presents his pass to that splendid moment when he soars through the clouds in an imaginary search for Boches. We, too, can learn considerable about the aeroplane from the picture as we watch instructions being given in getting acquainted with the controls, the manipulating and tilting of balancing planes and the demonstration of the engine.

"What a Careless Hunter in the Woods Can Do" (Universal).

This picture, which is contained in the 62nd release of the Screen Magazine, tells us that more than two million dollars are spent yearly by the government in protecting the National Forests from fire. It also shows how the careless throwing away of a lighted cigarette can do unlimited damage. One of the interesting features of the picture shows the actual work of keeping under control the fires that beset our great forests during the dry season.

"Children's Dances" (Pathe).

A valuable part of the series on the analysis of motion which has been photographed by the Pathe Ultra-Rapid

camera covers a number of children's dances of the classic type as well as other styles. The slow action in which the movements of the dances are presented enables the observer to analyze the various steps, and affords interested people an opportunity to learn the dances.

"Wild Fowl Nurseries of Southern Oregon" (Universal-Finley).

An interesting and beautiful series of views introducing the various kinds of wild fowl that inhabit the southern coast of Oregon have been photographed for us through the efforts of William L. Finley, Game Commissioner of Oregon. During the week of February 24 these pictures formed a much-appreciated part of the Rivoli Animated Pictorial, the magazine section of the program of the newest of New York's moving picture theaters. In this picture are presented the snipe with its eggs and young, the great blue heron, sea gulls and grebes. Each variety of wild fowl is shown in its own native haunts where the habits of the birds can be noted, and in each instance the young and the eggs of the fowls are shown.

"Animal Traits" (Educational).

A Ditmars number in which appear some fine illustrations of the temper of the wild horse of Tibet as well as pictures of the African and Indian elephant. The former is possibly the most ferocious of the horse kind and has to be let in and out of his stable by means of a door manipulated by a chain. A dummy of a man set up in his range receives rough treatment and affords considerable amusement to the spectator. The amicable manner in which the elephants submit to oil baths in the heat of the summer, and obedience to the keepers, is also shown.

"War and the Motorcycles" (Paramount-Bray).

An interesting bit of film appearing in the 109th release of the Pictograph gives an excellent idea not only of the strenuous character of the training of an army motorcycle corps, but of the value of this branch of the army in the rapid transportation of messages over difficult places. They are also employed with basket equipment in other lines of transportation at the front. The picture is interesting and well illustrated.

Pictures New York for China

Universal Makes Three-Reel Picture of New York and Its Environs for Wealthy Chinese Merchant.

JACK COHN, editor of the Universal Animated Weekly, Screen Magazine and Current Events, has just completed a three-reel picture of New York City and its environs for James Yu Chung Tong, son of the president of the China Tea Company. The picture was designed for the purpose of giving his relatives and friends in China, and particularly his father, a comprehensive idea of the greatness of the American metropolis and of his own activities during his visit here. Every phase of New York life is covered in the picture—the seething commercial life, the theaters, the art museums, the educational institutions and the skyscrapers.

This is probably the only film, primarily for Chinese use ever made in this country, and in which Chinese titles have been incorporated. While Mr. Tong does not contemplate using the film in a commercial way, he expects to exhibit it before the Chamber of Commerce in Shanghai, the headquarters of his father's tea company. It is also possible that it will be exhibited in the schools in and about the city.

Two Good Subjects for Pictograph

Views of Crater of Kilauea and Explanation of Mechanism of Torpedo Obtained by Bray Cameramen.

ONE OF the strongest of recent Paramount-Bray Pictographs is the 109th release in which appear some fine views of the crater of the Hawaiian volcano, Kilauea, and also an explanation of the mechanism of the torpedo by means of diagrammatical drawings by E. D. Parmelee of the Bray studios.

The views of Kilauea include several closeups which suggest startling daring on the part of the cameraman, and in which he appears to have approached close enough to the sputtering mass to have risked getting a severe burning.

In the explanation of the inner workings of the deadly torpedo each detail is carefully projected. In other words, there is no chance of misinterpretation of the meaning of the illustrations.

Items of Interest.

In the compilation of the Rialto Animated Magazine for the week of February 24 Manager Rothapel gave first place to the Hearst-Pathe pictures of the boys from Camp Upton as they marched down Fifth avenue on Washington's Birthday. He introduced them to the inspiring melody of "Johnny Get Your Gun," played in spirited rhythm by the Rialto orchestra and played them down the avenue to the finish with the good old tank "Britannia," where the great crowd broke from its moorings and turned loose in a frenzy of patriotism. The other features of the magazine were "The Horse Drive" from the Universal Screen Magazine, "Lion Cubs" from Pathe, and some pleasing views of poils on furlough indulging in the exhilarating sport of skiing.

* * *

A volunteer body similar in general character to the National Board of Review of Motion Pictures of this country is now reviewing motion pictures in Shanghai, China. The following excerpt from a letter received from S. E. Hening, executive secretary of the Review Committee for China, regarding the methods adopted by this reviewing board is interesting:

"The Film Review Committee, composed of 70 representative Chinese and foreigners in Shanghai, has for the past two years undertaken this work (that of the naming for recommendation of suitable films to schools and other individual film users through China) on a voluntary basis. The committee receives the hearty support of two leading film agents in Shanghai and on four afternoons each week a group sits for two hours reviewing films. The committee stands for the showing of only the best films and earnestly hopes to be instrumental in raising the tone of films shown in China. In addition to the support being given by the film agents and the renters of films, the committee invites the moral support of the public."

While this committee has not undertaken to review films specifically for Shanghai, its recent adverse report regarding a certain well-known American picture showing the nude, was supported by action of the municipal government.

* * *

An exhibitor who has made a success of special performances for young people has found a way of appealing to parents that brings the young people in the afternoon to the performances arranged especially for them rather than in the evening when the pictures are intended for adults. He took two columns in the local papers and addressed himself in an article to the women of the city. He says: "I explained to them that they should realize that younger children grow tired in the evening and that if they are brought to the theater then they are likely to give the parents trouble. Note, that I do not refer to the annoyance of other patrons, even by inference, but I did point out that it would conduce more to their enjoyment and that of the children to come to the afternoon show. This advertisement probably attracted more attention than any that had ever appeared in the local paper and the results were immediate."

Whenever he is unable to secure a program that he thinks will be desirable for the young people, this exhibitor throws on the screen in advance a slide reading: "Children Will Not Enjoy This Show," together with a couple of lines saying: "Tell the Little Ones to Wait for _____," which refers to a succeeding picture, generally the following attraction, which will be suitable for young people. He says that whenever he has a picture that he can recommend in this way, the receipts increase from ten to twenty dollars.

* * *

The visualization of subjects of instruction has been receiving much attention from the Board of Education of Philadelphia as the coming method by which pupils can best be taught history, geography and kindred subjects, according to a recent issue of the Philadelphia Record. A peculiar situation is also said to exist in the Philadelphia schools whereby the high schools are provided with fire-proof booths but no machines, while the elementary schools have the machines in many instances, but no booths. The money for booths for these schools has not yet been appropriated. It is stated, however, that through a revision of the six-mill tax rate the establishment of a central film exchange might be undertaken, as well as the equipment of schools with proper apparatus for the projection of moving pictures.

National Educational Association Meets

Convention Ignores the Great Possibilities of the Motion Picture As An Aid to Teachers.

THE forty-eighth annual convention of the National Educational Association of the United States met recently in Atlantic City, N. J. To say that it is one of the most important conventions to "speed up" education is only partially to describe it. So universal was it in its character that representatives from every State were present; so thorough was it in its nature that leading men and women from the state superintendent to the teacher of the "Little Red Schoolhouse" were among the delegates. From this it can be seen that the present and future of the American youth in school is considered to be the backbone of the nation. From the great program, covering every phase of present-day education sufficient to engage the attention of the delegates for ten days, great results are naturally expected.

Despite the thoroughness and evident desire for completeness by those in charge of the themes both for addresses, discussions and committee work, the one glaring omission lay in the fact that the educational advantages of the moving picture were entirely omitted.

It is passing strange how at this present time a company of educational leaders can get together and presumably study every possible advantage for a greater and more progressive education and be either forgetful or willfully blind to the educational powers of the moving picture. The omission from the elaborate program of any mention of educational cinematography is unpardonable and certainly places those in authority in an unenviable, non-progressive light. What an opportunity was lost! Surely the results already proved by the uses of the moving picture in both schools and colleges are sufficient to have caused some recognition of the pictures and their place in education. Speaking with many of the leaders present the writer was pleased to find a universal expression of regret at the unexplainable omission and the lost opportunity.

Educational conventions in England now study the question of "the place of the moving picture in the schools." Time was required for securing for this subject a place upon their programs, many teachers being possessed of the foolish fear that the introduction of the picture method of teaching would tend to decrease the number of teachers required. It was soon found, however, that this was as great a fallacy as that spirit which opposed the coming of steam railroads for fear that stage coach makers would lose their work.

They are wiser in these days, and from now on in the future will not be afraid of open discussion of this important topic in their conventions. What will the National Educational Association do in the future? From what the writer could learn there is little doubt that the next great convention will see the moving picture occupying its rightful place, not only as an aid to education, but as one of the chief instruments of a well-equipped school.

The commercial exhibition connected with this convention was a most commendable one. It seemed that almost every possible educational opportunity and instrument had been well thought out and provided for. Even the moving picture machine was in evidence, a mute rebuke to all that its applied powers had been so pitifully overlooked. Without doubt this great lack is not likely to be repeated in the future, for, as far as it possibly can the Moving Picture Educator believes it to be its duty to keep the matter in the mind of the proper authorities with the firm conviction that no future similarly great convention can take place and be complete without giving the educational powers of the moving picture no small place in its deliberations. W. H. J.

How Cronk Got the Children

Fourteen Thousand Little Ones Who Failed to Get Free Tickets Just Had to See the Show.

MANAGER Ben Cronk of the new Allen Theater, Toronto, put on a lively little stunt for Saturday, March 2, when he conducted two special children's performances during the morning hours for the presentation of "The Seven Swans" in advance of the regular run of this feature at the theater. The special matinees were held under the auspices of the Daily Star and the theater was filled to capacity twice, which means that three thousand children took advantage of the opportunity. Coupons were printed in the newspaper for one week. The first to apply for tickets were the lucky ones. It is estimated that 17,000 children tried to get coupons and the 14,000 disappointed ones were not satisfied until their parents had promised to take them to the Allen for a regular performance during the week of March 4 when the picture formed the attraction.

This special advertising plan was undoubtedly one of the finest publicity stunts ever carried out in Toronto for any theater. The whole programme for the week was good. Besides the feature, "The Seven Swans," the bill included "The Eighth Annual Round-Up," a new Sennett comedy, a news weekly, the Screen Magazine, a violin solo by Luigi Romanelli and the orchestra overture.

The Allen theater now has an eight-page periodical, which is issued weekly, and contains breezy advance notices, pictures, programmes, etc. This theater specializes with Famous Players-Artcraft releases.

Metro Makes Picture for Army Use

Film to Be Used to Teach Moral Hygiene to Soldiers and Sailors Directed by Edward H. Griffith.

AS AN illustration of what the motion picture trade is doing to help in the practical training of the National Army and other branches of the service, a three-reel picture called, "Fit to Fight," was recently shown to a few trade newspapermen. It is not for general distribution, as its object is to teach moral hygiene, and it will not be formally reviewed. The War Department is satisfied with it, and much credit for effective service is due to Edward H. Griffith, who wrote and directed it, as well as to the Metro Film Corporation, which provided facilities for its production. There is a short film showing the terrible effects of certain diseases and this, which is to be used as an introduction to the three-reel story, was made by the Goldwyn Company.

Among the able players who freely gave their services in the making of the picture are Raymond McKee,—there is a snappy boxing match in the film as part of the story and McKee holds his end up well,—Paul Kelly, William Wadsworth, Corporal Robert Hamilton, Private Samuel Burbank and Jessie Stevens. Much credit is due to these patriotic workers who have done a good bit toward licking the Kaiser.

Henderson Rounding Out Double Century

New World Director Has Record of 199 Pictures, But Didn't Help Griffith Make "The Birth of a Nation."

THE only director assisting David W. Griffith who didn't help him produce "The Birth of a Nation"! This is the unusual distinction possessed by Dell Henderson, who has just made a contract with World Pictures and who has been assigned to the direction of Carlyle Blackwell and Evelyn Greeley.

Mr. Henderson's advent with the World will mark a unique event—namely the direction of his two hundredth picture. He declares he is going to celebrate the occasion by making the picture the biggest and best thing he has ever done.

After being five years with Biograph, Mr. Henderson went to Triangle, then to Famous Players and then to Frohman's Empire Company. He has directed comedies in association with Mack Sennett. His particular forte is society drama.

DISCOUNT FOR FILMS RENTAL IN BULK.

Manager H. C. Garner of the Toronto K. E. S. E. office has adopted an unusual plan for the marketing of a number of features throughout Ontario. He calls it "selling pictures by the wholesale." Garner has arranged three assortments of ten features each and for each combination of ten the rental charge is \$100. No time limit is placed on the booking arrangement for these "blocks" of features, but a discount of 10 per cent. is given for full payment in advance.

To use Mr. Garner's own words, these releases are not the very latest, but they are not worn out locally, figuratively speaking. Exhibitors can choose any or all of the three assortments, but choice from the three assortments is not permitted for the price quoted. Mr. Garner also has been working on a plan for special combinations of comedies to be booked in a similar way and at attractive prices. The discount detail for cash in advance also holds good for the comedy series.

COLONEL HOUSE GETS A GOLD PASS.

Colonel E. M. House, President Wilson's personal friend and unofficial emissary, has been the recipient of a perpetual pass, engraved on gold, admitting him with Mrs. House and party to the Rivoli and the Rialto at any time. The pass bears Mr. Rothapfel's signature and the explanatory note that it was presented in appreciation of Colonel House's presence in the presidential box at the opening of both the theaters for which it was issued.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

A Pretty Poor Showing.

WRITING from a middle western point an exchange man who knows the game from away back, reveals a remarkable condition of affairs when he speaks of houses closed, or practically so, with scarcely an effort to keep going. To give his exact words:

During the past two months fully five hundred theaters have cut down to one day per week or have stopped showing altogether. Of course, they blame it on the weather, but I honestly think if they knew how to advertise and would read the department you carry in the World every week; follow out some ideas suggested, they would be many times better off.

Of course there will not be lacking those who say that the exchange man is merely looking at the lost film rentals and not at conditions generally; that he can see things only from his own selfish point of view, but this is not so. The writer is a man of decidedly more than average intelligence. He knows his business thoroughly and he knows intimately the territory of which he writes. Undoubtedly business is bad in spots, and assuredly it is worse in some sections than in others, but that is just the time when the people, as a whole, take to amusements. In panic times the theaters, particularly those with the small admissions, are well filled. There is a demand for amusement, but it must be amusement. Get plenty of comedy into the program. A re-booked Keystone will bring more trade than a war drama, if the patron is certain that he is going to see comedy and not mawkish sentiment and a poor imitation of patriotism. It is foolish to try and keep open with whatever you happen to have booked. Now is the time to plan programs, to throw out sinister melodrama and the like. This is the time when houses must be managed, but if they are managed and not merely run, they can be made profitable. And just remember that while the gruesome play may pack the house, and win all sorts of praise from the patrons, it is not the box office takings but the after effects that should be considered. If you go \$40 above the average with a certain attraction and it kills \$10 worth of business a day for the next two weeks, you have not made money on the attraction. That is the way to look at business; not by the day but from the point of view of yesterday and tomorrow and next month. If you will do that and advertise intensively, you will not have to close up, but you must get after the people and prove to them that they actually save money by coming to see your shows. Give them the best you can get, but make your standard the entertaining value and not the rental price. Make your house as light and cheerful as possible. Have light music and plenty of it. Get ushers who can smile. Hire a doorman with a grin. Get a box office girl who is pleasant to look at, and judge your success by the laughter and not by the applause. We recall one night some years ago when money was so tight in New York that the grocer gave you a check instead of money as change, and the butcher gave you his check in change for the grocer's check. There were half a dozen bread lines on the Bowery and things generally were pretty desperate. We wanted to cash a check and we went to one of the Bowery burlesque houses. It was on a Saturday night and the treasurer was packing up the day's receipts (a sell out for two performances) to sell to a bank for two per cent. Right next door to the theater was one of the bread lines and at nine o'clock men were already waiting the midnight opening, but there was plenty of money for theater tickets, though some of the drama houses were starving. Don't take anything that comes along. Book entertainment and you can not only keep open but buy Liberty Bonds. But it must be entertainment and not merely film.

The Right Idea.

Here's a bit from the Third Street, Easton, Pa., that might be useful some time. Make people realize that a good show is not merely good film subjects, but good film subjects shown under the most advantageous conditions. You can, if you go at it right, make every house in town a booster and an advertisement for your own—if you go at it right—and then you can use something like this:

Occasionally you will notice that another theater shows a short picture at the same time that we do but, if you see it Here You See It Presented In The Proper Way. It's like eating turkey without the "fixin's." Here you get the "fixin's" and everything else.

Exactly and precisely right now is the time to start to train people to realize that your house means just as much to them as someone else's films, and perhaps a little bit more. You should have done this when you first started in the business, but it is not too late yet if you begin right away.

Those Wild West Waltzes.

Ed Rosenbaum, the publicity man for King-Bee, is sending out a bunch of advertising suggestions for the handling of the Billy West waltzes that are so full of meat he will have Hoover after him if he is not careful. He has a lot of suggestions, but he rings the bell and gets the "good" clear when he remarks that "eighty per cent of theatergoers have ambition to become song writers." Then he goes

on to suggest a contest with a small prize for the best lyric to be written to the music, the contest to be run in conjunction with the local paper. Eighty per cent. is right; perhaps it might run even a little higher. But remember that if you offer a prize you cannot add that the copies will be given out to patrons of the house on a certain day, unless you want to take a chance of going to jail. If you use the contest idea, get the matrix offered and let the paper publish the melody, that all may have a chance, else it is a lottery. The company can supply you with the mat. You can get your end of it by announcing that a regular piano copy will be given to patrons on a Billy West day, but where a prize is to be offered, every person, patron or not, must be given access to the material. Mr. Rosenbaum has other good suggestions in his ideas sheet, but the prize lyric scheme will bring you constant advertising for several weeks, not alone in the paper, but with your patrons. It is the best stunt we have seen offered for a long time.

Another to Find Out.

The Avon theater, Decatur, Ill., run by the Carrier Amusement Co., has passed up vaudeville and pictures in favor of better pictures, but it has not entirely deserted vaudeville in that it runs each week one musical act to stay the week with a daily change of musical numbers. They can get better acts on a week's contract than they can on splits, and the musical act is merely an orchestra in disguise. The scheme may commend itself to others who are afraid to wholly abandon vaudeville though they find that the type of vaudeville they can get does not harmonize with the pictures of today. It will pave the way to the establishment of an orchestra of local favorites and at the same time break the suddenness of the jump. The next thing the Avon can do is to jump the price above ten cents with a five cent balcony. They can do it with the pictures they are showing, and they can do it if Steve Farrar can get twenty cents and play to big business on features down in Eldorado. They made the announcement in an eight page program with a lithographed cover, but every time the printer wanted to be very impressive he dug up some Old English and the reader has to skip to the next Roman. A printer who will use eight point Old English for emphasis is an argument for the restoration of the public whipping post.

Booming Intolerance.

If we had a state rights feature, we think we would loan it to S. Barret McCormick for a week just to get his specimen ads for the press book. Here are a couple of recent ones on Intolerance, its first showing at popular prices. Both are fifteens, one three and the other

MORNING AND AFTERNOONS
10¢ 15¢
EVENINGS
10¢ 20¢ 25¢

First Time In The World
At These Prices
D.W. GRIFFITH'S
COLOSSAL \$2,000,000 SPECTACLE
"INTOLERANCE"

THE GREATEST SHOW IN THE WORLD
1,500 HEROES—125,000 PEOPLE—1,200 CHARACTERS
PRODUCTION COST \$2,000,000
BUDGET \$1,000,000
ONE SOLID WEEK (SUNDAY) STARTING SUNDAY

SEE

Circle
SHINE OF THE SILENT ART

FIRST TIME IN THE WORLD
AT THESE PRICES
MORNING AND AFTERNOONS
10¢ & 15¢
EVENINGS
10¢ 20¢ 25¢

D. W. GRIFFITH'S
Colossal \$2,000,000
Spectacle
"INTOLERANCE"

THE GREATEST SHOW IN THE WORLD
1,500 HEROES—125,000 PEOPLE—1,200 CHARACTERS
PRODUCTION COST \$2,000,000
BUDGET \$1,000,000
ONE SOLID WEEK (SUNDAY) STARTING SUNDAY

DOORS OPEN DAILY AT 10 AM SUNDAY AT 12 NOON

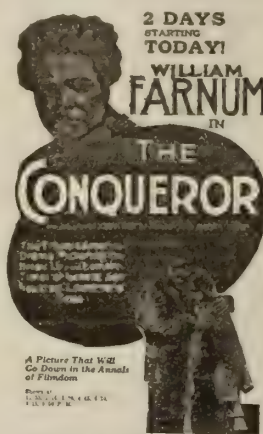
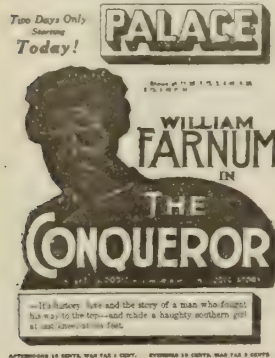
Circle
SHINE OF THE SILENT ART

four columns wide. You will notice that Mr. McCormick lays rather greater stress upon the prices than on the play. Practically the entire theater going public knows of the play. If it does not, there is plenty of small type to tell all about it, but the big selling point is that it may now be seen at prices ranging from ten to twenty-five cents, and Mr. McCormick plays this fact up even above the title, knowing that the title will care for itself. In each case there is an attractor cut

that tells more of the story than could the same space given to description, and he has the description as well. For a study of proportionate values, this display would be hard to excel. Of course price should be featured above the play only when the price is the novelty.

Split the Cut.

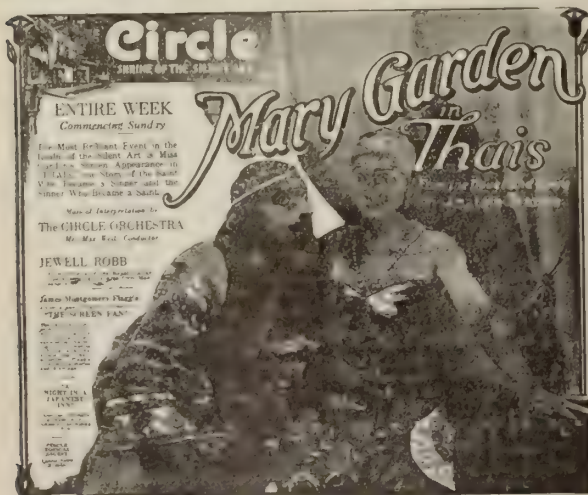
The Palace, Wichita, Kan., sends in a pair of advertisements without comment, but we presume they are to show an unusual use of a mat. If you will compare these two advertisements, you will find that they are both laid out with the same cut, but in the case of the shorter space, the cut has been sawed across, getting a new effect



with the use of but a single mat. Both use a three column space, the shorter seven and the other ten inches. Of the two we prefer the composition of the smaller. For one thing the house name is where it belongs, and the type text is better than that in the reverse cut. It also gives a better display to the name of the star through the white space above. Many of the mats sent out could be manipulated with decided gain if Exhibitors will only realize that with a saw they can do about as they please. At a pinch a common hack saw will serve its purpose if you have not access to a plant with the proper circular saw. Just because an advertising layout has been made by a man in New York, it does not follow that you cannot do better, so far as your own house is concerned. Take the tip and see what you can do. Then send in samples.

McCormick and Thais.

S. Barrett McCormick, of the Circle, Indianapolis, outdid himself in advertising Thais. It is a pity we cannot reproduce the best example of his work, but it is too good to spoil through too great



a reduction, and it is too large to be given in proper size. It is a page-deep advertisement five columns wide, the sides being held in two columns ornamented with hieroglyphics and crowned with Sphinxes. Across the top is an arch lettered with the name of the star and play below this, cropped to fit, a picture of the star in her most striking costume. There are five lines of display type, the house name and a space 3x4 inches for the full program. This is all the text advertising in 105 column inches. The rest is all cut display. Those cuts sold more seats than any text possibly could have done. Another display is five nines, and here, too, there is more cut than text talk

because the star and the play are both known and all that is necessary is to announce the coming of the attraction and trust to the cuts to do the rest. To show the care Mr. McCormick gives the small details, notice the house name in the upper left hand corner. Most of you are familiar with this trade mark, which is generally white against the blackest sort of a black. In this you will notice the right hand end of the cut has been lightened to blend into the drapery. It is not as light as the curtain, but it is enough lighter than solid black not to spoil the effect. A dead black right there would have thrown the entire display out of balance.

Means Something.

Lately the Majestic, Jackson, Mich., celebrated its second anniversary as a picture and combination house under W. S. McLaren, and the Jackson Patriot gave them rather more than a full half column of congratulation and appreciation. The theater is two blocks from the shopping district, and it was contended that the alternation between pictures and traveling shows would be fatal, yet the house has prospered and the Patriot exults and tells why, and the "why" is nothing more than the same old story of good business judgment plus intelligent advertising. The house is run in connection with a sister house, with a joint weekly program that is readable, good newspaper space is taken, though the expenditure is not lavish, and the house is run to please the patrons. We join the Patriot in its appreciation of Mr. McLaren.

Says It Worked For Him.

Steve Farrar, of the Casino, Eldorado, Ill., says this half page brought him crowded business, so it must be good. It drops about ten inches across a six-column page. At first glance it seems to be a bit too full of type, but you will notice that it is laid out so that the big message is entirely apart from the panel on the left, and even that is easy to read—and readable. Steve has been trusting mostly to throwaways to reach the mining crowd, but now that business doesn't come as easily as it did, Steve is going after it. He took on a better service and is doing more and better advertising. Also he is getting twenty cents. Perhaps business did drop a couple of weeks

Here's What You've Been Waiting For!

MAE MARSH

IN A WONDERFUL PICTURIZATION OF

POLLY OF THE CIRCUS

Take the Children and Spend an Evening Being Young Again

Perhaps you know the story, perhaps not—but we are not going to tell the truth to those of you by giving you the best help—just we will say that there is a horse-racing scene that will make you stand on your chair and shout—CURE ON POLLY!

A delightful playhouse takes from the play of the same name by Margaret Murn, and carries the "roll of a diamond" home. Mae Marsh, who appeared here last in the Little Sister in "The Birth of a Nation"

8 REELS

CASINO THEATRE

Tuesday, Jan. 22nd

8 Reels Children 10c Adults 20c

after the increase, but Steve knew that it would come back and stay back, so he had the nerve to sit tight and wait for it to come in. Steve is one of those optimists they have been talking so much about lately. Another name for the genus is "level headed."

Better Read It.

For something more than two years we have had as a tailpiece to this department an advertisement for Picture Theater Advertising, and yet, the other day, we asked one of the real old timers if he had a copy and he sent a check back with the reply that he didn't even know we had written such a book. If you have never done so, read that advertisement and unbelt the two-spot. Any one of a couple of hundred ideas may be worth more than two bones to you, right now, and you'll have the rest of the book free.

For the Program.

If you've been in the same house as long as Mr. Ryan has, here is something that it will pay to run in the program:

It sort of hammers home the suggestion that you have become one of the local institutions.

LOOK BACK

There's a lot of you who will smile as you stop for a minute and look back to the time when you had to stand on tiptoe to reach the cashier's window. We remember some of you fellows when you used to come here in knickerbockers. Now we see some of these same friends coming back with that same best girl or another. The "Garfield" has helped along many a romance, and we like to look back on those days.

ESTABLISHED 1909

Signs of the Times.

Announcing a special early opening for a double bill, the Third Street Theater, Easton, Pa., adds a note to the effect that no extra heat is required for this added time as the building must be heated for

mercantile purposes. How strange that would have sounded a couple of years ago. And Mr. Buss gives us a new one when he speaks of Tom Sawyer as a "literature character." That is an improvement over the usual character in literature, and worthy of adoption, but make it "literature" and not "literary," which is something else again.

Mr. Bleich Reports.

When the war tax came on and the reports of schemes for handling the tax were numerous, we asked George A. Bleich, of the Empress and Grand, Owensboro, Ky., to report on the success of his schemes. One of these was a strip of nine ten-cent coupons selling for 90 cents, and the other was a "twin" ticket, admitting two persons for 25 cents. We expressed some doubts as to the feasibility of the latter since in some sections it has been held that any class of seats must be priced uniformly and that a man paying 10 cents might not sit in the seats for which others were charged 15 cents without paying a two cent tax. Mr. Bleich is one of the keenest observers in the film business, and we are glad to give the report of his experiment. He writes:

It is recalled that you desired to know how my plan covering the War Tax on admissions would work out. Having had nearly three months to try same I can report, "bully."

The coupons, which I have modified slightly, are extremely popular and the sales astonishingly large. They are sold for 90c. each, being a strip of nine admissions netting 10c. per person.

No pennies are handled by my cashier except in the matter of passes. A straight charge of 15c. is made adults who do not hold coupons and I have kept the price for children at the old rate of 5c., paying the tax myself.

The proposition of selling "twin tickets" good for two persons, at 25c., I have about abandoned. Not because I feared trouble with the Federal authorities in the matter of the tax question, but because it has been proven that there is little objection to the straight charge of 15c., and I was therefore out the difference.

The custom officials in this district take the stand with me that I am permitted to charge whatever I please—the law not stipulating any prescribed amount, and I could charge one person 10c. and another \$1.00 for the same show, the tax to be deducted proportionately, so if there is any one who cares to use the "twin ticket" plan I firmly believe no trouble would ensue.

But I recommend my coupon admissions to everybody, and likewise the holding down of the charge for children. It must be kept in mind that it digs into a family pretty hard when the little ones must each pay the price formerly charged for an adult admission. I have studied the question of charge for children from all angles and I know that it pays to hold the cost for them down to a minimum. Not that I care particularly for children's patronage, but because if I am to have that of the parents or the big brothers and sisters I know there must not be too much burden on them when they bring the little ones.

Prices vary with me. I do not hold to any set figure, but gauge the charge by the attraction offered, taking extreme care that value is given at all times. An elevation in price is taken by my patrons as a signal that something extra good is to be seen and they certainly turn out big.

As I said before, my sales of the coupon tickets are very large. Selling them at 10c. net (although they cost the patron 11c.), they are accepted as of 15c. value. If 20c. is charged for a show we require that one 5c. ticket be bought to accompany the coupon, and if it is a 25c. show that an extra 10c. ticket accompany it, and so on.

Exhibitors ought to use every effort to sell coupon tickets. They encourage attendance; the holder will bring his friends and now with the war tax to contend with they simplify the collection of same very much.

Will be glad to send any of your subscribers samples of these coupons on request provided postage is furnished.

We agree with Mr. Bleich that the coupon ticket is a good scheme. We held that belief long before the tax matter came up and have had no reason to change our opinions. But Mr. Bleich touches upon a still more important matter when he urges the old prices for children. It is better to get the advanced prices from the parents only than to get no money at all from the family, and undoubtedly many will attend if they can still bring the kiddies for the old prices.

A Three-Year-Old.

The Victoria, Buffalo, celebrated its third anniversary the other day. Of course it played it up in all the language Edward Hyman is capable of, and he certainly can throw the language around, but he is breezy and not boastful. That's the secret of the Victoria's success. Its advertising does not disgust. The —est adjectives are not much used at the Victoria. They are not required. Douglas Fairbanks, for example, is not lauded as "the funniest man in the world," or some similar bromide. He is announced as "He's a ginger snap." A regular Jazz Jay. All bound round with fun." You get the same idea without feeling you ought to call the management liars.

Private Criticism.

We are always glad to send the carbon of any comment in this department where the Exhibitor is in a hurry, provided that a return envelope accompanies the request, but we do not think it is quite fair to the others to ask for a criticism that does not run in the department. If the proposition troubles you it is not unlikely that the same thing may bother others, and the idea of the department is to let all the Exhibitors profit from a study of the other man's success and failures. Be a sport and let the stuff run through.

Late, but Good.

These programs of the Mikadow, Manitowoc, Wis., are a bit late coming in, but they offer good inside page designs and they are as welcome now as they would have been last October. Of the two we personally prefer the more regular arrangement of the top box. A regular

Monday Oct. 1 ANITA STEWART The Marriage of the Monks The Children of the Devil Tuesday Oct. 2 CHARLES RAY The Pink Highway The Last Day Wednesday Oct. 3 BOROHY PHILLIPS The Prince of the Desert The Final Fight Thursday Oct. 4 THESE The Secret of the Treasure The Secret of the Treasure Friday Oct. 5 THESE The Secret of the Treasure The Secret of the Treasure Saturday Oct. 6 ELMO LINCOLN Night and the Day Sunday Oct. 7 VALERIE SCRATT The Prince of the Desert The Final Fight	Monday Oct. 1 ANITA STEWART The Marriage of the Monks The Children of the Devil Tuesday Oct. 2 CHARLES RAY The Pink Highway The Last Day Wednesday Oct. 3 BOROHY PHILLIPS The Prince of the Desert The Final Fight Thursday Oct. 4 THESE The Secret of the Treasure The Secret of the Treasure Friday Oct. 5 THESE The Secret of the Treasure The Secret of the Treasure Saturday Oct. 6 ELMO LINCOLN Night and the Day Sunday Oct. 7 VALERIE SCRATT The Prince of the Desert The Final Fight
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layout is more suggestive of a well ordered program on the screen. Another example is a piratical flag in Bunday with "Fifteen Men on a Dead Man's Chest. Yo ho, and a Bottle of Rum" at the top with "Treasure Island" below. The flag should have been a solid black instead of Bunday, and the house name and date should have been added, otherwise the idea is good, though it is seldom that the raw head and bloody bones are permissible in theatrical advertising.

Booming Fatty.

Verne Wickham, of the Liberty, Long Beach, California, worked hard to clean up on Fatty Arbuckle's second "made-in-Long-Beach" comedy. He took three fourteeners and he was given five fifteen for a cartoon that he got up. To escape the deadly "(Adv.)" there was the barest mention that Fatty would have as his guests certain other film people at the Liberty for the showing of his film. This was more effective work than an open advertisement would have been. The display advertisement is well done, though the type banks appeared rather crowded and the fact that Fatty would appear in person the following night was left to an eight point line, while the immediate appearance of Kerrigan and Lois Wilson that night was played up heavily. It is not possible to divide space between two attractions. The Kerrigan panel hurts the advertisement materially, from an advertising viewpoint, though in consideration of the fact that Wickham had them standing in the rain for more than an hour, we do not believe that he worried much. But while he speaks of the crowd standing in the rain for an hour, he does not speak of having opened the house, that the crowd might keep dry. That would have been a better advertisement than a couple of full pages and several cartoons.

For Neighborhood Houses.

"Built around the corner from where you live—for your convenience," is the newest slogan of the Victoria, Buffalo, and one of Edward Hyman's best efforts to get the locality house idea into a nutshell. In the same bi-weekly issue every announcement starts with "The Victoria" and some argument in favor of the house. These announcements tops are changed for each issue, and they must keep someone pretty busy, but they are worth watching.

Where It Began.

In commenting upon the program of the Theater Louisiana someone remarks that it is well to remember that this is the house responsible for the line "When you leave this theater you can take only one thing with you—an opinion." Yes. And it's well to remember, too, that it was advertising for exhibitors that first gave it to the rest of the exhibitors.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Coordinator of Advertising for Exhibitors in the Moving Picture World)

TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, \$2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York
Schiller Building
Chicago, Ill.

Wright & Callender Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Butt the Buts.

CULTIVATE clearness and fluency of diction in your synopses. Learn how to construct sentences. Some synopses have sentences of from ten to twenty lines in length, connected with a series of "buts" that hook the phrases up like a string of cars coupled together with links. For example the story starts off:

Mary Adams wants to study art in Paris, but the war is on and she cannot go, but she persuades her father to let her go to New York to study, but her rich aunt objects, and says if she does she will cut her off her will; but Mary is stubborn and goes to New York, but she is homesick and wants to go home but her pride prevents her, but John Jones also comes to New York to study art, but he has to support himself, so he gets a job in an office, but he and Mary see a lot of each other, but Aunt Hannah comes to town and visits Mary and she takes Mary home with her, but Jim keeps on.

Then the next sentence is started and another dozen "buts" are used up on that. Instead try for something like this:

Mary Adams is prevented from prosecuting her art studies in Paris by the war. She persuades her father to let her go to New York to study. Her rich aunt threatens to cut her off her will if she does. This does not alter Mary's determination. She goes to New York and sticks it out in spite of her homesickness. Jim Jones comes to New York to share Mary's studies. He obtains a position in an office, which pays his expenses, and spends the evenings in the art school. Aunt Hannah comes to New York and persuades Mary to return home. She goes, leaving Jim to study alone.

State your propositions smartly and clearly. Frame them so that each individual fact is grasped separately. You will stand a far better chance of being understood.

Soon—Perhaps.

About half the replies to the last polisher spoke of the good the writers derived from these contests and asked for another. We will try it soon because the number of replies to the "Uncle Tom's Cabin" were encouraging after the small response to the "Othello" contest, but handling the replies entails no little extra labor, and until we get the new Advertising Aids in smooth running order we cannot undertake another. Meantime if you have an idea of your own for a polisher contest that does not involve the handling of original plots, shoot it in and we will think it over.

Still Hope.

Not long ago we asked a friend why he had left the script staff of a leading company, and he replied, "I laughed so much I couldn't do any work, so I quit." He went on to explain that the situation was such that he could not work with any contentment. About a dozen high-priced writers were on the staff as continuity men. The chief was perhaps the least able man of the lot, but a friend of the Big Boss. Nothing could be done before he had suggested changes, and after it had been done he suggested more changes, just to prove that he was a hard worker. Most of the staff were doing original work on a bonus, and the bonus represented about what they would be willing to sell their work for as free lances, and the staff salary was all velvet. The company was paying three prices for stuff, and then getting stung because too many interferences were spoiling the work. It was no place at all for an honest, hard-working writer, so he sent in his resignation. The condition was a little worse than in other studios, but not much worse, and there is still hope that some day the big bosses will get wise to conditions and have a housecleaning that will bring about a free market for good stories.

Remember Your English.

In the synopsis polisher contest we got one submission from a young woman who last summer sent us a high school magazine in which the old graduates were represented by a number of articles, one of which she wrote. Her synopsis started off with the statement that the Shelbyys were passing the afternoon at "there" plantation. There

were perhaps twenty or more similarly glaring errors in about 800 words. She knew better, so she had not the excuse of ignorance. It was plain carelessness. It is fatal carelessness. No editor can become interested either in the story or the writer. If the story is in any way good he is apt to fear that it is a stolen plot since plotting presupposed intelligence, and the really intelligent person does not misspell common words, nor does the intelligent person permit carelessness in any form interfere with the chances for success. After you are successful you can do as you please, but until you have arrived, you must do all you can to create the impression of competency. The paper should be good, the typewriter should be well aligned and supplied with a well inked ribbon. The synopsis should be so inviting that the editor feels that the story must be good. If he takes up a story bristling with grammatical errors and misspelled words he cannot help feeling that he is going to waste his time reading the stuff, and it will take an unusual story to convince him to the contrary. A story misspelled and on poor paper may be better than the more attractively typed submission next it, but it is poorly advertised, to say the least, and advertising is more than half of any selling proposition.

Hard Work.

We have said before that one of the best sources of instruction in story writing that we know is the editorial advertisement in the Popular Magazine; not every issue, but very often. For example, in the January month-end issue, this occurs:

Just now we are thinking of hard work as an adjunct to talent and ambition in the making of the good writer. In writing stories there is no doubt at all that the industrious plodder is continuously beaten by some one of apparently more gift and genius. But industrious plodding is not *hard* work—it is mechanical, easy, persistent work, and it will never raise a man very high. What you need in the shape of work is something more intensive and difficult. You can't develop muscle without expending a lot of energy. You must strain and sweat your body to make it strong. You can't become a good mathematician by easy plodding. You must torture your mind and soul with the most wearying conceptions to get anywhere at all in the science of numbers. Working hard is not just spending so many hours at a desk or typewriter and turning out so many words. It is really using the whole of the mind, and is so arduous and fatiguing a thing that not every one is capable of it at all.

In other words plodding without improvement will get you nowhere. You must not only work, and work hard, but you must study as you work; must strive to give more to your story than you gave to the last one. Unless you do this, you will never get above the grade of your early efforts, but if a person really is a writer each past effort makes the next story better.

Backing Up.

Not long ago the author wrote that he had seen a play which killed one of his best stories, since the idea was the same. We did not say anything. Then later he wrote that he had seen a story on the screen not unlike a story he had seen some time before. The story was "Betty Takes a Hand," in which Betty sets up a boarding house in her aunt's home in the absence of her relative. The author had seen this story five or six years ago, so we jumped him back another twenty-five years to Gillette's "All the Comforts of Home" in which the same idea was used. Don't be in too much of a hurry to throw down your story because it happens to be like something you have seen on the screen. If it is just like the infringing story, change it markedly, but you must expect to duplicate some basic plot when you write any story. All you can do to put up a new building on the old foundation. For that matter we do not hesitate to send a story to a company that has made one something like it, but we are careful to add a note to the effect that it resembles their other story. This is largely a matter of judgment. Just as a bit of practice work look up "Betty Takes a Hand" and see how much different you can make that story. There are still many good stories to be written around that theme.

Technique of the Photoplay

By

EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots.

"Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.
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Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Automatic Signal Device.

N. Telland, Great Falls, Montana, says:

Attached find photograph of an automatic signal device which has been in operation since you visited this city. Was anxious to have you inspect same when you were here, but you had been on the train many hours and were practically all in, hence I did not bother you at the time. The device may, as you will see, be set to give the operator warning at any desired point from end of film. A fork rides the film, not touching the picture but traveling on the sprocket hole track, the same as do the tension springs. Its weight is very little and absolutely no harm is done to the film. The magazine remains fireproof, or as much so as it was before installation of the device. All electrical contacts are exterior. A buzzer and lamp give the warning. Would be glad to forward the device for inspection should you so desire. Your verdict means much to me, but if the device fails in merit I would like your frank opinion to that effect.

Sorry you did not show it to me when I was there, Brother Telland, even though I was tired. No, I hardly think it would pay to send the device here, because I could not very well ask any one to mutilate their magazine to test it unless they intended to keep it. Evidently the machine consists of a miniature transformer, reducing from 110 to 12 volts (should think 2 to 4 volts would be better), which same is utilized to ring a bell and light a lamp when the arm riding the film, drops to a certain pre-determined point, which may be fixed to suit by adjusting arm X in the right hand illustration, by means of screws Y in the left hand picture. A seems to be the buzzer and B is, of

course, the lamp. The thing is entirely practical, only it strikes me there might be considerable variation in distance when an out-of-center reel is encountered. The electric sparks, if any there be, seem to be thoroughly isolated from any possible contact with the film, so that we may say, barring exception I have named, the device will work perfectly. The point then comes: will friend manager buy it? And there we stick. I don't know, but I doubt it—that is to say I doubt that enough will to make it pay to manufacture. But that, friend Telland, is your business venture and it is up to you. The device, as such, looks very good. That is about all I could say until you have some of them in actual operation in other than your home territory, so that I can get what will be an unbiased opinion from several operators. I am no wizard, therefore cannot say with certainty just from looking at a thing of this kind how it will "take" with operators.

More About Lenses.

George Deutsch, Poughkeepsie, New York, comments on friend Miller's letter headed "Lenses Little Understood" as follows:

Brother Miller is quite correct in saying the lens system is very little understood. This is so true that in many instances screen results are sadly marred, if not practically ruined. To my mind it is essential that every operator have a good elementary knowledge of lenses and the laws which govern their action and the action of light. They should also know what the various aberrations really are, what their practical effect is, and how to set about their correction. A knowledge of the various types of lenses and their uses and how to properly take care of lenses is very essential. It is of prime importance also that the operator know how to intelligently test a lens, so that he may know whether or not the lens he buys is what it should be.

Friend Miller's classification of lenses is not quite according to ethics. Lenses, except such as are intended for special purposes (usually merely a modification of one of the regular types), may be roughly divided into six groups. The following is rough and arbitrary: (1) The single, non-achromatic, or "spectacle" lens. (2) The double meniscus, or periscopic. (3) The single achromatic. (4) The Petzval portrait. (5) The rapid rectilinear. (6) The anastigmat. Miller's single meniscus (one glass) and his "spectacle" belong to one class, and the single meniscus is no longer used by photographers of the impressionistic school, lenses better suited to their purpose being now available. The single achromatic he describes fairly well, but it may be made of more than two glasses cemented together, though two is the usual number used. This type of lens is used in the fixed-focus Brownie cameras, and both camera and lens may be purchased for much less than five dollars. The R. R. (Rapid Rectilinear) is composed of two achromatic elements. They are not used as an ordinary projection lens, as he says. The Petzval Portrait type of lens is the one most commonly used for projection. This lens has a very large relative aperture (meaning relative to its focal length.—Ed.), but a very saucer-shaped field of focus. However, inasmuch as the field covered is



small as compared to focal length of lens used, it adapts itself to motion picture projection work very nicely. Its definition over this small field is critical, and I don't know that an anastigmat would improve matters over the main portion of the picture, though toward the edges the anastigmat would most likely give evidence of its superior qualities. However, I very much doubt that an anastigmat having the same relatively large aperture as the Petzval Portrait type could be made. As to Miller's F-7 anastigmat fitted with diaphragm, why, it is evident he did not give this particular thing sufficient thought.

I fully agree with friend Deutsch that the operator should know the various things he has named. Operators are handling light and lenses every day, and no man can intelligently handle that which he does not understand. As to the Petzval type and the anastigmat, why, I certainly would like to see a really conclusive test made of lenses of those types and of various grades. Personally, I firmly believe the high class lens is worth its price for projection purposes.

How About This, Wayne?

A man who says he is a traveling salesman, but who does not write a very salesmany letter, writes that he visited some Ft. Wayne, Indiana, theaters and carefully observed screen results. Projection at the Grand theater he dismisses with the brief but comprehensive word "punk," with the prefix "very." Oh, yes, he also added the remark that the operator seemed to be asleep, as the picture was out of frame much of the time. At the Transfer theater projection was, he says, "just fair," but at the Strand he sighed with joy, for all was superlatively well. Beautiful house, seating 1,400, fine orchestra, good projection light, fine focus, etc., etc., et cetera.

Would be interested in hearing what Ft. Wayne has to say about this. The seller of goods promises more from his next stopping place—Cincinnati. I'm a bit suspicious, though. He is mighty well posted on operating room vernacular.

Real Bright Exchange Manager.

South Dakota writes:

Attached find samples from Vitagraph, "Message From the Mouse." Wrote the Minneapolis office with regard to punch holes and other faults in film we are receiving. Told exchange manager I found at least ten punch holes in one subject. His reply was, "About the only way we can do away with punch marks is to do away with operators!" Now what do you think of that? The only thing left me is to send my kick to Father Richardson. The attached samples were all cut out of today's show. Must compliment the Goldwyn. We always get films from them in first class condition.

I might say to the Minneapolis exchange mis-manager that about the only way we will get rid of films in rotten mechanical condition will be to get rid of exchange managers of his type at least. For his information, if the producer did his plain, ordinary duty and incorporated a proper change-over sign in the negative film itself there would be no need for punch marks, though that is no excuse for the operator punching film. But, again, if the exchange made a proper inspection and check-up it would instantly know who punched any given film, and the charging of the damage to the theater about twice would stop that theater on the punch proposition, so you see, Mr. Get Funny Manager, after all the basic fault lies with the producer, and your own skirts are not any too clean. The samples show entire lack of inspection. Sprocket holes gone on one side for 5 inches. Splice 1/2-inch wide. Big chunk ripped out of film, etc., etc. No legitimate excuse for it under heaven if the films came from the exchange direct, as they presumably did. Sending out films in this condition is a crime, even as it is a crime for operators to punch and otherwise unnecessarily injure films. Films are worth about \$125 per reel. They are entrusted to your care, Mr. Operator, on the presumption that you are a trustworthy man, a competent projectionist, and a man with common honesty enough to commit no unnecessary outrage on the property of another man. That the exchange mis-manager commits an outrage on you by sending films in bad condition does not excuse you for abusing his films. Two wrongs never in this world made a right. But please do not think the Madison operator has abused the films. I am not hitting at him at all, but speaking broadly of the mutual duty of the exchange manager and operator to each other.

Backs Up Our Views.

George Deutsch, Poughkeepsie, N. Y., says he has himself made a shutter very similar to the one described under title, "Wants Advice as Regards Shutter," in recent issue for his Power's 6-A, and thinks it an improvement. Says he cannot account for it unless it is the balancing up of conditions. He continues:

You know the result of one wide blade and the rest of the shutter equally divided. A very nearly like condition would be had if there was one wide opening the size of the main shutter blade, and the rest equally divided. In this case we have one unbalancing wide blade set opposite one unbalancing narrow light opening, and it may be that one effect offsets the other.

Reversed objective lenses alone could not produce the condition described in "Can You Answer This, Mr. Operator?" Dec. 29 issue. Do you know that the average man accustomed to handling 4, 5 and 6-inch lenses will get a 2% lens back end front?

I do not, Brother Deutsch, nor do I see why he should, especially in view of the curves being more pronounced. As to the shutter problem, why, you have indorsed my own views concerning the why of its action. The same thing was up, in a slightly different form, under "Some Interesting Experiments" some weeks ago.

From Oklahoma City.

Wesley Trout, Oklahoma City, Oklahoma, burns up typewriter ribbon with the letter quoted below:

This is the second time I have written you about projection. Have been seven years at the crank, and have always had class screen results. Why? The answer is easy. I have bought and STUDIED every book which would give increased knowledge of my profession, and always have tried to give just a little better work this month than I did last. You will always find my sprockets clean and my projector and other machinery in as nearly first class repair as I am able to keep them without running repair bills to excess. The operator should, as you have many times said, be at his machine, watching the projection of his picture very carefully. A city of this size should have first class projection, but I have visited some of our theaters where the picture jumped very badly; also there were other faults in the screen result (Your criticism does not tell us anything, unless you show that the fault was due to carelessness, incompetency or neglect on the part of operator. An operator cannot give high-class results with restricted current, worn machines and inferior carbons. You must take into consideration the fact that friend manager all too often makes it a practical impossibility for the operator to deliver the goods on the screen, and then yells his fool head off because the operator does not do that which he has made it impossible for him to do.—Ed.). Another thing: many operators leave the operating room door open, which is not right; also the union is not so strict with union theaters as with the two non-union houses. Is that right?

We have a fine bunch of boys here (Can vouch for that statement myself.—Ed.) who try to do their best. I am simply pointing out a few faults which should receive attention. Aside from operating I install projection equipment, do electric work and project special pictures. Price ten dollars per day. I am a licensed operator and intend to join the union here soon.

If you have been operating for all those years you should have been in the union long ago, Friend Trout. Man alive, if you don't look out you will be as bad as the exhibitor who won't, don't and can't be coaxed to join his league. For heaven's sake don't put yourself in the same class with that foolisher. As to keeping the operating door open, why, if it opens into the auditorium, there can be no excuse, because the audience is then endangered, and in case of fire there might be many injured and killed, since a panic would almost inevitably result. But on the other hand, what about the SOLID IVORY TOP architect or other person who PLANS AN OPERATING ROOM WITHOUT A FRESH-AIR INTAKE FROM THE OUTSIDE OF THE BUILDING, and without even adequate ventilation outlet? Can you reasonably expect even an operator to go into a bottle, pull the cork into place and then start a heating stove which produces both heat and poisonous gases? Yet that is pretty close to what thousands of managers did demand of the operator before this department took the matter up, and is what very many of them are still demanding, utterly regardless of right, and even of common decency. It is quite right that the operating room door be kept closed, and it must be kept closed if the door opens into the auditorium, but is only the most common kind of common decency to supply the operating room with an abundance of fresh air, taken from outside the building, not from the top of the auditorium, where it is hottest and most impure, at the same time supplying a 16-inch exhaust fan to pump out the poisonous gases generated by volatilizing carbons, and the hot air, as well as the smoke and gases from burning film, should there be a fire. While in your city last spring I had evidence that its men were energetic and enterprising. I am, therefore, loath to believe the faults referred to are due to their negligence. My compliments to the Oklahoma City men; also to Friend Trout, who, I hope, will make good on his promise and get into his organization. Perhaps you only fancy there is closer regulation of the non-union than of the union houses.

Enterprise Optical Does Record Business.

I called the attention of the Enterprise Optical Company, manufacturers of the Motiograph projector, to a rumor current in some quarters that they had gone out of business. In reply Mr. O. F. Spahr, manager, says the company was never more active than at present. Its export business is, so he says, satisfactory, the domestic sales for 1917 showed a very substantial increase over the sales of 1916, with exports on the upgrade.

We are glad to know of the prosperity of the Enterprise. If we can get that corporation to keep this department advised as to changes and improvements in their machine, so that you, friend reader, may know what is what with relation to the Motiograph, all will be well. I have called Mr. Spahr's attention to the fact that his company owes it to you to keep you posted, and do it through the medium you have, through the years, learned to look to for such information. Doubtless we shall be able to give you the full, up-to-date dope on all Motiograph changes in future. If not, it certainly will be the fault of the manufacturer, and no one else.

In An Awful Fix.

W. H. Shepherd, Davenport, Washington, sends a dollar for Halifax, and says:

Here is hoping they get thousands of dollars from the operators of the U. S. A. They certainly will need it. News is very hard to find here, as there is only one theater. We therefore have no one to pick a fuss with.

Oh, yes, Brother Shepherd, they got the thousands all right, I don't think. You are in a perfectly terrible fix. Not a darned soul to scrap with but yourselves. How perfectly awful. Still it might be worse, so cheer up.

Fitting Shutter to Local Conditions.

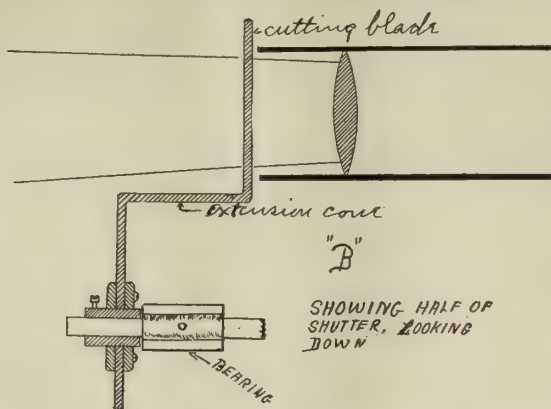
W. B. Allen, Edmonton, Alberta, says:

Since receiving December 15 issue of World I have been studying your article, "Interesting Experiments," relating to revolving shutter. It certainly is interesting. I, myself, did considerable experimenting with shutters of all shapes and sizes before being satisfied that I had the best possible one to suit my conditions. Altogether too many operators fail to realize the importance of adapting their revolving shutters to their local conditions. I once visited an operating room in this city and noticed the idle projector having a main shutter blade of extraordinary width. Drew the operator's attention to the matter only to hear him say: "Why, it's a standard Power's shutter." The shutter was unquestionably the Power's No. 2. Doubtless you have yourself met with many incidents of this kind in your wide travels.

Regarding the article named: The "A" shutter is a mystery. I think it is up to the department opticians to explain its action (I believe it has pretty well been done, though not in print at time your letter was received.—Ed.). I have an idea as to the why and wherefore, but putting it into words is something else again. I tried the same shutter out, only with a 70° blade, but it increased instead of reduced flicker in my case, so I went back to my old one. This shutter I have tried with long and short focal length lenses, and find it quite satisfactory. Its only necessary modification comes when used with short E. F. lenses. Then I change it to "B." It seems to me the Simplex people are playing safe if they propose adopting the shutter in question as their standard. They should certainly have no trouble with travel ghost. But I suppose all other machine manufacturers do the same (Yes. They are literally compelled to, because of lack of knowledge on part of operators. If they did not send a blade wide enough to fit all but perhaps the very worst possible local condition, they would be flooded with howls from "operators" (?) who would instantly condemn the new machine because there was travel ghost, instead of knowing what was wrong and remedying it temporarily until a blade of proper width to suit local conditions could be procured from the manufacturer. And thus is light wasted and abnormal flicker tendency set up through lack of knowledge on the part of the operator of one of the vital, fundamental, basic items of his craft.—Ed.). You will note the difference between my shutter and Shutter "A," December 15 issue. Quite some, is it not? And now with regard to intermittent speed. I don't know the Simplex speed, because I never handled that make of projector, but imagine all United States machines are pretty much the same in this respect (Not so, Brother Allen. One of our standard machines has the speed of approximately 4 or 4.5 to one.—Ed.). However, assuming the various machines to have a 6 to 1 movement (I wish it were true.—Ed.), I cannot personally see why they could not have a 6.5 or even a 7 to 1. There are very many theaters where the film is speeded up to 90 or more feet per minute. Has not this the same effect, insofar as wear and tear on both machine and film be concerned, as a 6½ or even a 7 to 1 intermittent movement? My proposal is: install a 7 to 1 movement. Decrease camera speed (if necessary) and put on some motor control which will render impossible the running of the machine above 75 feet of film per minute. Concretely I would say: decrease camera speed to 50 feet of film per minute; limit projection to 75 feet per minute, which would surely cause the figures to jump fast enough to suit even the most rabid speed demon and use a 7 to 1 intermittent. Under this plan there would be, I think, no more film damage than now, less flicker and better general results. Another thing: with camera speed reduced to 50, any attempt to project at greater speed than 75 would cause the screen action to be so utterly ridiculous that it would not be tolerated by the audience.

An interesting proposition. Also I am not so sure it does not at least furnish food for thought. Certainly with maximum speed set at 75, and made to stay set by slower camera speed, a 6 to 1 movement would be entirely practical, and that is fast enough to give us the shutter we want. I am not sure, however, that a camera speed of 50 is practical. In fact the tendency is to increase, rather than decrease camera speed, and up to a certain point this seems to me to be good. I have presented Brother Allen's letter rather as an interesting subject for discussion, than in the belief that his plan can be brought into reality. This much is true, viz.: no intermittent on the market today is as fast as is necessary to bring about the best possible shutter condition. There is, however, another way of partially working out the shutter problem than by increased intermittent speed and that is by increased shutter diameter or increased shutter speed. The latter plan is now used by one projector, the shutter of which revolves one and one-half times to each picture. This helps out a lot, but does not do all that a fast intermittent would do. I cannot spare space to publish drawing of shutter A, because space is at high premium and any one can quickly lay out the shutter for himself. Its main blade is 70° and each interrupter 60°. Its light openings at either side of main blade are 60° and the one opposite main blade is 60°. This means that blades occupy 190° and openings 170°, hence the shutter cuts considerably more than half the light, which it seems to me is not necessary with a Power's and with the shutter set 9 inches from the lens, presumably at dissolving point of light ray. Allen claims no flicker at 95, using 55 amps. d. c. and with no film in. Just how good this is would depend somewhat on character of screen. On cloth or plaster it would not be anything more than just fair. Lens diameter is 1 7/16", 7" E. F. and 5 5/16" B. F. Your modification for use with short focal length lens is published, because it is excellent in more ways than one. Not only does it enable the placing of the shutter blade close to lens

where lenses of extremely short focal length are used with a Power's projector, but it may be reversed and used thus to reach the dissolving point when it is a considerable distance beyond end of shutter



shaft. Such a shutter might be made to reach several inches beyond the end of the shutter shaft, if made of sheet aluminum, reasonably well braced and carefully balanced by attaching a drop of solder at four points of its periphery and filling them until exact balance is had.

Highway Robbery.

Henry Oscar, Calvert, Texas, is troubled about his electric light bill and seeks advice. Friend Oscar says:

As a subscriber I take the liberty of seeking advice on a very important question which has bothered me for some time, viz.: our electric light bill. Am using two Power's 6-A machines, taking current through a mercury arc rectifier. My bill for current for 1917 was \$890, with current at 10½ cents per k. w. I see individual light plants advertised in the Moving Picture World, and want to know whether or no they are practical and desirable. Also, do they generate current at small cost? What is the best outfit, and where can I buy one? What is your candid opinion about these outfits for picture shows? I open every day at 2.30, close at 6, open again at 7 and close at 1.30. Have been told that a gasoline engine and a Westinghouse generator is the best combination.

Isolated light plants, properly handled, are giving good results and producing current at from 2½ to 5 cents per k. w., though at present high prices of gasoline those figures would doubtless be boosted to some extent. But, always provided you handle the machine intelligently, you certainly should get current from it at decidedly less than your present rate. With power at 10½ cents per k. w., it should pay you to install an outfit. Excellent reports are had of the Universal Electric Generating Set, advertised in this paper. The machine is well made and, from all reports, is delivering the goods. If it is big enough for your needs I think you will do well to investigate its points of excellence and ask for full information as to the k. w. output per gallon of gasoline. The machine itself is well made. I have personally examined it and can vouch for that fact. Whether you would want a 110 or a 60-volt machine depends on conditions, but with a 110-volter you would need much larger capacity since you would be compelled to waste a large percentage of the power developed in resistance. If you can get along with the 60-volter it will be much cheaper in operation. The combination you name is good, provided you get the right kind of generator, but selecting a generator for your class of work is a very nice job. Personally I would prefer an outfit made for the purpose. The Universal ought, I would suppose, to be big enough for your needs. Write them (see advertisement for address) giving number amperes used at arc, number of lamps and wattage of each lamp; also number and size of motors and kind and voltage of present current. But remember this: no matter how good the outfit you may get, it must have careful, intelligent care. You can't buy an engine and generator, set it down on the floor of a leaky shack, squirt some cheap oil at it occasionally and expect to get results. The Universal is very simple and easily handled but those things, necessary to be done must be done at the appointed time and done right.

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It is an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

A Live Wire Free Lance.

Leonard H. Roos, a live Canadian boy, writes us upon a neat letter-head, with cut out openings on one side just the size of a frame, attached to which, so that they may be viewed through the opening, are five different samples cut from some of the motion pictures which he



has made. They are exquisitely toned and tinted, and he has every right to be proud of the samples thus exhibited.

He sends a drawing which is here reproduced and writes us as follows: "What has become of the correspondence club? That was certainly a great idea you started, but why not keep it up? I know that I enjoyed reading letters of some of the boys who have written to me, and I wish that more of the boys would send in things of interest in their work to be published in the department. I, for one, would like to hear what the other chaps are doing."

We are always glad to hear from Mr. Roos, as he has written a number of times and always has something interesting to say.

The correspondence club seems to be an intermittent sort of thing. Sometimes in one week a dozen or more letters will come in asking to be enrolled in the correspondence club, and then a month will pass with hardly a request. Yet it is evident from a number of letters received that quite a number of the boys have found interesting correspondents among those whose names have been published.

It has given me great pleasure lately to meet over one hundred of the readers of this department who are now enlisted as members of the photographic section of the Signal Corps, and to find that a large number of them had note books in which they had preserved clippings and formulas from this department. Some of them told me that, although they had never written, they had always followed the doings of the other boys with great interest and would like to know more of what is being done by other fellow-craftsmen.

The department is always glad to hear from the boys and to publish anything of general interest that may be sent in.

This is an invitation to any of you who see this to sit down and write to the department about some of the interesting things which you are doing. Now, don't be backward in coming forward.

Tinting Motion Picture Film by Means of Colloidal Inorganic Salts.

(Communication from Eastman Research Laboratories.)

Certain inorganic compounds such as the ferrocyanides of iron and uranium, lead, sulfide, etc., when precipitated in gelatine in the colloidal condition are highly colored and transparent, and advantage can be

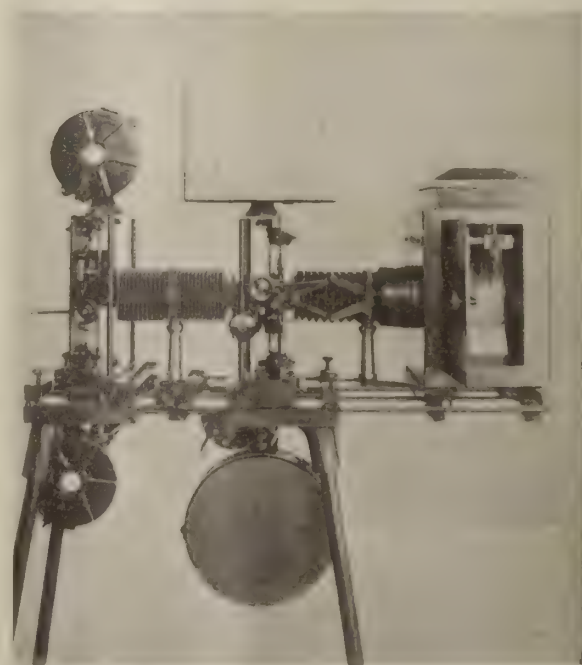
taken of this fact for the tinting of lantern slides and motion picture film. For a blue tint, the film is first immersed in a 1 per cent. solution of potassium ferricyanide and finally washed. The depth of tint obtained varies with the concentration of the ferric alum, the time of immersion, the time of rinsing, and the temperature of the solutions, but is practically independent of the concentration of the ferrocyanide. Uranium ferrocyanide (orange) and lead sulfide (brown) tints may be obtained in a similar manner. By precipitating a mixture of iron and uranium ferrocyanides in suitable proportion, tints intermediate between blue and dark orange may be obtained. Any tint may be duplicated within narrow limits, while the wearing qualities of the film are not affected by the process. The tints are stable to light, though the iron and uranium ferrocyanides are soluble in alkali.

An Optical Printer.

The ingenious device illustrated below is a printer for printing from a standard size motion picture negative on to a smaller film used by one of the many small home projecting machines upon the market.

It projects the image from the negative film upon the small positive film in the printer at the left. By its use positives for use in a home projector printed from any standard negative; or a dupe negative may be made on the small-sized film from any standard size print.

The two movements, that of the small size and the standard size, are connected to one shaft so that they move in absolute synchronism. It is made adjustable so that the entire frame or picture upon the standard negative may be condensed upon the small film, or if desired, any particular portion of the standard negative may be enlarged or reduced upon a small film. Such a machine made with both heads for standard size film might be used to great advantage for trick work or for changing the frame line on ordinary standard size film. The news weeklies which use films from many different cameras of different frame line would find such an apparatus particularly valuable because the frame line of the negative would not make any difference as to its location upon the positive, a slight change in the adjustment of the printing



head being all that is necessary to shift the frame line to any desired position.

The very excellent and complicated machine work on this particular instrument was done by Mr. G. J. Badgley of New Rochelle, New York, who is at present completing a design of a very ingenious camera for use in taking motion pictures from aeroplanes.

Music for the Picture

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column \$1.00.

"Music Service for the Exhibitor."

A WELL-KNOWN producer confessed to us the other day that he did not know the difference between a score, a setting or a cue sheet, and supplemented the remark by saying he did not believe one producer in ten knew what he was paying for in the matter of the much-abused term, "Music Service for the Exhibitor."

For the information of exhibitor, producer and orchestra leaders, we will try to classify specifically all forms of music pertinent to "Fitting the Pictures."

MUSICAL SCORE—A musical score is a compilation of either original or standard music, prepared in synchrony with each and every dominant scene of the picture, carrying throughout themes and counter-themes to denote the characters portrayed on the screen. Each number should be in key sequence and arranged in such a manner that there be no obvious break during the playing of the entire score. They must of necessity be short, and for that reason requires varied orchestral treatment to avoid monotony. Many occasions arise where there are two characters in the foreground, and two themes must be blended together, showing two emotions at one and the same time. Frequently a standard number must be changed in tempo and rhythm to convey the proper idea. Special legitimate effects sometimes must be arranged by the use of the orchestral instruments themselves to obviate shoddiness. All these things call for superb orchestration and a thorough knowledge of instrumentation. A real musical score requires almost as much ingenuity, careful thought and untiring efforts as an opera score, for in every way it meets the same obstacles, which must be overcome. The scores for "The Birth of a Nation," "Ramona," "Civilization," "Intolerance," or "Peer Gynt," will live and continue to be classed as epochs in the picture industry. These are prepared only for the big run features.

MUSICAL SETTING—A musical setting is comprised of standard selections placed loosely, in rotation, in a folder, for the purpose of fitting a picture. There is no synchrony, and because of that fact, no key sequence is considered, for it may happen that where the break occurs the key will fit the following number perfectly. For practical purposes one theme only is used, although it is sometimes feasible to use two. This music cannot possibly fit every foot of the picture, but can hold the atmosphere in a general way and carry the picture. These are used in every theater and are frequently prepared by the aid of cue sheets.

MUSICAL CUE SHEET—A musical cue sheet is a prepared list of cues, indicating where the music should be changed, and suggesting certain selections which are suitable for use, with the tempo and character of each noted to allow for substitution. The approximate time is shown, and sometimes a three-word description of the scene to be fitted is given. Cue sheets are distributed by the picture producers for the benefit of the exhibitor who cannot procure his film in time to see it before the first performance, and are good, bad, or indifferent, according to the ability displayed by the writer of them.

MUSICAL SUGGESTION SYNOPSIS is a concise musical review of the picture with suggested numbers that may be used as a theme. Atmosphere, period of time, location and big moments are noted, and frequently selections are mentioned for use in the climaxes.

At the present time of writing, the above is a complete classification of music for the pictures. The rapid growth of the industry, bringing with it new ideas, may cause changes to be made in the method of musical presentation, but now we can only rely on four forms denoting picture accompaniment.

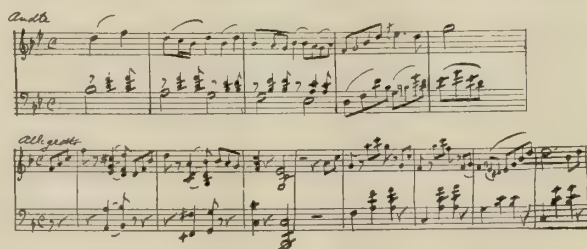
The importance of music as an adjunct to the picture has been but recently recognized, and there is considerable confusion in the minds of producer, exhibitor and layman regarding its classification. By definition, example and qualifications, we have tried to standardize music for the pictures in order that the producer will not be further mulcted by unscrupulous arrangers, and exhibitors will know what they are getting when called by its proper name.

Scores and settings are frequently regarded as one, and the same thing and capital is made out of it by those fakers who throw together loose music and demand score prices for it. In many respects the two are alike; they are played as an accompaniment and must fit the picture. The difference lies in the necessary qualifications required by each.

A score must follow the picture minutely, foot by foot, as an accompaniment follows the voice. It must be in perfect synchrony. By this we mean that if a dominant scene has a footage of 150 feet, and the film projection calls for 15 minutes to the thousand feet, the appropriate selections should run exactly two minutes and fifteen sec-

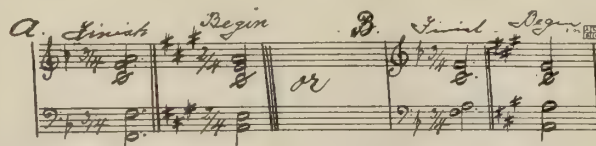
onds. Naturally the number of measures required will be governed by the tempo selected. An adagio or andante sostenuto number will not be as long as an allegro or allegretto. The following examples, indicative of the time duration of fifteen seconds, will show a marked difference, and by using these as a basis, one can readily understand how an entire score can be in absolute synchrony.

A score must have key sequence—in other words, each successive



number must be in a relative key to the one immediately preceding it. As students of harmony well know, there are five relatives to every key, so the task is not so great as would appear on the surface. Besides using the legitimate relatives, it is permissible to use an enharmonic key, or one which begins with a note common in the chord of the preceding key; for example: Going from the key of F to the key of A major, we find A is the third of the chord in the key of F, and is also the tonic of the key of A. The best results are obtained when they finish and begin.

At (A) you will notice the upper A is held in common, the F falls



one-half tone, and the C rises one-half tone, while at (B) these progressions similarly obtain, but in different voices.

The following examples of enharmonic keys are the only ones available and must be used judiciously lest discord appear in the change: 1—5 flats, key of Db, has for its enharmonic 7 sharps, key of C sharp 2—6 flats, key of Gb, has for its enharmonic 6 sharps, key of F sharp 6—7 flats, key of Cb, has for its enharmonic 5 sharps, key of B and vice versa.

The following table of relative flat keys is worked out in the sharp keys in exactly the same manner.

Given the key of			
C			
Relatives	G	A min.	F
	E min.		D min.
Key		F	
Relatives	C	D min.	Bb
	A min.		G min.
Key		Bb	
Relatives	F	G min.	Eb
	D min.		C min.
Key		Eb	
Relatives	Bb	C min.	Ab
	G min.		F min.
Key		Ab	
Relatives	Eb	F min.	Eb
	C min.		Bb min.
Key		Db	
Relatives	Ab	Bb min.	Gb
	F min.		Eb min.
Key		Gb	
Relatives	Db min.	Eb min.	Cb min.
Key		Cb	
Relatives	Gb	Ab min.	E major
	Eb min.		Db min.

Our contention is not that these keys should be used in sequence, and selection made with this in mind only. By no means. A number must first be selected for its suitability alone, and then if it does fall within the rule for key sequence, it should be transposed to a key relative to the preceding number. Before deciding the key for transposition, the orchestration should be carefully scrutinized lest a key be selected that will carry some instrument out of its range. This would be calamitous and make the work of transposition absolutely abortive. Where there appears to be no key suitable for transposition, it is better to write an original modulation for approximately a fifteen-second length. This should be tacked on the end of the preceding number and not used at the cue for the next number. Of course, allowance should be made for it in the timing.

The qualifications required for a musical setting are by no means so exacting, nor do they entail such minute detail or painstaking effort. It must fit the picture in a general way and portray the big emotions depicted. No special orchestral arranging is necessary, no blending of themes is possible, nor is key sequence counted upon to work out satisfactorily. Synchrony is not attempted; the principal problem is simply to fit the picture with standard music. This form of musical accompaniment is not a score and must not be classed as such.

Turning from the playable music to the suggestion sheets, remarkable as it may seem, we frequently see producing companies advertise their cue sheets as scores. This is misleading to the exhibitor and his orchestra leader, and is most detrimental to the company itself.

The difference between the cue sheet suggestions and the musical suggestion synopsis is again the difference between detail and generality. In both cases the picture must be seen in order to suggest proper music, but when a cue sheet must be prepared, it entails the use of a stop-watch to catch the time, a stenographer to get the titles, and an assistant to note the effects. When the data has been obtained, each number must be selected with care, looking to its suitability, and practicability, for small combinations, as well as for its probable existence in the library of the average orchestra leader. Of course, the tempo being given, he has a chance to substitute if he deems it wise, and this is made easy because of the given time duration. Cue sheets are sent out when no score is prepared, and from them the leader can compile his musical setting.

Many leaders prefer to disregard cue sheets for some reason or other, and yet they require some idea of the picture they must fit. These fellows used to read the reviews of the pictures in question and thus learn its general trend. As an aid to this class of musicians, the musical suggestion synopsis was adopted and has received many high commendations for its brevity and conciseness. It is also an aid to those leaders who have been neglected by the exchange, or whose cue sheet has been delayed in the mails. It suggests the music required in a general way and leaves to the judgment of the orchestra conductor the proper presentation of his picture.

Musical service in any form is absolutely essential to the up-to-date theater, and every producer should see to it that he is getting the service he is paying for under its proper classification.

Music at the Rialto.

During the week commencing March 3 we visited the "Temple of the Motion Picture," and as far as a critic is permitted to enjoy anything, we drank our fill of good music.

The overture, "Capriccio Italien," by Tschalkowsky, was immense. Hugo Reisenfeld has never done a better bit of conducting. His tempi were most accurate, and his interpretation showed a thorough grasp of the composer's intention.

Miss Annie Rosmer sang "The Bird Song" from "I Pagliacci," but failed to give it birdlike notes. She was decidedly ill at ease and possessed the amateurish habit of beating time, not only with her feet, but legs, body, head and shoulder swayed rhythmically. As a dance the song proved interesting. Not satisfied with one selection from this opera of Leoncavallo, M. Desire La Salle rendered the Prologue with a beautiful quality of tone. His voice is exceptionally good and there was no need of flunking the A flat in the finish. Probably nervousness forced him to take the F instead. As this is not traditional it spoils the finale and loses for him much applause that he really deserves.

We could not understand the inconsistency of costuming the lady and then having the Prologue sung in evening dress. Why not have the entire performance a costume affair since the Rialto chorus also appeared in the peasant regalia seen in the streets of Italy.

This number, "Funiculi-Funicula," was well put over. The singing was distinctly enunciated and the costumes atmospheric. As a sequel to the picture "One More American," featuring George Beban, it was most appropriate. It is just this little artistic touch that makes the Rialto so popular, and there is no question that Dr. Reisenfeld's directing has its drawing power. In fact, he is too good. When his assistant takes the baton the difference is so apparent the audience feels sorry for the poor fellow.

The feature was well fitted, but lacked the American-Italian flavor and seemed a bit "choppy." The muted trumpet call of "The Star Spangled Banner" was a bright idea, but when on one occasion the player fell asleep and missed his cue, the attention of the audience was forcibly called to it by the snapping fingers of the conductor. Better lose the effect than detract from the picture in this manner. Take the offender out after the performance and "shoot him at sunrise" if you wish, but don't chastise the patrons and belittle the player.

Musical Suggestion Synopsis.

ANN'S FINISH (Mutual—Five Reels)—No theme necessary. This picture is dramatic. Open with a couple of light melodious numbers, then follow with misteriosos and dramatic tension music. You will need a few agitatos and a couple of good "hurrys," a sad number just before closing, and a bright selection to finish. Your "fill-ins" must be big to carry the picture. Cue sheet can be obtained from the Mutual exchange.

BELOVED TRAITOR, THE (Goldwyn—Five Reels)—Theme for the Heroine—Andantino. Suggest "Extase D'Amour"—Roze; "A Dream"—Borch, or "A Deep Sea Romance"—Lake.

The story deals with the depth of love for a man. There are no dramatic moments in the picture. One agitato is needed for the rescue of the father from the sea, and would suggest "Sootch Poem"—MacDowell, as most fitting. The entire selection of "The Pearl Fishers" can be used nicely. A Valse Caprice is needed in the last reel for the ballroom scene. Pastorales will fit many situations showing exteriors. Cue sheet can be obtained from the Goldwyn exchange.

GIRL WITH THE CHAMPAGNE EYES (Fox—Five Reels)—Theme—A Melodious pastorale. Suggest "A Shepherd's Tale"—Nevin; "Nymphs and Fairies"—Bemberg, or "Murmuring Zephyrs"—Jensen.

You will need plaintive music in abundance, some dramatic tensions and agitatos, with a few misteriosos. Cue sheets can be obtained from the Fox exchange.

GREAT ADVENTURE, THE (Pathe—Five Reels)—Theme for Heroine—Moderato. Suggest "Adieu"—Karganoff; "Serenade"—Chaminade, or "Starlight"—Zulueta.

A comedy-drama requiring light treatment. An agitato is needed for the rescue scene. Some light opera selections will also fit in nicely. Cue sheet can be obtained from the Pathe exchange.

HEIRESS FOR A DAY (Triangle—Five Reels)—Theme for Heroine—Andante. Suggest "Elysium"—Speaks; "Lullaby"—Foley, or "Extase"—Ganne.

The music should be light—two popular waltzes, two popular two-steps, and a fox trot are needed. In the last reel note the ballroom scene and a bit of dramatic action. Cue sheet can be obtained from the Triangle exchange.

LIGHT WITHIN, THE (Petrova—Five Reels)—Theme for Heroine—Andante Moderato. Suggest "Arioso"—Frey; "Meditation"—Delmas, or "Romance"—Wienlawsky.

The picture is big, and needs careful treatment. Pathetics abound, and dramatic music is much needed. Cue sheets can be obtained from the Petrova Picture Co.

MARRIAGE BUBBLE, THE (Triangle—Five Reels)—Theme—Andante. Suggest "Reverie"—Vieuxtemp; "Romance"—Rubenstein, or "Souvenir"—Geehl.

Melody is needed in this picture. Two dramatic selections and a pathetic will fit nicely. Note the fire scene in the last reel. Cue sheet can be obtained from the Triangle exchange.

ROUGH LOVER, THE (Bluebird—Five Reels)—Theme for Helen—Dainty Moderato. Suggest "In Poppyland"—Albers; "Eleanor"—Deppen, or "Roses and Memories"—Arthur.

Light music will fit the picture with a sprinkling of weird misterioso stuff for the seance scenes. Cue sheet can be obtained from the Universal exchange.

SHOES THAT DANCED (Triangle—Five Reels)—Theme—Andante. Suggest "Intermezzo"—Whelpley; "Heart's Desire"—Losey, or "Love Song"—Flegler.

Light music, fox trots, two-steps, popular songs, waltz intermezcos and a few light misteriosos will fit the picture. Cue sheet can be obtained from the Triangle exchange.

SIX SHOOTING ANDY (Fox—Five Reels)—Theme for Hero—Moderato. Suggest "Legend"—Friml; "Romance"—Merikanto, or "Serenade"—Lindon.

Another "Western" atmosphere effusion. Treat it with breezy stuff. Many "hurrys" are needed, a few galops and one or two misteriosos. A few dramatic selections will fit the last two reels. Cue sheet can be obtained from the Fox exchange.

SOUL IN TRUST, A (Triangle—Five Reels)—Theme—Adagio. Suggest "The Stars Are Calling"—Stern; "The Swan"—Saint Saens, or "Inspiration"—Edward.

Note the storm in the first reel and use "The Tempest," by Grieg, if possible. The music must be heavy throughout the entire picture. Many dramatics, pathetics and a few agitatos are needed. Cue sheet can be obtained from the Triangle exchange.

WEAVER OF DREAMS, THE (Metro-Rofe—Five Reels)—Theme for Heroine—Valse Lento. Suggest "Just a Little Love"—Sileu; "Waters of Venice"—Von Tilzer; "Douceur"—Roberts, or "Destiny Waltz"—Baynes.

The story has a pathetic side to it and will need some semi-heart-throb stuff to accompany it. Where Dana tells her uncle of her dreams use fantastic music, such as "Dance Fantastic" or "March of the Dwarf"—Grieg. A couple of dramatic pieces only are needed. Cue sheet can be obtained from the Metro exchange.

WILD WOMEN (Universal—Five Reels)—No theme necessary.

The picture opens with Western stuff, then you will need Hawaiian music for the cabaret. Some misteriosos and "hurrys" follow, with a big moment when the ship's crew mutiny and the ship takes fire. Later we have South Sea Isle atmosphere, and Oriental or Hawaiian music is needed. Cue sheet can be obtained from the Universal exchange.

WOING OF PRINCESS PAT, THE (Blue Ribbon—Five Reels)—Theme for Heroine—Allegretto. Suggest "Garden of Love"—Ascher; "A Little Story"—Lack, or "Nodding Tulip"—Trinkaus.

The music needed will be light stuff—waltz intermezcos, melodious serenades, caprices and polkas. Note the court scene in the fourth reel and select a processional march for it, such as "Swedish Coronation"—Svensden, or "Hall America"—Drumm. The last reel calls for a little melodramatic music. Cue sheet can be obtained from the Vitaphone exchange.

Leaders Service Bureau.

Questions Answered—Suggestions Offered.

Q. In playing "blues" how do you get the real "nigger" effects?
A. There is no way to explain the peculiar darky rhythm acquired by Southern players that make "blues" effective. It is a thing born in the player and not made. Would advise that you hear the real thing

Rambles 'Round Filmtown

With WALTER K. HILL.

SCENARIO writers have at least one friend who thinks of their future welfare and would have these deserving adjuncts to the screen take their place with the playwrights of the stage. This booster for the scenarioist is the editor of the Omaha (Neb.) News, who lately printed, as a leading editorial, the following appreciation of the craft. Here are the caption and the editorial:

"Why Not Feature Scenario Writers?"

"When the movie program opens the spectators have an opportunity to learn all about the feature except the name of the scenario writer whose brain fathered the film in the first place. Even the camera man is judged more deserving of a place in the title footage.

"Spoken drama has its recognized and reliable writers, both highbrow and lowbrow, who have a following that insures patronage. But the screen has as yet developed no scenario writer known to the general public whose work is its own recommendation. Isn't there an opportunity for producers to broaden the interest in their product by giving credit to the movie-wright? Wouldn't just this sort of advertising draw a better class of workmen into scenario writing?"

"Producers admit they are deliberately flooding the screen with stars. They wish to introduce enough competent players to the public so that no handful of players will be able to monopolize the market and demand fabulous salaries.

"Not many years ago plot and characterization were so crude that scenario authorship did not warrant pride in workmanship, but many recent films show real quality. To be recognized as a popular movie-wright would be a distinction.

"We will continue to have our favorite stars and our recognized producers of quality films just as we have our Bernhards and Belascos. There seems to be reason to hope for a Barrie, a Cohan, a Shaw, and a Walter as movie-wrights."

Yacht Shortage Causes Shift in Vitagraph Plans.—Trade Paper Headline.
Page Commodore Blackton.

Earl Hudson, publicist for the Whartons, has mail addressed to him assorted in two piles: for Mr. Hudson and Mr. Fulton. His callers ask for him under the assorted titles of Hudson-Fulton.

Passing Eve the Apples.

Sylvia Arnold, who made her motion picture debut with Bushman and Bayne in "Red, White and Blue Blood," has been engaged to play Miss Bayne's sister in "Breaking Into Eden." Miss Arnold is the daughter of a Metro exhibitor, George Jacobs of the Paramount Theater, Newark, N. J., and inherits her talent from her parents, who have been in the theatrical business for years.

Anything to Oblige a Friend.

Rialto-Rivoli Rothapfel, giving consent to use the letter in the first sentence, wrote to Metro a lengthy protest against Mr. and Mrs. Drew retiring from the screen in favor of the spoken drama. Turning over the pages of the same papers in which R.-R. R.'s letter appeared we find the obliging Vitagraph anticipating the plaint by offering "Mr. and Mrs. Sidney Drew in the Vitagraph comedies that made them famous." That's what we call the proper spirit. But we can't quite understand how Albert E. Smith found out that R.-R. R. had written that letter to R. A. Rowland.

Somebody's Kidding Somebody.

Heard two traveling men talking in a hotel lobby about "The Birth of a Nation." One said he saw it in Omaha and did not like it. The other one, one of those fellows who know all about the show business and very little about their own, said: "I thought it was great when I saw it in little old New Yawk; I guess you must have seen the No. 2 company."—Omaha Bee.

At a Porkless Luncheon.

A certain film man, well known to the trade, has discovered that it doesn't pay to "kid" people who earn their living by being clever. One day last week he had lunch with a party that included Tom Bret, the scenario editor. At the close of the meal he took out his watch, looked at it, and said to Bret:

"Tom, I must leave here in one minute. Now, tell me everything you know." Without batting an eyelash—just like that—Bret came back:

"I'm sorry, but one minute isn't long enough for me to cast all my pearls."

There will be plenty of Vampires. Harry Raver has started to import the birds.

Sam B. Kramer, formerly manager of the New York Bluebird branch, has organized the Maytrix Film Co., with himself as president and William Lewis as treasurer. Their start is contained in a nice suite of offices in the Godfrey building, from whence films will be distributed on a plan Mr. Kramer declares to be new.

Lee Kiddies Go to Georgia for Exteriors.—Trade Paper Headline.

With Georgia "Crackers" to supply the interiors?

Dr. Lamberger, of the Export & Import Film Co., rambled into town from the Big Country West and South, hitting Broadway on the mid-week "lightless" night. He found that many new signs had been erected, during his absence, when they turned on the electricity the next evening. Main street is improving greatly and strangers find new things to admire every time they come back to town.

Speaking of Ships, Not Pictures.

Mark Sullivan in Collier's: "Program" is a word of the future, and is tolerant of loose talk. It is in the world of hope, luck, and blue sky."

The World Film Corporation has engaged Irving Cummings to support Kitty Gordon in "Her Great Moment," a five-reel feature now in the course of production under the direction of Oscar Apfel.

Albert Ellery Bergh, lately in charge of Universal's scenario department, is busy now compiling "Chronicles of America," a fifty-book history by various college professors, to be issued by the Yale Press. Ten volumes have been thus far published after five years, hence the job looks like lasting employment.

C. A. ("Doc") Willat is spending very little of his time on Broadway. Despite the war-time reductions in train schedules, he is taking the fame of Technicolor to exhibitors in every important city east of Pittsburg—and will soon start West.

Special Notice to Exhibitors.

Don't get uneasy and restless when you see a stranger enter your house, after stealthily buying a ticket, and slipping it to the doorkeeper without announcing who he is or why he comes. Very likely he or she will be nothing more than one of Universal's "Secret Service" men, coming in to see how the public like the picture you are showing.

The Rambler deems it a duty to acquaint exhibitors with the names of some of these "Secret Service" agents, taking it for granted that the men we have in mind will continue the "secret service" they were identified with in connection with Universal's past activities. Here are some brief descriptions, and some names, proving that exhibitors have nothing to worry about in the promised nation-wide gum-shoeing of Universal's "Secret Service" men.

That fine, upstanding, manly chap in the uniform of a Naval Lieutenant is very likely to be Wells Hawks. The boyish, smooth shaven, Troy-collar looking lad-die may be "Hurry Home" Van Loan. The fellow with the rubber-rimmed glasses will probably be Frank Payne. Doubtless the man under the "two-gallon" silk hat will be Si Goodfriend. A pair of sleuths, of about even height and build, disguised behind a couple of motor-shoes with glass in them, will possibly be Sam Palmer and Kenneth MacDougal. Watch out for a chap in a Stetson "soldier" hat—that's sure to be "Bobby" Burns, if he hasn't taken "Eagle's Wings" overseas with the Irish regulars.

New England showmen may well rest easiest of all—for Eddie Mullen has that territory, and Eddie's mind is mostly on his baby. Exhibitors along the Jersey shore are besought, in all earnestness, not to worry when a tall chap with a leatherette manuscript-case enters their portals—that'll be Jerry Wilson, guaranteed harmless. Will Page is too busy with "Chu Chin Chow" to devote much time to "secret service"; but he may want a "rest period" once in a while. L. E. Letendre makes a business of going to picture shows; and he's a Holyoke Frenchman, above suspicion.

Little Rosie Schulsinger may happen in once in a while, but she's too nice a girl to disturb any man's show by asking her seat-neighbors how they like Universal pictures. Charles Wisner Barrell may be "among those present"—but we doubt it. The gentleman with the blonde cane draped over his arm is Raymond Cavanaugh and the pyramid towering above him will be Burton Rice.

Others who may or may not be doing Universal "secret service" will possibly include numerous other publicity men who have, at one time or another, performed mimeograph service for Universal. For instance: Phil Mindil, Edward C. White, Bob Doman, Harvey Gates, Hector Stryckmans, John Grey and the Original and Only George Universal Stevenson. Is anybody missing?

Charles Brabin, who has just completed the production of the new Metro picture, "Breakers Ahead," starring Viola Dana, was an actor in the early days of photoplays. In this capacity he won fame as "the man who always took all the risks."

These Days Producers Take the Risk.

A recent visitor to the Douglas Fairbanks lot at the Lasky studio, where the popular star is appearing in his newest Arteract picture following "Headin' South," inquired as to the nature of the photoplay. Frowning down at his immaculate evening clothes Douglas remarked: "I'm doing a costume picture."

Edith Storey is thinking of applying for a patent on a self-feeder for infants she devised recently when a baby was being used in a Metro scene. The infant became temperamental, so Miss Storey had a property man suspend the baby's bottle by a string within reach of the young player.

Can't Patent "Stringing" and "Kidding."

Pete Schmid's Dilemma.

When Pete Schmid, publicist for Famous Players-Lasky, made his cross-country journey last summer as principal missioner for Douglas Fairbanks he widely increased his already great popularity. He made new friends in every town, and one of his admirers has lately written thus of him in the Omaha Bee:

"Although he was an American,
His name was Schmid.

And he was eating sauerkraut

And drinking Pilsner beer,

And was feeding his pet dachshund

Pretzels.

The cold sweat stood out on his brow,
For he had just realized that the tube of
glue

He had been carrying in his hip pocket

Had burst,

And he was stuck fast to his chair.

He groaned in anguish, as he said to him-
self.

"Good Lord, if they play the "Star-
Spangled Banner"

I'm lost."

• • •

Having ceased to toss off publicity and advertising for the Frohman Amusement Co., after a twelve-month practice in the Times building, genial Joe Farnheim has moved to the Candler building, from whence he will proceed to throw "The Harpoon." It is understood that Farnheim's forthcoming publication will be the "Joe Jam Jems" of Filmtown.

• • •

Tragedy in the Silent Drama.

Jack had left his Western home with a minstrel show. He was a good "hoofier" and his clogs landed him on Broadway, and his fame got him "into the movies." Like hundreds of other boys he neglected to write home and tell his mother all this, and when she saw his name "headlined" at the local picture show she went, for the first time in her life, to "see the pictures."

The mother arrived while the film was moving, and as she groped her way down the darkened aisle, Jack danced onto the screen. For an instant the mother paused, gazing in wonder at the picture. Then she shouted:

"Jack, you slacker, quit your dancin' around and go enlist."

She wondered why her boy kept on "clogging" and did not answer.

She was still wondering as they led her from the theater.

And as she half turned for a last look over her shoulder Jack was still "hoofing."

• • •

For the Producer's Cook Book.

Roy Somerville issued from his den long enough to wander into the Claridge nestling this Bolshevik idea under his hat: "The scenario's the thing!"

In proof he pointed to the many successful plays and "best sellers" that have been "fivvers" on the screen, and insisted that the scenario was to blame in almost every instance. Pressed for further particulars he handed out the following recipe for making a "fivver":

"Take a successful novel or play, add SOME salary of the director, soak your credit for a star, and season with costly sets, cast, and costumes. Now put all through a scenario-grinder, stir in the mushroom adaptation, continuity leaks, and onion subtitles, mix in what brains you have, and serve on a lost bank-roll."

• • •

May Allison's automobile failed to call for her on time the other day and rather than be late at the Metro studio, she boarded an ordinary surface car. Then she had another surprise. A man, sitting opposite, offered her work in motion pictures. Needless to say, the man was equally surprised when Miss Allison informed him that she was already a Metro star.

Out of Work? Take This Street Car.

Rambles 'Round Filmtown

Eagle Eye, the Sioux Indian chief, sustained a broken leg as a result of a fall from his horse in a scene for the new Douglas Fairbanks Artcraft picture, "Meadin' South." It was found that the Indian will be permanently crippled, and Fairbanks has agreed to pension him for the rest of his life.

Eagle Eye Is Now 98 Years Old.

• • •

Julius Stern, president of L-Ko, was due to get down to business at his New York office Monday morning, March 11. There he found his brother, Abe, treasurer of the company, and Florence Wallach, the clever girl who knows all there is to know about L-Ko's, waiting to receive him after a four-months' absence in California. On his way home Mr. Stern stopped off in Chicago for a few days to gradually initiate himself, once more, into big city life. Abe Stern likes Manhattan so well that he may not return to Hollywood for some time.

Some Useless Statistics.

Screen-queens "Godmothering"	2,641
Soldiers "Soldiers"	0
Shubert Chorus-men "Godmothering"	961
Original "Florodora" Sextette....	961
Screen Queens "Discovered" by David W. Griffith.....	961
Youngest Female Star of, the Screen	497
Oldest Woman in Moving Pictures	1
Imitators of Douglas Fairbanks...	1
Impersonators of Charley Chaplin	9,173
Sub-title "That Night".....	12,981
Sub-title "Next Morning".....	12,981
Title Footage in a "Drew" Comedy	861

Louis Burstein, president of the King-Bee Films Corp., will stop off at Washington on his way back to Hollywood to apply for a patent on a new device he has invented on an automobile hood. Mr. Burstein, previous to his entering the film industry, was in the automobile business, and is considered an authority on motor mechanism.

It Don't Work Against Theft.



Lieutenant Wickersham (left) and Lieutenant Hess (right), of the 158th, are seated at the feet of Theda Bara, having been secretly photographed during a "rest" period while William Fox's production of "Salome" was in work on the West Coast. It seems as how 4,000 members of the 158th had gone to the polls and voted as to who should be their "Godmother."

We are informed by the Fox mimeograph that the election was tremendously exciting. Every press agent in Filmtown was represented by from one to seven candidates. The "Godmother" system of space-stealing was going strong. The Leslyemasons, Gurleywelches and Jimhoffs were falling for it better than anything that had yet been used to hook up the World War with the film business.

From the time the polls opened until long after they closed soldiers surged up to the ballot boxes and cast their first "Godmother" vote. When the ballots of the registered and duly qualified votes had been counted it was discovered, to the great joy of the Fox publicity department, that Theda Bara had received exactly 3,999 votes. One ballot had been defectively marked by an excited soldier. The name he had written was "Bead Thara"—so that one was counted for the Fox screen queen to make it unanimous.

The two Lieutenants were commissioned to personally bear to Miss Bara the report that she had been elevated to the fast-growing ranks of "Godmothers." Miss Bara, following the bent of female politicians, wanted to immediately "set 'em up" to the boys. But she was promptly notified that the law forbid treating the soldiers of Uncle Sam with either red liquor, light wine or lager beer.

So the best compromise she could think of was to show the two Lieutenants the grapes from which table d'hôte drinks are, sometimes, made. The cameraman had cunningly devised a blind from which he "shot" the soldiers and the famous vampire. Look at the Lieutenants, and see if you can guess what thoughts are passing through their minds.

Just at a hazard, Lieutenant Right may be thinking: "Well, being 'Godmothered' by a screen queen is all in a soldier's day's work."

Possibly Lieutenant Left is thinking: "Wonder what mother would say if she knew I was being 'Godmothered' by a screen queen."

Lieutenant Left, by the way, has the stare of a man who is thinking of something apart from the noble art of space-stealing. Or is he so strongly resisting temptation that he will not even look upon the grape?

Minister Sounds Call For Sunday Pictures

The Rev. William H. Taylor, of Nashville, Declares for a Reasonable Sunday and the Freedom of the People

THE Rev. William M. Taylor, minister of the First Unitarian Church, of Nashville, Tenn., lectured Sunday evening, March 3, at the Knickerbocker theater in that city on "A Reasonable Sunday," during which he advocated the establishment of moving pictures on Sunday in Nashville. The Knickerbocker, one of the leading uptown moving picture shows, was packed to its 1,500 capacity, and many people were unable to gain admittance. During the afternoon free moving pictures were shown to the audience, and served further to carry out the purpose of the meeting by showing that no harm could come from this class of entertainment.

In opening his talk Dr. Taylor declared that one of the darkest of superstitions of all those embedded in the ecclesiastical tenets and the laws of the land is the idea of making Sunday the coffin of all the other days of the week. The childlike spirit of happiness has been crushed, he said, under the iron heel of Sunday laws, and all humanity is forced to wear a frown where it should wear a smile.

"I shall undertake to prove to you," said Dr. Taylor, "that the ultra-conservative Sunday is overdrawn, that history condemns it, that nature abhors it, that the constitution of the United States ignores it, that Sunday laws are a solemn farce and a burning shame, and that they are a warfare on the rights of man in the interest of modern tradition and ancient despotism."

"Laws restricting the rights of the people on Sunday are contrary to every principle of our national government, and are by right unconstitutional. The constitution of the United States declares, 'No religious test shall be required as a qualification for any office or public trust under the United States.' Congress shall make no laws respecting the establishment of religion or prohibit the free exercise thereof."

Need Sunday Entertainment.

Continuing, Dr. Taylor said, "Nashville will soon double its population through the establishment of the government's great powder plants. Thousands will come from cities where they have enjoyed the privileges of Sunday entertainment, and with the show houses in Nashville closed on Sunday time will drag heavily with them. They will have some kind of pastime entertainment. A clean, wholesome picture is both entertaining and elevating, and is in reach of the poor."

"Even now some of the Nashville young people are on the retrograde morally for lack of innocent diversion on this day. Young men tell me that if Nashville had had Sunday moving pictures in the past they would have been saved from shameful practices which they took up for no other reasons than to break the monotony of Sunday afternoons."

"There is but one thing in the way of Sunday movies in Nashville, and that is the prejudice of some very serious but deluded souls. Surely there could be no minister in Nashville, the Athens of the South, who would be so archaic as to oppose Sunday moving pictures, as some of the ministerial alliances have done in other cities, closing the innocent diversion to the soldiers of our army who have placed themselves on the altar of the nation for the service of democracy. For such meddlesome ministers I have only contempt. I like the spirit of one of Nashville's holiest and most humanitarian ministers who called on me in reference to this matter, saying he agreed with me that the people should be entertained on Sunday, but thought the churches ought to furnish this entertainment. I replied to him that even if the churches did furnish this entertainment, the people would not feel free to enjoy it, since they had been forbidden for so long a time to laugh in the church."

Interested in the People's Freedom.

"I am not interested in any picture theater or other business, but I am interested in the freedom of the people. When Patrick Henry said 'Give me liberty or give me death,' he was not simply giving expression to a preference, but was expressing the law of life. No flower can bloom, no tree can bear fruit, no bird can plume itself and sing its love songs, no vegetables, insects nor animals

survive life without liberty, nor can man blossom and bear the fruits of a spiritual life under repressions."

The sentiment in Nashville at this time is at the boiling point in favor of Sunday moving pictures. There is talk of a citizens' mass meeting to draw plans and resolutions to present to the city officials with a view of having the moving picture theaters open in Nashville on Sunday. From present indications it looks as if the pictures will come.

Sunday pictures continue to run in Memphis and Chattanooga, both cities of which naturally come under the same state laws as Nashville. The "open for charity" basis prevails in Memphis, but in Chattanooga regular admission prices are paid. Thousands of soldiers quartered at Fort Oglethorpe was the prime reason for the Chattanooga theaters opening on Sunday, and the same situation will exist at Nashville with several thousand employees in the city working on the government's \$250,000,000 powder and projectile plant, with some 20,000 or more men with their families coming to Nashville.

MINISTERS VISIT AMERICAN LABORATORY.

The graduates of this spring's output of ministers in the various theological colleges are going to take a sensible view of motion pictures, for the majority of them are picture fans. The fact was brought out during a recent visit of a party of fifty graduates of McCormack's Theological Seminary in Chicago, when they were the guests of the American Film Company recently. The young men showed great interest when they were being taken through the plant and shown the technical processes of the making of pictures.

"Get acquainted with the exhibitor and his problems," the ministers were told by Richard R. Nehle, general manager of the American. "Find out just what good pictures mean and the needs of entertainment of your community. Get it firmly fixed in your mind that the motion picture is as much a part of the community as the public schools and then co-operate with your exhibitor to put on good, clean, but virile pictures."

SANTA BARBARA TO BE SHOWN ON SCREEN.

The cameramen of the American Film Company studios at Santa Barbara have prepared a notable film consisting of beauty spots of Santa Barbara, which are to be shown at the prominent picture theaters of California this spring. Among these scenes will be several of the American Film Company studios, with their artistic gardens that are the pride of Santa Barbara citizens, who vie with each other in producing wonderful landscape gardening effects in that city.

EVELYN GREELEY RENEWS WORLD CONTRACT.

Miss Evelyn Greeley, who has attained much following since her appearance in World Pictures about a year ago, has renewed her contract with the World Film Corporation.



Testimonial Given to William Fox at Banquet in the Hotel Astor, New York City, Monday Evening, February 24, 1918.

Exhibitor at Fault for Ruinous Overhead

So Says Carl Laemmle, Universal Chief, and Tells How Much Money May Be Saved to Industry

FRESH from his recent attacks upon wasteful and extravagant film producers, Carl Laemmle, president of the Universal Film Manufacturing Company, has come forward with the direct charge that the exhibitor himself is to blame for much of the ruinous overhead bearing him down. Mr. Laemmle's statement is based upon the results of a tour of observation recently undertaken by Joe Brandt, assistant treasurer of Universal. This trip included the territories from which the loudest exhibitor complaints have been heard. Among the facts laid bare by Mr. Laemmle are:

That hundreds of thousands of dollars worth of films are lying idle and useless upon the shelves of the exchanges, because exhibitors have neglected to return the lithographs and photographs loaned to them for advertising purposes.

That totally unnecessary expense is thrust upon the exchanges as the result of the loss of film cans, reels, leaders, trailers, film cases, straps and reel bands.

That an enormous loss is annually experienced because of carelessness in preparing films for shipment back to exchanges and because of indifference in the matter of taking proper care of mounted paper rented to the exhibitor.

That even greater loss is caused to both exchanges and their accounts as the result of unnecessary and willful delays in returning shows and in forwarding them on certain trains.

"My statement means just what it says," the Universal's chief emphatically declared. "The time has come when mealy-mouthed compliments and pussyfoot praise of all things and all persons connected with the moving picture industry should cease. Instead it is up to every man who has the welfare of industry at heart to take a vigorous smash at anything which menaces its successful existence."

"The other day Mr. Brandt, who had just returned from a tour of some of our exchanges, laid before me his report covering the sources of exchange leakage. I should consider myself as a traitor to the men who helped make Universal—the exhibitors—unless I gave this report the widest publicity."

"Do you know that Universal is annually compelled to shelve thousands of dollars worth of films in excellent condition, simply because some exhibitors make a practice of retaining the advertising matter loaned them? This material is of no earthly use to them after the pictures have been shown, but it is vitally necessary to exhibitors who have still to present these subjects. Naturally, no man will book a production unless he can obtain the necessary advertising props, with the result that after a comparatively limited life these films must go on our shelves."

"While on his tour Mr. Brandt made a special trip to one theater which was reported as being a flagrant offender in this respect. He discovered hundreds of posters lying stacked up in the cellar, while enough photos to fill up a good sized packing case stood in one of the corners. Practically every prominent exchange organization was represented in the advertising thus literally kicked around."

"Thanks to the pride which operators now take in their calling the film butchers in their ranks are gradually growing fewer. There are plenty of them left—and the heart-breaking abuse given so large a percentage of the films sent out from the exchanges will testify."

"Our exchange managers are constantly reporting incidents in which pins, safety pins and even tenpenny nails were made to do the duty of film cement. Some operators apparently run their shows with their eyes shut, because we frequently find sprocket holes ripped for lengths of five and six feet. Still others believe in the value of oil baths for films. And these are the men who would cry loudest if a show were to come to them unexamined. Naturally, film treated to such abuse is unnecessarily shortlived and makes its final trip to the refiners weeks sooner than would otherwise be necessary."

"Mr. Brandt told me of one returned show which was brought to his attention. Apparently anxious to get home in the shortest time, the operator hadn't bothered to finish winding up the film. Instead, he took the thirty feet that

still remained unwound and rammed them into the case, piling another reel atop of the heap. This cost us the price of an entire new scene to replace the damaged section and, in addition, caused us to disappoint the exhibitor who was to have run the picture next. In this particular instance, the reel bands came back—tucked away in a corner of the case."

"Not long ago, one of our New York managers told me that at a meeting of the F. I. L. M. Club every exchange man present dwelt upon the apparent impossibility of getting the average exhibitor to see that all the apparatus that goes with the shipping out of a show is returned to the exchange."

"It was the consensus of opinion that the life of a film case was about three weeks—a liberal estimate; reel bands, about two trips; film cans, one week; reels, about four weeks; trailers, about two trips; film cases, two weeks and a half; straps, one and a half trips; these all cost money and must be replaced."

Train Connections Are Important.

"With trains being taken off daily by the Government it is absolutely up to the exhibitor to make every effort to see that our shows are returned to us in good time. The missing of just one train may cause the loss which comes as the result of disappointing a customer. Too many exhibitors are in the habit of retarding this matter of making proper train connections in returning their shows as a matter of small importance. Not until they themselves are held up because of another exhibitor's carelessness do they realize what indifference in this respect means."

"There isn't a manufacturer in business today who wouldn't be tickled to death to give his accounts 100 per cent. perfect service, but the exhibitor simply won't allow it."

"After all, the manufacturer is compelled to make a charge for the rental of his production as will enable him to make a profit. If the cost of doing business is kited because of waste in any department, whether production or distribution, the rental price of the product must go up accordingly."

"The exhibitor," said Mr. Laemmle, "can help us effect a saving that would make even the money that leaks away via the medium of the studios appear small. He can bring this about by merely looking over his house in such a way as would bring to light the evils I have outlined. Making sure that his operator is a competent man will help. Returning his shows and advertising matter will help. Paying particular attention to the manner in which the shows are returned will help."

"Most important of all," the head of Universal concluded, "it would ultimately mean that the exhibitor would be given the benefit of the tremendous saving his co-operation had made possible."

PARALTA PLAYS SETTLE IN NEW QUARTERS.

Paralta Plays, Inc., are now comfortably settled in their new offices on the twelfth floor of the building at 6-8 West Forty-eighth street. After moving from the old quarters at 729 Seventh avenue Paralta was forced to make temporary arrangements due to the fact that the new offices were not yet completed.

In their new home Paralta has the entire twelfth floor as well as a projection room, scenario department, and film vaults which have been erected on the roof. The arrangement of the offices and the connection with the private projection room afford the best possible layout for efficiency and even this will be vastly enhanced within a few months when the W. W. Hodkinson Corporation, through which Paralta Plays are being released, will move into the same building and occupy the eleventh floor, which is directly beneath the Paralta offices.

The offices of the Mastercraft Photoplay Corporation are also on the same floor with Paralta in the new building.

JOHNNY HINES SIGNS WITH WORLD.

Johnny Hines, the clever young comedian who made such a hit with Marie Dressler in "Tillie Wakes Up," has signed a long-term contract with World Pictures and will shortly be co-starred in a new production with Madge Evans.

Mr. Hines has played important parts with William Gillette, George M. Cohan and in a number of successful dramatic productions. His first film portrayal of importance was that in which he was featured, "The Cub."

Metro Reaching Out on West Coast

Production Manager and Two Stars Leave New York—
Treasurer Engel Now in Los Angeles.

THE departure for the Pacific coast of two Metro stars, with their entire companies, and of a new manager of productions, marks a new era of expansion at Metro's West coast studio. Harold Lockwood and Bert Lytell are the stars in question, and George D. Baker, long a member of Metro's directing staff de luxe, in the New York studio, will supervise all productions made in the West. Mr. Baker is accompanied by his assistant director, Charles Hunt, who has been associated with him ever since his first Metro picture. They will be followed in about a month by William S. Davis, who expects to leave for the Pacific coast as soon as "Breaking Into Eden," the picture starring Francis X. Bushman and Beverly Bayne, which he is now directing, is completed.

Even the floor space at the Western studio is being increased. The working space has been augmented by 1,400 feet, and a number of mammoth diffusers have been added to the lighting equipment. Good pictures have always been made at the Hollywood studio, but Richard A. Rowland, Metro's president, believes that the result of the new policy of expansion will mean still better pictures. Joseph W. Engel, Metro's treasurer, is now in the West, and is superintending the new arrangements.

Harold Lockwood has just been in New York making arrangements for a long absence, since future Metro-Yorke productions will be made in California and vicinity. His first picture in the Western location will be "Pals First." The Lockwood company has already arrived in California, under the guardianship of Fred J. Balshofer.

Bert Lytell will complete his first Metro screen production, "The Trail to Yesterday," in California, and will stage further productions there. Much of this magnificent production will be photographed in Arizona, where Mr. Lytell and his company have already gone. The picture will be the first photodrama directed by Edwin Carewe since his return to Metro. The Grand Canyon of the Colorado will be the locale of many of the scenes. Mr. Lytell is fortunate in the securing of Anna Q. Nilsson as leading woman. Harry S. Northrup, John A. Smiley, Ernest Maupin, and "Danny" Hogan will be included in Mr. Lytell's supporting cast.

"Treasure," the screen vehicle which Edith Storey will use to follow "The Claim," has already been placed in production at the Hollywood studio. Lew Cody has been engaged as Miss Storey's leading man.

Another West coast production under way is "The Night Riders," with Viola Dana as star. It is a Kentucky story without a feud.

First National's Exchange Equipped

New York Quarters at 509 Fifth Avenue Now Ready for Business.

WORK has just been completed upon the offices of the First National Exchange, Inc., at 509 Fifth avenue, New York, and the entire force from R. H. Clark, treasurer, and Carey Wilson, manager, down to the assistant office boy, is now in permanent quarters, where the product of the First National can be handled to the best advantage.

The offices are finished throughout in mahogany, with plate glass partitions separating the different suites, giving light to every part of the floor. Owing to the amount of space that will be required for business purposes the new projection room will be erected on the roof and is expected to be ready for the showing of films within a short time.

Carey Wilson, who was confined to his home by illness for some weeks during the worst part of the winter, is back on the job, handling his many duties with all of his old-time ginger. Wilson's staff includes H. Kram, I. Hanover, David Rosengarten and Ben Levine, all rated among the most efficient film salesmen in the metropolitan district.

Interpret Songs by Acting the Story

Leading Players in Universal Pictures Give Realism to
Broadway Song Hits, Synchronizing with Music.

TAKE up an old idea where faulty development had previously left off, Harry Cohn, general manager of Song Hits in Photoplays, Inc., has created an interesting ten minutes for cinemas and vaudeville houses by putting Broadway's "best sellers" in the popular music line into action, by clever screen players, that synchronizes with the song as it is rendered by a vocalist. Several months ago the idea was imperfectly produced, but Mr. Cohn has gone at his present venture with the equipment of Universal City behind him and has consequently shoved the antique "illustrated song" into the waste-basket, along with its "song boosting" detriments to good entertainment.

So well did D. O. Reece, manager of Universal's Minneapolis exchange, like the idea conveyed by Song Hits in Photoplays that he lately resigned his position in Twin Cities and came to New York as general traveling sales manager of the song-films. Every week there will be turned out, at Universal City, one of the latest Broadway songs—the kind they sing in vaudeville and musical shows. These films will be added to the catalog that has already been made, and each will provide about ten minutes' entertainment.

Franklyn Farnum, leading the company featuring "Over There," "Homeward Bound" and "It's a Long, Long Way to Berlin"; Eddie Lyons and Lee Moran in "I Don't Wanta Get Well," Carmel Meyers in "San Domingo," Ben Wilson and Neva Gerber in "My Sweetie" and "Meet Me at the Station," Neal Hart in "One Day in June," Little Zoe Rae in "Just a Baby's Prayer at Twilight," Dorothy Phillips in "Bluebird," Kenneth Harlan in "A Dixie Boy Is Missing," and Monroe Salisbury and Ruth Clifford in "The Mason-Dixon Line," are names familiar to exhibitors of Universal features; players who have their works completed and ready to be distributed in 500-foot reels.

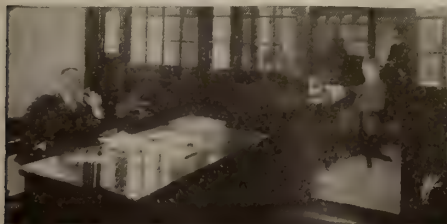
Proctor's vaudeville theater in New York was the first to show the product of Song Hits in Photoplays, Inc. As a result of Harry Cohn's hustling the other Proctor theaters, in the east, are playing the attractions; they are featured on the Poli Circuit, in New England, and, while Mr. Cohn was in California he lately contracted with Alexander Pantages to show Song Hits in Photoplays in every house on the Pantages Circuit from Twin Cities to the Coast. The New York Strand was the first big picture theater in the East to program the new-style song demonstration.

De Mille's New Picture Is Praised

"The Whispering Chorus" Shown to Invitation Gathering in
Hollywood Theater.

CECIL B. DE MILLE'S latest production for Artcraft release, "The Whispering Chorus," was given its first showing before an invited audience on Monday evening, March 4, at the Iris Theater, Hollywood. The guests applauded without stint this picture by Cecil B. DeMille and Jeanie Macpherson. In many ways the production is a departure from Mr. DeMille's previous work and strikes a distinct high-water mark. Its all-around excellence brought repeated bursts of applause as the action developed.

Among those who attended the preview and congratulated Mr. DeMille and Miss Macpherson heartily upon their achievement were Jesse L. Lasky, Thomas H. Ince, D. W. Griffith, Mack Sennett, George Melford, Marshall Neilan, Donald Crisp, William D. Taylor, J. Stuart Blackton, Douglas Fairbanks, Allan Dwan, William S. Hart, Charles Ray, Dorothy Dalton, Mary Pickford, Louise Huff, Jack Pickford, Wallace Reid, William C. DeMille, Wilfred Buckland, Ann Little, Thomas Meighan, Albert Dorris, Kenneth McGaffey, James Young, Sessue Hayakawa and Jack Holt.



R. H. Clark, Treasurer.



A. Carey Wilson, Manager.



H. Kram, I. Hanover, David Rosengarten and Ben Levine, Salesmen.

First National Exchange Quarters, 509 Fifth Avenue, New York.

Foreign Trade News

Conducted by F. G. ORTEGA.

Johannesburg Has Film Making Plant

African Film Productions to Manufacture All Kinds of Pictures—New Concern a Subsidiary of African Theater Trust.

ONE subsidiary of the African Theaters Trust (Ltd.), of Johannesburg, is the African Film Productions (Ltd.), whose headquarters likewise are in that city, writes United States Consul John P. Bray, stationed there. The company was organized for the manufacture of films. Although all kinds of pictures are being produced, it is especially endeavoring to stage the various interesting incidents of South African life and history. Scenic films also are features of the work. The topical gazette, called the African Mirror, is a picturization of the principal events of interest that take place from time to time throughout British South Africa and Portuguese East Africa.

On the outskirts of the city and well within the municipal boundary the company has its plant, which consists at present of only one building of stone, occupying a space 172 by 114 feet. The interior of this building is arranged in the most modern fashion, and is so complete in every detail, with its carpenter shop, storerooms, bathrooms, dining rooms, studios, and administrative offices, as well as spacious rooms in the basement for technical work, such as cutting negatives, developing, washing, drying, perforating, mixing chemicals, printing, and the assembling of films, that the appearance given is one of stability.

The exterior also has its effect in producing this impression, for almost adjoining the administrative building there is an open-air stage, measuring 90 by 60 feet, and close by a foundation has been laid for another large edifice which is to contain a warehouse for the scenery and props to be used in special picture production, as well as quarters for the native colored employees. Another stage, to be inclosed with glass and have the appearance of a huge summer house, is to be constructed for indoor work.

The future plans of the African Film Productions (Ltd.) provide for the erection of a building to be used almost solely for the production of educational films. The construction of an artificial river and lake is also contemplated, and it is stated that a zoo is to be added to the plant, to contain wild animals native to South Africa.

A feature of special interest surrounding the plans for the future is the building of native villages. It is said that this will embrace the grass hut of the Zulu, the mud contraption of the Hottentot, and even the cave of the Bushman. In all events, if this plan is carried out, it will be of great educational interest to the people of this city, as well as to the traveler.

American Films Predominate in Australia

About 95 Per Cent. of Pictures Shown Come from United States—Serials Meet Some Opposition.

AUSTRALIA has about 800 theaters in which picture shows are given, and of these 450 are in towns and cities and 350 in smaller communities says United States Consul William C. Magelssen, stationed at Melbourne. Of the 450 houses presenting pictures in the larger centers about 40 have continuous performances from 11 a. m. to 11 p. m., or else a continuous program during the day and a special program for the evening, while the others in the larger communities give a regular program in the evening with matinees on certain days. Many have matinees every afternoon during the week. In very few places in Australia are theatrical entertainments of any kind permitted on Sundays. At the 350 houses in small communities, the number of performances given varies. In many places pictures are screened only once or twice a week, while more performances are given in others, depending upon the patronage.

Most of the city houses accommodate more than 1,000 persons. A few have seating capacities as high as 3,000.

The country houses rarely have a capacity of more than 1,000. Prices of admission are high. They vary from 6 to 60 cents, according to the entertainment and the location of the seat. In addition to the cost of the ticket, a theatergoer pays an amusement tax of 81-3 per cent. of the price. The usual prices for the continuous performances are 6 and 12 cents, while tickets for regular performances cost from 6 to 60 cents.

Most of the films now shown are imported from America, and an average performance in an Australian picture theater is similar to that seen in an American house. Products from the United States average 95 per cent. of the total.

Prices paid for the use of films vary from \$48.66 to \$243.32 per week for houses in the country and suburban districts, while for the larger houses in the cities a weekly service may cost as much as \$486.65. It is customary to change the program twice a week in the country and suburbs, while in the cities the same program is presented for a whole week. Usually it is made up of about 8,000 feet of film.

American films have been predominant here since the outbreak of the war, and on the whole have proved satisfactory to Australian audiences, but on account of the high admission prices serial pictures find some opposition, as many persons cannot afford to attend every performance of a serial. Under such conditions, productions of that type prove a deterrent. Probably it would be advisable to supply fewer firearm and sex problem films to this country, as the audiences have been satiated with such pictures.

Previous to the war the most prominent machines on this market were the Pathe and the Erneman. These no longer are procurable, and American machines have taken their places. All carbons in use now are American. An effort was made by Australian manufacturers to supply this demand, but their goods did not prove satisfactory. In lenses the English Dalmeyer seems to be the standard. Some American lenses are on this market, but so far have not been recognized as standard. This probably could be overcome if the American manufacturers gave increased attention to the proper exploitation of their wares.

News From Foreign Markets.

"Rasputin, the Black Monk," a World production controlled by the North American Films Service Corporation for Argentina, was recently released in Buenos Aires. It has met with success.

* * *

"The Secret of the Submarine," the fifteen-episode American serial, is being distributed in France through the Cinematographs Harry.

* * *

Transatlantic Film Company, the European agency of the Universal, is buying short negatives in Spain for its weekly news section.

* * *

Alvarez, Arrondo & Co., one of the largest renting firms in Mexico, are releasing Chaplin pictures on that territory.

* * *

Our agent in Buenos Aires, Severo Norsa, recently sent us a review of the motion picture business in Argentina during 1917. American pictures are in undisputed ascendancy throughout South America, so much so that Mr. Norsa mentions the fact that some of the intellectual leaders in those countries are asking themselves what will eventually be the effect of this "exotic" artistic irruption which the public is welcoming with open arms. There is no doubt that American moving pictures, if they hold the interest of the Latins for a few years longer will make some deep changes in the habits and customs of the people. As an instrument for practical Pan-Americanism the screen has no rival.

It seems that the South American public is becoming more and more sophisticated in the matter of films. Melodrama, pictures dealing with the underworld, the white slave variety and others of similar trend find little favor. Detective and

spy pictures, if the stories are worth while, meet with ready acceptance. There is no market for historical films. American pictures with European stories, or in which American actors are supposed to depict Latin characters, are rejected in toto. Mr. Norsa cites the three screen "Carmens" shown in Argentina during the past year, with Geraldine Farrar, Margarita Silva and Theda Bara respectively. He ascribes the honors to Margarita Silva.

* * *

The first film of animated cartoons made in Argentina was released in Buenos Aires about two months ago. It deals with local politics and the cartoons are inserted as complement to a story in which actors and some expensive settings take part. It runs for a length of about 5,000 feet. The picture has already been shown in Buenos Aires for sixty consecutive nights. According to Cine Mundial's agent, the profit on the first fifty exhibitions amounted to about \$25,000.

* * *

Casanova & Co., of Havana, have bought the Cuban rights on "The Woman Who Dared," with Beatrice Michelena.

Sangenis, Campo & Quiñones is the name of a new moving picture renting company recently established in Havana, Cuba.

"The Count of Monte Cristo," a 10,000 metre Pathe serial, is controlled for Cuba, Mexico, Honduras, Nicaragua, Salvador, Costa Rica, Guatemala, Ecuador, Colombia, Panama and Venezuela by Mauricio Soriano, of Havana, Neptuno 44 altos, and Paris, 118 Avenue Mozart. Ramón Hernandez is the manager of the Havana office handling the distribution of this picture in the above mentioned territories.

* * *

"Ultus, a ten-episode serial produced by the Gaumont Company, has been released in Argentina through Juan Lluch, Cerrito 147, Buenos Aires.

Among the Exporters.

The Goldwyn Pictures Corporation, of New York, has lost no time in arranging for the distribution of its pictures in foreign markets. During the past week contracts were signed with John Olsen & Company, one of the most important cinema firms in Scandinavia, for the releasing of Goldwyn pictures in Sweden, Norway and Denmark. The Olsen organization has its headquarters in Copenhagen and covers Northern European territories.

Similar contracts are about to be signed with other companies for the distribution of the Goldwyn output in Italy, Spain and France.

Through Arthur Ziehm, of Goldwyn export department, distribution contracts for Chile, Bolivia, Peru and Ecuador were also signed last week.

That the Goldwyn Company is becoming increasingly active in reaching out for the world markets is indicated by the fact that within three weeks it has announced the consummation of plans for releasing its productions in Australia through J. C. Williamson Films, Ltd.; in South Africa through the South African Film Trust; in New Zealand and Tasmania through the New Zealand Picture Supplies Co., Ltd.; for India and Burmah through K. D. & Brothers; for Argentina and Uruguay through the Sociedad General Cinematográfica; and for Puerto Rico and Santo Domingo through Saenz & Gonzales.

* * *

Western Import Company, 1010 Brokaw Building, New York, is distributing Fairbanks, Barriscale, Ray, Warner, Normand and Hart pictures throughout the Spanish and Portuguese speaking markets.

* * *

Rojas, Randall & Co., Inc., 26 Beaver street, New York, advise that their activities as film exporters are circumscribed to Latin America. J. M. de Aragón, manager of the film department of this firm, states that they will cover the whole world.

* * *

Piedmont Pictures Corporation, 729 Seventh avenue, New York, with offices in Paris, Barcelona and London, is offering the following productions in the Latin American markets: "Beatrice Fairfax" (serial), "The Mysteries of Myra" (serial), "Jimmie Dale, or the Grey Seal" (serial); one monthly release of the Ivan Company; "The Strange Case of Mary Page" (Essanay serial in fifteen episodes); Bray cartoons; Thanhouser, Edison and Essanay multiple reel subjects. The Piedmont Company covers in a very thorough fashion practically every worth while foreign market.

* * *

Mr. H. Winik, of the Western Import Company, has closed a contract for the distribution of Select Pictures throughout

the world with the exception of the United States and Canada.

* * *

A New York exporter who controls the rights on some of the most expensive pictures produced in this country called at the office of Cine-Mundial, our international edition, early last week with a couple of letters he had just received. One was from Spain and the other from Mexico. Both were written in Spanish. The writer of the European letter said something which amounted to this: "I understand that you control the pictures to be made by this famous actor and I wish to remind you of the fact that about a year ago, when he was working for ——— company, I tried to buy all his pictures at a reasonable price. I made my offer direct to the producer. We did not come to terms, and the result was that another party went to London, got the films and exploited them in Spain. I believe the concern in question is still ignorant of the whole transaction; in fact, I know that it has kept on offering the 'rights' on these same pictures to other Spanish exchanges." The buyer from Mexico was not interested in any rights. He offered a ridiculously low price, but stated that he was willing to take chances. This point was made quite plain in his letter. "I do not wish to buy the rights on the pictures," said he, "because you are not in a position to guarantee that they will be respected in Mexico."

The exporter in question smiled when the letters were translated to him and stated that he was not worrying, as he had, like a cat, nine different ways of protecting his rights.

We hope that at least one of them is found effective.

Mexico, with its 15,000,000 inhabitants, is the worst market for American producers, and it should be the best one in Latin America, even without excepting Argentina or Brazil. As soon as a practical method is devised whereby American manufacturers will be able to control their output in the home markets—the real source of the evil—Mexico is bound to become one of our most important customers, as the public there shows a decided preference for our pictures. The same thing applies to Spain, although in a larger scale. Being practically a non-producing country as far as films are concerned, it should develop into a much better customer of ours than France, Italy or any other European nation outside of Great Britain, and this no doubt will be the case as soon as American producers and distributors either follow the advice of Mr. Marion, of the Kalem Company, and establish their own agencies in the peninsula or make up their mind to do business on an absolute direct basis with the local exchanges.

* * *

Burke & James, Inc., 240 E. Ontario street, Chicago, are offering Universal cameras in Latin America and other Spanish-speaking territories.

Inquiries from Abroad.

The addresses of these firms may be obtained from Cine-Mundial, 516 Fifth avenue, New York. We do not assume responsibility as to the standing of the inquirers, and the usual precautions should be taken in all cases. All inquiries are received direct by the Moving Picture World and Cine-Mundial, the Spanish monthly edition of the Moving Picture World. Please mention number when writing:

13. A man in Yurimaguas, Peru, wishes to get in touch with New York film exchanges. Wants to know renting terms. Will deposit necessary funds in Peru and London bank before placing order.

14. A firm in Brazil is in the market for films and moving picture supplies of every description. This firm covers northern and southern Brazil.

18. A man in Rosario, Argentina, is in the market for new and second-hand film.

19. A man in Caracas, Venezuela, is in the market for new and used film.

21. A firm in Brazil is in the market for motion picture outfits, machines, etc.

22. A man in Tepic, Mexico, is in the market for moving pictures for advertising purposes.

23. A company recently established in Havana, Cuba, is in the market for films.

24. A man in Mérida, Yuc., Mexico, is in the market for a modern projection machine.

SELZNICK RESUMES SHORT TRIPS.

Lewis J. Selznick has resumed his series of short trips to various cities in which exchanges are maintained by the Select Pictures Corporation, of which he is president. Thursday, March 7, Mr. Selznick spent in Philadelphia.

Grinding the Crank

With Thornton Fisher

This Kind of a Guy Is—Fishball

PERHAPS none of Simon P. Fishball's pictures contains even a small portion of the dramatics and heroics of his own vicissitudes in the attainment of his present commanding position in the field of the movies.

That the public might learn something of the factors that have made Mr. Fishball a dominating figure in the world of pictures the writer was designated to interview him at length.

Armed with a jimmie, a pair of brass knuckles and a blackjack the interviewer hit the trail to the office of the Fishball Artful Pictures Combination. It was a heatless Monday. Icicles hung from the chin of the elevator man who elevated us to the sixteenth floor of the Fishball Building. Entering the reception room the interviewer was peremptorily stopped with "Who dya want to see?" At our mention of the name Simon P. Fishball the face of the youthful guardian of the gates blanched. A gasp escaped the seven assistant secretaries. The radiator pounded its metal chest. Lowering his voice to an almost inaudible whisper the youth repeated, "Simon P. Fishball." Few men had ever so unceremoniously entered and demanded to see the president of the Fishball Artful Pictures Combination.

"Wait," said the youth. "You had better talk to the forty-second assistant secretary." And so saying forthwith disappeared only to return a minute later with a cadaverous looking young man with heavy bone glasses, who explained that it would be impossible to see Mr. Fishball without making an appointment nine weeks in advance. "But," we pleaded, "the public must know at once the history of Mr. Fishball's life and—" But at this he raises his hand deprecatingly, saying, "Mr. Fishball's time is so valuable that he walks up the stairs to keep his chain of thought from being broken by saying 'good morning' to the elevator man. His vast interests and colossal plans for the future of the pictures occupy his every waking hour." It looked like a hopeless task to attempt to see the great man. It was not until the twenty-fourth assistant secretary was reached that our patience deserted. Ten years' newspaper experience did not teach us to cry "quits" so soon when in search of an interview, even though the subject itself was such a

bear-hound for work that he had to make an appointment once a month to have lunch with his own wife and daughter. "Ah, the knuckles!" thought we as the secretary indicated that there was nothing more to say and turned. Then it happened. The knuckles caught him ten degrees below the nostrils, and he became as senseless as the Bolshevik.

Fighting our way through the frenzied mob of secretaries we reached the inner door and plunged through the glass paneling and found ourselves standing before the desk of the magnate himself. He was busily engaged at the time trying to kill an occasional fly with a rubber band, but stopped long enough to greet the interviewer.

"Mr. Fishball," said we, "the editor of our paper has requested us to discover the secret of your success. I also wish to make some character drawings if you will submit to my questions and pencil."

Mr. Fishball waved acquiescence, and a most delightful and inspiring hour was spent in that office, where the destiny of the pictures is directed.

Simon P. Fishball's life has been one of sturdy manhood pitted against heavy odds, which were conquered by sheer tenacity of purpose, inspired by a vision of the ultimate triumph of pictures.

It was at 11:45 p. m. when he first saw the light of day, and there in the little cottage back of the gas works he grew to boyhood. He was the sole protector of the home, his father spending the evenings down at Joe's playing "stud." At the age of twelve he was employed by the local butcher, who tells to this day an anecdote characteristic of the boy's business sagacity. It seems that a lady customer had purchased some pigs' feet and complained that she had not received full weight. "Young man," said she to young Simon, "I ordered a pound of pigs' feet and they ain't but three-quarters of a pound in this package." Without a moment's hesitation the lad said, "Just a minute, lady, and I'll call the boss." This is only one instance revealing even then the business acumen that has made his name a "by-word" in the industry.

From this menial job he progressed, working as hair sweeper in a barber shop. The boss barber said that young Fishball could sweep up more hairs than any man he had working for him.

Then a period when Simon loafed for six months, finally getting a job as bucket holder for a window washer. So efficient did he prove that in eight months his salary was increased twelve cents a week. You will note that each step was one of progress. Then he married and went to work for his wife's old man, who ran a picture framing store. Here he came in contact with art lovers, the connoisseurs and the old masters. Fate decreed that one day a man should walk in and ask if he (Simon) had ever seen a mov-



Events in the Life of Simon P. Fishball, Drawn on the Ground by Our Special Artist.

ing picture. "What are them?" asked Simon, another incident showing how quick the young man was in learning about the great world without. "It was explained, and that day," says Mr. Fishball, "was the turning point in my career."

Three days later, with a capital of twenty-two dollars and fifty-nine cents, he plunged into the moving picture business, from which he has extracted so much of the world's goods. The business he launched in those early days has now grown to one of thirty-million dollar value.

He paused reminiscently at times as he unfolded the great drama of his life with its tortuous path. "What are your future ambitions for the pictures, Mr. Fishball?" we inquired as we closed the interview. "My ambitions?" he repeated softly as he gazed into space. "Ah, that is it!" his face lighting up as he said it. "My ambitions are for moving pictures every place—moving pictures in the subway, moving pictures in the kitchen, pictures in the bathroom, pictures in the cellar, pictures on the street car, pictures on the sidewalk; in fact, pictures everywhere."

As I strode toward the door and hastily glanced around my last sight was that of the great man again busy at his desk shooting flies with the rubber band.

Harbin Has Three Picture Theaters

Nearly All Patrons of Houses in Manchurian Center Are Russian—Admission Prices 18 to 75 Cents.

THE United States Consul at Harbin, China, writing in a recent issue of "Commerce Reports," says that there are three motion picture theaters in that city known, respectively, as the Orient, in the New Town, and the Modern and Decadence, in the Priestan. There is also a motion picture theater at Station Manchouli, owned by the proprietors of the Harbin enterprises.

Of the three Harbin houses, one has a capacity of 600 seats and the two others have 500 each. The prices vary according to the location of the seat from 35 kopecks for the cheapest to 1.50 rubles for loge seats. In ordinary times this is the equivalent in United States currency of 18 cents for the cheapest and a little more than 75 cents for the most expensive seats. At present, on account of the depreciation of the ruble, it means from 2 to 10 cents gold.

Most of the films shown at present are either Russian dramas, acted by companies in Moscow or Petrograd, or war pictures and scenes from distant lands. Ninety-five per cent. of the spectators are Russian, who read only their own language, and who understand the emotions depicted by Russian players. The pictures are popular, and there is hardly any other form of evening amusement.

All these theaters are owned by one firm, Alexieff & Co., of Moscow and Irkutsk, who have established such houses throughout eastern Siberia, especially at the cities of Irkutsk, Krasnoyarsk, Chita, Blagavestschensk, Habarovsk, Nikolaevo, Vladivostok, and Harbin. Films are examined, seen and purchased by the firm's agents at Moscow and Irkutsk, and no films are ever bought until they have been exhibited to the purchasers. They are in the market for foreign films, those of Pathe Freres being the most popular, though several American companies are represented on the screens from time to time.

Some sets of American film have been purchased for 10 cents gold per foot, and others were sold for about 50 cents gold per metre. Many of the pictures exhibited are not purchased, but rented. Four and five act dramas of the highly emotional and sentimental kind are most popular. Cowboy activities, murders, and burglaries do not appeal to these audiences. Rough comedy is wasted even on the cheapest Russian audience. They do not understand it.

American pictures, as a rule, do not appeal to the Russian taste. They want a drama woven usually around the "eternal triangle"; the men must be ardent lovers, and the women weak but noble. A weeping mother or the deathbed of a beloved father is always very impressive. There must be a death in the drama, preferably the suicide of hero or heroine, with the other one going into the cloister at the end. The ideal picture play for Russian popular audiences must not, under any circumstances, have a happy ending.

The Russians use a great deal of descriptive and explanatory material on the films in showing their own dramas. They depend upon it largely for the "action." They do not care nearly so much for action in the picture as for postures indicating emotion. Amatory and deathbed scenes should always be photographed to the last detail, but nearly everything else may be written and read. American firms which desire to find a Russian or Siberian or Manchurian market must have the script translated into the Russian language.

As Moscow is the city to which all theaters and motion picture companies send their agents to select plays, American companies should send their representatives there to exhibit their products.

Cutting Film to Suit Local Needs

Has a Manager the Right to Re-edit Pictures?—What Exhibitors and Exchangemen Say.

AN important topic that we have been hearing discussed frequently of late is whether or not an exhibitor has the right either legally or morally to make cut-outs in films that he simply rents from an exchange. Some exhibitors contend that they have the right and that they make certain cut-outs only to make the picture more suitable to their particular neighborhood.

On the other hand, here is the viewpoint of an exchange manager: "It used to be that only once in a while did an exhibitor make a cut-out, and then it was usually the leading exhibitor in the territory, whom the exchange naturally would grant some concession in consideration for the first-run big money he was getting. But in the past year, there has been a big change in this matter of cut-outs, and now nearly every exhibitor wants the privilege of making cut-outs.

"Either he argues that it is necessary to make the picture suit his locality or his patrons, or that the picture is too long and that it must be cut to fit his running time. This is all very well for the exhibitor, but where would the exchange be if every exhibitor in the territory took it upon himself to make whatever cut-outs he saw fit—it would do great injury to the film itself. Then, again, it makes endless trouble for other exhibitors and the exchange because the exhibitor forgets to put back the cut-out, while in some cases he puts it back in the wrong place, and then the exhibitor who gets the picture next wonders why the story is so inconsistent. I believe this—that when a feature is passed by the National Board of Censors, it is pretty near to 100 per cent. up to the standard and no exhibitor after that has the right or should have the right to make a single cut-out without first consulting the exchange manager and doing it only with his consent.

Thinks Sunday Closing a Good Thing

The Rev. Mr. Beard of Washington State Denies, However, He Has Ever Led Such a Campaign.

Hoquiam, Washington, March 4, 1918.

To the Editor of the Moving Picture World:

Picking up a Moving Picture World for February 23, on page 1080 I saw an article by S. J. Anderson telling of the work of Jack Kauffman in the Liberty theater of Hoquiam, Washington. In a section of that article, under the heading "How a Sunday-Closer Was Converted," I was surprised to see my own name and that in connection with statements that were (to say the least) badly twisted. Some one must have got their wires crossed.

I have been in Hoquiam for six years, and in that time, so far as I know, there has never been a fight for closing of the moving picture houses on Sunday, much less one led by me, though my own personal conviction in the matter is that Sunday closing would be a good thing and in the long run good for the picture business itself.

I for many years have enjoyed a good clean picture show and intend to enjoy them as long as I live and as long as there are good pictures to be seen. So make your pictures good and wholesome, and as far as this section of the church is concerned you will have no opposition; in fact you will be boosted.

I remember the picture, also the vaudeville show, which I commended. Both were very good, with plenty of clean fun. But a short time after that I was in that same theater and was wholly disgusted with the low, vulgar class of vaudeville show hashed up to the none too enthusiastic public. I wonder if the two kinds of amusements go well together?

Let us have all the good clean fun and healthy amusement that we can get. Let us make the picture business an educational and an uplifting influence in the community—this is fast coming to be—and we will be having a better world to live in and less cause for friction between the forces that should be and are working for the uplift of the human race.

Sincerely yours,

JOHN W. BEARD,
Pastor of the First Presbyterian Church.

Among the Picture Theaters

Rialto Theater, Elyria, Ohio

Elyria Theaters Company Opens Another Big House—Now Operating Five in That City.

OUT of the charred remains of what was once the Elyria, Ohio, Opera House, there has arisen a beautiful new theater—one of the finest in the state of Ohio. This new house has been named the Rialto, and is the first in this vicinity to bear that name. The old Opera House, for over a score of years, was the home in Elyria of traveling shows and vaudeville. Occasionally a picture would be shown. Now the Rialto has changed this order of things, and photoplays is the rule, with a road show occasionally.



Melton Phelos.

The nursery has made quite a big hit with the people of Elyria. The theater management has provided a matron, and when the babies are brought into the nursery, they are carefully checked and given the best of attention.

The Rialto has all the improved types of equipment. The

The Rialto is a big theater, having more than 1,500 seats. There is a balcony and a gallery. The gallery is not always open, but it is there for emergency purposes, and is used whenever a big picture attraction is shown. The house has indirect lighting, is decorated in light shades and there is a beautiful stage setting. Besides the elegance of the interior there are many little side issues, such as rest rooms for men and women where the latest sanitary fittings are installed, and there is also a room containing ten little beds, where mothers may leave their children while attending the matinees.

has a triple Automatic Ticket Selling Machine, but it also contains a Lightning Change Maker.

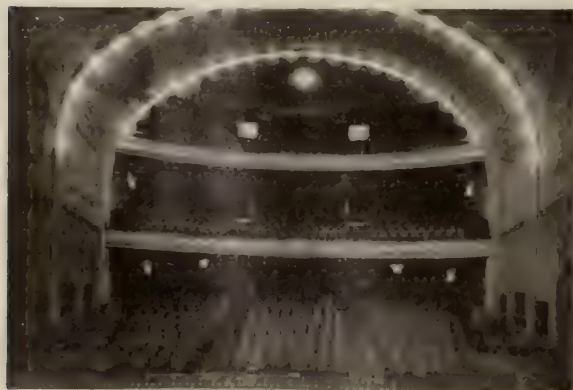
The Rialto is operated by the Elyria Theaters Company, a corporation which operates all five of the city's houses, which include also the Strand, American, Bannon and Dreamland. It is under the personal direction of Melton Phelos, a young man of several years' experience in the picture



View of the Lobby of the Rialto Theater, Elyria, Ohio.

business, whose hobby is the constant introduction of new ideas in the theaters with which he is connected. A ten-piece orchestra supplies the music.

As an example of the way Mr. Phelos does things, the opening night, recently, is cited. The program was William S. Hart in "The Silent Man" and Fatty Arbuckle in "A Country Hero." The mayor and other city officials were present and though it rained, the house was packed and jammed by 7.30, and hundreds were on the outside awaiting a chance to get in. Following the evening performances Mr. Phelos gave a banquet to the city officials and visiting film exchange and theater men.



Interior of the Rialto Theater, Elyria, Ohio, from Stage.

booth has two motor-driven Simplex machines, with Type-S lamphouse, Hertner transverter, 50-amperes double arc and a stereopticon and spotlight. The screen opening is 13 by 18 feet and a Gold King screen is used. The box-office not only



Lindsey Theater, Industry, Ill.

Stratford Theater, Poughkeepsie, N. Y.

One of the Most Modern in the Country—Has Many Distinctive Features and Cost \$100,000—Under Direction of T. W. Williams, an Experienced Theatrical Man.

A N EVENT of considerable importance in moving picture circles in the city of Poughkeepsie, N. Y., was the opening of the Stratford theater, which took place on January 21. The Stratford is conceded to be one of the most modernly equipped photoplay houses in the country, and its dedication was the occasion for much rejoicing on the part of Poughkeepsieites. The new theater embraces many distinctive features, and was built at an expenditure of \$100,000.



T. W. Williams.

It was designed by W. H. McElpatrick of New York City, one of the most capable of theater architects, who is responsible in a large measure for the artistic excellence as well as for the practical efficiency of the house. The Stratford is one of the largest of photoplay houses around this part of New York State, and has a total seating capacity of 1,500. There is only one balcony (and that is a large one) and can seat comfortably 500, while the orchestra floor has accommodation for 1,000.

The location of the theater is at Cannon and Liberty streets, one of the busiest quarters in the city. Every provision has been made for the safety and comfort of patrons, the structure being

built of fireproof material and every modern device having been installed. There are twelve emergency exits. The parking space for automobiles, which can conveniently accommodate fifty machines, is owned by the management of the Stratford, and it is not an uncommon sight to see this allotment filled with autos. Every day the entire auditorium is cleaned by the sanitary vacuum cleaning system.



Stratford Theater, Poughkeepsie, N. Y.

The interior decorations follow closely those of the Rialto in New York City with general color effects of Roman gold and antique ivory. Mural paintings and draperies that harmonize with the color scheme add to the beauty of the interior. The vexatious problem of ventilating the Stratford has been solved in a noteworthy manner by the installation of a large number of exhaust fans. By this process the air is subject to constant change. In the cold season, fresh air, warmed in a plenum chamber enters the auditorium through mushrooms under the seats and ventilators in the walls, and the impure air is drawn out by the exhaust fans. In the

summer time the same system is used for forcing fresh, cool air into the house. The lighting system is technically known as the X-ray indirect self-diffusing light by which there may be produced any desired effect—moonlight, sunlight, twilight or dawn—as the nature of the picture may make appropriate.

Special emphasis is given the musical feature of the Stratford by the engagement of Frank L. Scofield as director. For thirty years Mr. Scofield has been leader of the Twenty-first Regiment Band, and Scofield's Orchestra has played on numerous occasions at Vassar College, and whenever, in fact, the best in music was demanded.

Three shows are given daily at the Stratford—a matinee from 2 to 4.30 p. m.; evenings from 7 to 9 and from 9 to 11. The house is under the personal direction of T. W. Williams, who has had fifteen years' theatrical experience. His reputation as a forceful and capable executive assures to the theater a progressive and resourceful management. The names of the officers forming the Poughkeepsie Theater Corporation which built the Stratford are Ely Elting, Herbert R. Gurney, John Lurie, W. DeGarmo Smith, D. W. Wilbur, Dr. H. L. Salisbury, Albert E. Schwartz, John J. Doherty, Edward E. Perkins and C. W. H. Arnold.

New Cosmos Theater, Winner, S. D.

J. C. Lakin Conducting Successful Picture House—Uses Simplex and Motiograph Projectors.

I N the New Cosmos Theater, Winner, S. D., that city has a pretty little motion picture house. The exterior, although plain in its architecture, nevertheless presents an inviting appearance, and is in keeping with the design of other buildings in Winner.

The theater was opened in May, 1917, and has been operated on a profitable basis since that time. Its direction is



New Cosmos Theater, Winner, S. D.

under the able management of J. C. Lakin, a man who, judging from the present high position of the theater, knows how to dispense the right kind of entertainment. There are 448 seats in the New Cosmos, with plenty of room between each row.

The building occupies a plot of ground 33 by 130 feet, and is constructed of brick and concrete. The lobby is 12 feet wide by 20 feet deep, and here frames have been placed containing posters and photographs of players and scenes of productions on the current and coming programs. Electric lights outline the design of the front.

In the up-to-date and large operating room are Simplex and Motiograph projectors. A Minusa Gold Fibre screen is used, and the throw is 90 feet. Among the brands of pictures forming the program are Triangle, Select, Mutual, Pathe and Universal.

CROWN THEATER PURCHASED.

The firm of Sewnig & Laity, proprietors of the Crown theater, Calumet, Mich., have purchased the picture house at South Range, Mich. The name of this theater is also the Crown. The new owners took immediate possession.

French Profiteer Contributed to Pictures

Godsol, Now Enmeshed in International Complications, Brought Emmy Wehlen to American Stage and Dabbled in "Shadow" Pictures.

THE daily papers have published but half of Frank J. Godsol's activities in the United States, according to one of the best known motion picture publicists in New York. Godsol is lodged in jail at Washington, accused by the French government of accepting millions in commissions from automobile manufacturers on war orders he placed in this country.

Daily papers have referred to his connection with the Alliance Motors Corporation, through which he is alleged to have transacted his business with American motor manufacturers, and have alleged his connection with "Tecla pearls" as marketed in this country. But nothing has previously been printed in reference to his connection with the moving picture business over here.

The World representative, agreeing not to disclose the source of information, obtained a decidedly interesting sidelight upon the activities of Godsol—a story that displays the genius and enterprise of the publicist and at once reflects his uncommercial instincts. For, be it said, if the publicist had properly "sold" himself he might not now be mimeographing.

"Six or seven years ago I operated a press bureau," said the World's informant. "I had previously handled ship news, and was well acquainted with the marine reporters. I got most of my best 'leads' for clients from the ship news boys, catching the travelers at their hotels shortly after they landed in New York. One day I picked up the tip that Frank J. Godsol (he spelled his name with two 't's' in those days) had just arrived from Europe with a plan to build a mammoth ice palace for amusement purposes.

"Hurryring to the St. Regis I approached Mr. Godsol within a few moments after he had been assigned to his room. I told him my business was to provide publicity in newspapers for worthy enterprises and that I knew of no better plan for obtaining publicity than to base it upon his proposal to build an ice palace. Godsol was astonished to know how I had so suddenly come into possession of his address and purposes, but I left him to find out for himself those details.

"He said he had heard a lot about American speed, but he finally let his amazement give way to an expression of opinion that I could not get publicity for an enterprise that had only arrived that day—in his hand baggage. I assured him it was easier to get publicity for something that was to be than for something that had really happened, and he dared me to get a three-inch article about his proposed ice palace into any newspaper in America. For every article measuring as much as three inches he said he would pay me fifty dollars, and no questions asked as to the standing, circulation or condition of servitude.

"His generosity looked like stealing money (I was younger then than I am now), and I finally compromised by hiring out to him as his publicist at fifty dollars per week, and I never missed the 'per' one single time. He was right on hand with the cash for a matter of three months. Then he returned to Europe and left me a letter, stopping my services and instructing me to call at the 'Tecla pearl' headquarters and get a final fifty. He had frequently paid me in the 'Tecla' place, and when I called for my terminating salary the money was there for me.

"Godsol was a busy man during his stay in New York at that time. He was a stock owner in a chain of ice palaces, starting with the Admiralplatz in Berlin, and taking in Paris and other large centers of population on the continent. One thing he always insisted upon was that I should put two 't's' in his name seven years ago, but I see the papers give him 't' in the singular number. He has somewhat recently had, by process of law, one 't' knocked out of his name.

"He came mighty close to 'putting across' his ice palace idea in New York. He persuaded a representative of one of the richest families in town (they are national railroaders) to stand ready to back him, and a man whose family is well known in New York's retail clothing circle was going to have a great area of space for a select skating and hockey club. Truth to tell Godsol was here in New York with the indoor, artificial ice skating idea several years before it finally 'broke' as a society fad and eventually enthused all classes throughout America.

"It was Godsol who was directly responsible for Emmy Wehlen coming to the United States as a star in musical comedy, and as Miss Wehlen is now a Metro star he then contributed directly to motion picture advancement in this country. Incidentally, he was interested in promoting a

system of motion picture projection, new to the craft, and, so far as I know, never yet developed. Godsol called them 'shadow pictures,' depth being obtained by projection, through some process, against a beam of light, the figures passing each other in action, casting shadows and appearing (through his scientific illusion) to be persons walking on the stage rather than passing across a screen.

"The Shuberts concerned themselves in Godsol's 'shadow pictures,' and there was at least one showing of the novelty at Mendelssohn Hall. But in the long run neither the ice palace nor the 'shadow pictures' materialized, and Godsol returned to Europe. To me he so much resembled a German that I was astonished to read of his exploits as a French soldier, released on furlough because of his wounds, who had come to America and made from three to seven millions on war contracts.

"Right now there's only one action in all of my life that I regret—my rash act in turning down a proffered price of fifty dollars for three-inch clippings. I never measured the 'stuff' that was printed about Godsol, but I also would be a millionaire today had I only 'sold' my services to the ice palace man at fifty dollars for every three inches of space I stole from the newspapers."

Universal Organizes "Secret Service" Corps

Duty of New Organization Will Be to Keep a Finger on Public Pulse and Discover What's Popular.

A "SECRET SERVICE" corps of field men whose sole duty will consist in reporting the reception accorded its various productions is being organized by Universal. This innovation is the result of recommendations made to Carl Laemmle by Joe Brandt, the assistant treasurer of that organization.

The "secret service" men represent Universal's desire to produce only such pictures as will present the strongest appeal to the photoplay patrons. It represents that company's effort to produce pictures by other than rule-of-thumb methods.

According to Mr. Laemmle, the assistant treasurer of his company conducted an investigation along these lines, while on a recent tour of the Middle West. One of the complaints made by exhibitors generally was to the effect that producers seem to lack knowledge of the kind of pictures best calculated to attract business.

Frequently the public's demand for pictures changes overnight. Today it may consist of a desire to see war pictures. Tomorrow society dramas may be in demand, while on the following day western dramas are wanted.

With an organization of "secret service" men constantly in the field to keep their fingers on the public's pulse it is Mr. Laemmle's belief that his company will be able to cater to the demand within no greater a period of time than is required to turn out the subjects desired.

The men will be called "secret service" men because they will not make themselves known to the exhibitors. Instead, they will enter the theaters as ordinary patrons and observe the effect upon the audiences of the Universal and Bluebird productions that are presented.

Rothapfel Resigns One Job

Passes Up Presidency of First National, But Will Continue Showing Its Productions.

OWING to the pressure of other work, S. L. Rothapfel, of the Rivoli and the Rialto, has been compelled to resign his position as president of the First National Exhibitors' Circuit.

His recent appointment as chairman of the motion picture and film industry division of the Liberty Loan publicity campaign in New York, together with the task of presenting new programs at two theaters each week, made it imperative for him to give up some of his responsibilities. His resignation as president of the First National Exhibitors' Circuit will make no difference in his obtaining First National attractions for either of the theaters under his direction.

LINDSEY THEATER, INDUSTRY, ILL.

November 2, 1917, marked the opening of the Lindsey Theater, Industry, Ill. The house, which cost \$5,000 to erect, has been built of brick with tapestry brick used in the front. It has a seating capacity of 350. An Edison machine projects the pictures, and the regular prices of admission are five and ten cents. When a special program is put on the prices are advanced to ten and fifteen cents. World, Paramount, Triangle, Pathe, George Kleine System Perfection Pictures and other brands go to make up the bill. The theater is owned and operated by Edward Lindsey.

State Rights Department

Conducted by C. S. SEWELL

U. S. Exhibitors Buy "Just a Woman"

Purchase Outright This Production Made by Julius Steger—Based on Eugene Walter's Play.

FRANK HALL, president of the U. S. Exhibitors' Booking Corporation, has purchased outright the six-part special production, "Just A Woman," produced by Julius Steger and featuring Charlotte Walker, which will be distributed through this concern.

The deal, by which Mr. Hall acquired the negative of the picture, which was adapted from the play of the same title written by Eugene Walter and produced on the stage with great success a few years ago, was consummated on March 8. The play is now being presented by stock companies in various parts of the country and, according to estimates made by Mr. Walter gauged by the royalties he has received, it has been seen by more than 5,000,000 persons in this country and in England. Miss Walker, who is starred in the picture version, also appeared in the same role on the stage and achieved one of the greatest successes of her career.

According to an announcement made by the U. S. Exhibitors' Booking Corporation, Mr. Hall selected "Just A Woman" after an exhaustive search of the independent field during which he found there were few productions that conformed with his ideas of photoplay construction. A committee of selection, of which Mr. Hall was chairman, inspected many productions in its quest for an attraction to release as the fourth special subject of the corporation.

"Just A Woman," which is said to contain an unusually high degree that quality called heart interest, will be released in the near future and under the distribution system put into effect by Mr. Hall and his associates will be available to exhibitors in all parts of the world simultaneously.

This production which, as a play, ran for many weeks at the Forty-eighth Street theater in New York, shows the struggle of a lowly-placed but spiritually developed woman to raise her husband to a commanding position in the world and her fight to retain his love for herself and their son when drinking and other evil influences make him forget his better self.

The husband is a worker in a Pittsburgh steel mill. The wife stints and saves through giving day board to other laborers. One of the young men invents a device of great value to the steel industry. With her savings it is perfected and on selling it to a corporation she insists that her husband be made a director. When he stands for the workmen's rights they search for his weakness and find it is liquor and to liquor they add the charm of a siren.

The big scene is a divorce court where the husband has permitted his wife to be brought on a perjured charge of infidelity. She makes no defence until she learns that her son will be taken from her. Then her mother instinct dominates all and she says the charges are true and that her husband is not the father of the boy and therefore has no right to him.

Upon hearing this the manhood of the husband is reawakened. In a frenzy of grief he tells the court the truth—that

she is his true wife and the boy is his. All concerned in the conspiracy are imprisoned. In an epilogue occurring ten years later the husband is liberated just as the son is going to France with the American artillery. The father, now regenerated, goes to work in a munition factory to make shells which his boy will use in battle.

Werner Talks of Pyramid Comedies.

In announcing sale of the world rights, exclusive of United States and Canada, for Pyramid comedies, in which Ray Hughes is featured, full details of which will be carried in Foreign Trade News department of our issue of March 31, President Arthur M. Werner advised that the method of distribution for United States and Canada was not yet definitely settled, but that these pictures would probably be disposed of on a basis of territorial franchises.

Mr. Werner further stated: "We have leased a studio in Yonkers where the fifth picture, entitled 'The Masked Ball,' is now being made. The titles of the first four subjects are 'Beach Birds,' 'Beauties and Bombs,' 'In and Out' and 'Love and Lunch.' In all of the subjects Ray Hughes is featured in eccentric comedy, under the direction of Wm. A. Seiter, who will continue in charge of the production work. Despite the rapid action and the eccentric type of Mr. Hughes' work each story carries a sustained plot throughout. All subjects are in two reels.

"We have the scenarios all ready for production for the next ten pictures, and are in the market for stories to follow. They must be clean and devoid of suggestiveness."

New York Life in Keeney Picture.

"An all-New-York picture" is the description given by Frank A. Keeney of "A Romance of the Underworld," starring Catherine Calvert, the first release of the Frank A. Keeney Pictures Corporation. "New York life is so vast and varied that a thousand pictures of fascinating interest could be filmed here and still leave the field practically unexhausted," says Mr. Keeney. "In 'A Romance of the Underworld' we obtain intimate glimpses of unfamiliar nooks and corners of the great metropolis and we see the vivid flashes of dramatic incident against the sombre background of underworld vice and crime.

"The average New Yorker knows little or nothing about his own city. He says to himself, 'Oh, I've got all the time there is to see the sights of New York!', and so he never sees them. Persons who are here for only a few days usually busy themselves with sightseeing and take in a whole lot of things the residents know nothing about except in the way of hearsay knowledge." Paul Armstrong, author of the drama from which the screen version is taken, knew New York like a book, and to bring the whole thing up to date new features have been introduced. No expense or effort has been spared to make the episodes realistic. For instance, in the revel in the East Side dance hall the services of such pugilistic notables as Kid Broad and Kid Lewis were enlisted. In the "dope den" in Chinatown real Chinese gamblers and opium smokers were marshalled before the camera. In the scenes showing "the Bowery after dark" and sensational doings in the environment of the Tombs, the Criminal Courts Building and the Bridge of Sighs there are placed in evidence real types of the underworld. It is predicted that one of the most striking episodes of the photoplay will be the big courtroom scene, in which the heroine's trial for murder comes to a sensational and unexpected denouement.



Scene from "A Romance of the Underworld" (Keeney).

Fine Sales Record of W. H. Productions

Entire Territory for Seventeen Two-Reel and Three Feature Hart Productions Disposed of in Two Months—Also Ninety Per Cent. of United States for Twenty-eight Mack Sennett Keystone.

ALTHOUGH the W. H. Productions Company have only been in business for about two months, during that time they have disposed of the entire territory of the United States for seventeen two-reel Hart pictures and three Hart features, "The Two-Gun Man" in "The Bargain," "The Bandit and the Preacher" and "The Hell Hound of Alaska." They now announce that in addition to this excellent showing ninety per cent. of the territory on twenty-eight selected two-reel Mack Sennett-Keystone Comedies have also been disposed of.

Reports received from various exchanges indicate that many exhibitors are signing up for the entire series of comedies, some of the houses desiring to run two each week instead of one. The following are the titles of the first ten: "The Small Town Bully," "Friendly Enemies," "His Diving Beauty," "A Polished Villain," "His Bitter Half," "The Dynamiter," "A Desperate Scoundrel," "Soaked and Scorched," "A Farm Yard Romeo," and "The Hula-Hula Dance," featuring Charles Chaplin. The remaining eighteen will be announced later.

In addition to the transactions which

have been reported in previous issues, under heading "Sales of the Week," the following territory has been disposed of: Feature Film Corporation, Boston, Mass., for the New England States; Electric Theater Supply Co., Philadelphia, for Eastern Pennsylvania and Southern New Jersey; Weiland Film Corporation, Pittsburgh, for West Virginia and Western Pennsylvania; Phil Goldstone, 1504 Harney street, Omaha, Neb., for Northern Michigan; Standard Film Service, Cleveland, for Southern Michigan; Standard Film Corporation, at Chicago, for Indiana, Illinois and Wisconsin, at Minneapolis for North and South Dakota and Minnesota, at Kansas City for Missouri and Kansas, and at Omaha for Iowa and Nebraska; Lewis Film Exchange, Oklahoma City, for Oklahoma; Greater Features Company, Seattle, Wash., for Washington, Oregon, Idaho and Montana, and Peerless Film Service, San Francisco, for California, Nevada and Arizona.

Sale of the three W. S. Hart features mentioned above was also made during the past week to Nathan Gordon of the Globe Feature Film Company, Boston, for the New England States.

Agnes Martin

ONE of the featured players in "The Crucible of Life," the six-part picture distributed by Sawyer and Lubin, is Agnes Martin.

Miss Martin was born in Brooklyn and made her first stage appearance with the Corse Payton Stock Company. She has appeared in leading roles in such well-known melodramas as "Rio Grande," "Come Back to Erin," etc. Because of a winsome personality she has also portrayed the famous character of Peg in



Agnes Martin.

"Peg of My Heart," and also occupied a prominent place in the cast of "Daddy Long Legs" during the past season.

Prior to her work in "The Crucible of Life" this young lady played in many of the screen successes of the old Biograph days.

It is Miss Martin's intention to return to the stage during the forthcoming season as the result of an offer she has received for a part suited to her personality.

Sunshine Film Moves Offices.

The Sunshine Film, Inc., producers of Moon comedies for the state rights market, are one of the latest producers to

move from the old film district to the new.

They were formerly located at 122 East Twenty-third street and are now at 126 West Forty-sixth street, the Leavitt Building.

"Mickey" to Be Tinted and Toned.

Western Import Company, who control the rights to Mabel Normand in "Mickey," are developing an advertising campaign that will be world-wide in its scope, so as to surround this production with complete accessories. Dye stuffs and solutions have been experimented with in the film laboratory to obtain the proper hues and shades for each particular scene, and when "Mickey" is flashed on the screen it is promised that there will be a wonderful harmony of tints and tones that will be surprisingly pleasing to the eye. Important announcements will be made very shortly as to the method of distribution, which will be of considerable interest to the trade.

Rifkin Speaks on Trade Conditions.

The New England rights of the two Pathe pictures, "Today," featuring Florence Reed, and "The Mad Lover," in which Robert Warwick and Elaine Hammerstein are starred, have been bought by Herman Rifkin of the Eastern Feature Film Company of Boston. The deal was made through the Arrow Film Corporation.

Before leaving this city for Boston Herman Rifkin spoke as follows: "For many months I have been talking with exhibitors throughout New England and studying conditions at first hand. The New England exhibitor wants the best there is, and to supply this need I am always on the hunt for the highest grade pictures I can find."

"We in New England want all the help we can get from the producer. We want good stories—wholesome stories with a punch to them. We want these stories well produced. If the producer will turn out good stuff and not ask too large a share of the profits that is all we can ask of him. When the producer boosts his prices sky high it hurts business right down the line. If everyone will play fair there is enough for all. Inflated prices too often act as a boomerang."

"The independent field throughout the New England states was never better than it is at the present time, and the future is most encouraging."

Ralph Ince

RALPH INCE, who is directing the Petrova Picture Company's fourth production, "The Great Star," and who will also direct Madame Petrova's next picture, "Patience Sparhawk," is one of a trio of Ince brothers, all well known in the motion picture field; the other two being Thomas H. and John Ince.

Born in Boston in 1887, he received the usual preparatory school training. He soon gave vent to a natural inclination towards things theatrical and joined the supporting cast of Richard Mansfield's company. Later he joined the Vitagraph



Ralph Ince.

company, appearing with Maurice Costello, John Bunny, Harry Morey, Florence Turner, and others, in a number of productions, and won commendation for his fine delineation of Abraham Lincoln, being probably the first to portray him on the screen.

Rapidly working into the directorial field, Ralph produced the first three and five-reel features ever released by Vitagraph, and together with a number of their special features. He was responsible for the rise of Anita Stewart to stardom, having directed all of her earlier pictures. During the latter part of 1916 he left the Vitagraph and has since produced several state rights pictures, including "Today," starring Florence Reed; "The Co-Respondent" and "The Woman Eternal."

Hoffman Writes from Canada.

From Canada, where he is visiting the Foursquare Picture Exchanges, M. H. Hoffman writes: "American trend toward simplicity of story and perfection of casts and production is being shared by the Canadian people. Business is beginning to show the most encouraging signs. The spring season, which will shortly be in full swing, has every prospect of being one of profit to the exhibitor and of reasonable satisfaction to the patron of the motion picture. Canada is eager to see the Wharton serial, "The Eagle Eye," and other Foursquare pictures, such as "The Bar Sinister" and "The Cast-Off," have been well received."

"King-Bees" Make Fine Showing.

Nat. H. Spitzer, sales manager of the King-Bee Billy West comedies, announces that on Sunday a total of seventy-eight prints of the fourteen different King-Bee comedies were played in Greater New York.

Over forty per cent. of the exhibitors in Greater New York are playing this brand of comedies, is the claim of Julius Singer, manager of the Bee-Hive exchange, which releases King-Bees in Greater New York.

Anna Luther Co-Stars with Mason.

Anne Luther will be co-starred with John Mason in "Moral Suicide," Ivan Abramson's latest production, which will be released by Graphic Film Corporation. This young lady's rise since the time a few years ago when she began her screen career under the direction of D. W. Griffith has been fast, and she has a number of successful portrayals to her credit.

In "Moral Suicide" she is seen as a girl who, through her unswerving loyalty and tireless efforts, brings her father back from the lowest depths of degradation, to which he has sunk through the loss of his moral sense. In the accomplishment of this task she runs the gamut from affluence to poverty, from happiness to abject misery, and her portrayal of the different phases is said to be the best work she has ever done.

Augustus Thomas Story for Raver.

Harry Raver announces the completion of the first of a series of photodramas which Augustus Thomas, the dean of American playwrights, is under contract to write for him. "The Silver Lining" is the title to be used. Work on the story was started by Mr. Thomas several months ago, but the acceptance of his new play, "The Copperhead," which has proved to be one of this season's most successful plays, necessitated laying the "Silver Lining" aside.

The theme of "The Silver Lining" declares that Democracy can make equality only in material things and that individual superiority is a matter of the beauty of conduct and of our respective ideals and dreams. It deals with the happiness that comes from doing productive work.

Work on the production of "The Silver Lining" will be started at the Raver studios as early as possible. The Thomas story calls for a very large cast, and it is estimated that ten weeks will be required to stage the picture.

Nilde Babette's Contract Extended.

Nilde Babette, the French comedienne, who recently arrived in this country from Paris, and who was signed up by the Jester Comedy Company for one year, has proven her capabilities to such an extent that her contract has been rewritten to read "for two years."

House Organ for "The Eagle's Eye."

As a part of the special campaign which has been prepared as an aid to the exhibitor who has booked "The Eagle's Eye," a house organ to be devoted entirely to this serial, will make its appearance within a short time. Exhibitors are using many unique ways of calling the attention of the public to the fact that Chief Flynn's expose of the activities of the German Government may be seen in their houses and the managers of the branches of the Foursquare exchanges, realizing that other exhibitors would appreciate the experience of their fellow exhibitors, write Mr. Hoffman, and decision to establish a house organ, followed as a result of Mr. Hoffman's conference with The Whartons.

Marjorie Daw in State Right Picture.

Marjorie Daw, late of Lasky, Fox, and recently leading lady for Douglas Fairbanks, is to star in a new potoplay now being prepared for release, to be known as "The Sunset Princess." The picture will be offered on the state rights plan late in March. It is an adaptation of Wallace Coburn's story, "Yellowstone Pete's Only Daughter," as published in his "Rhymes of a Round-up Camp."

The picture was produced in its entirety in the West and is being edited and titled by Tom Bret. The world rights were recently purchased by the Big Productions Film Corporation, 220 West Forty-second street, New York City.

S. R. D. Feature in Two Broadway Houses

"Carmen of the Klondike," Featuring Clara Williams, Shown Simultaneously at Strand and Loew's New York Theater—Only a Few Blocks Apart.

STATE Right Distributors, Inc., handling the Selextart production, "Carmen of the Klondike," starring Clara Williams, claim a record with this picture, as it is being shown in two of the leading theaters in the heart of Broadway simultaneously. The Strand is featuring this production for the entire week of March 3, while it was also shown at Loew's New York theater on March 7. These two houses are neighbors, being only about three short blocks apart, with no other moving picture theaters intervening.

"Carmen of the Klondike" is an Alaskan story, as its name implies, and was written by Monte M. Katterjohn, who also wrote "The Flame of the Yukon," a story of the same locale, in which Dorothy Dalton was starred. The plots of the two are said to be entirely different.

The story of "Carmen of the Klondike" deals with the early days of the gold rush, and is replete with dramatic situations. Clara Williams portrays the part of "Dorothy Harlan," a vaudeville artist who goes to join her fiancé. She is supported by an excellent cast, including Hershall Mayall as Silk McDonald, a dance-hall owner, who is the "heavy," and Ed Coxen as Dorothy's lover, a young lawyer fighting against overwhelming odds in a lawless mining settlement.

Whartons to Make Conservation Film.

Arrangements have been made by which The Whartons will produce a special picture for the New York State Conservation Committee, in which all of "The Eagle's Eye" company, including King Baggot and Marguerite Snow, will appear. In addition, King Baggot, Jr., will also be seen in this production.

No scenario was prepared by the Conservation Committee, who left this matter in the hands of the producers, stating they wanted anything that would show the public, especially the farmers of upper New York state, the necessity for saving coal or other fuel in compact form.

According to present plans, about one thousand feet of film will be used. Special attention has been given to scenes showing essential industries which have been closed down on account of lack of coal during the last shortage. Scenes of ships and locomotives receiving their supply of coal will be used to emphasize the great demand the war has made for fuel.

Several unusual scenes showing the pleasure and enjoyment that can be gotten out of log fires, will have prominent places in the picture. A romantic story has been prepared by the principals of "The Eagle's Eye" company to make the Conservation picture interesting as well as instructive.

Steiner Tells Why He Started Jesters.

When William Steiner decided to go in for the manufacture of comedies, the question arose, "what kind of comedies do the public want?" There are many comedies of different kinds on the market today, and to create a brand that would be different was a baffling problem. For a time he practically abandoned the idea, after having read a great number of stories. They were all along the usual lines and presented nothing that had not been shown on the screen before. He believed that in Twede-Dan he had a comedian that could be moulded along any line that might be desired.

As a last resort, Mr. Steiner decided to leave it to the exhibitors, and he made an extensive mail canvass from coast to coast, asking their opinion on what they would most desire in the way of comedies. When all the answers were in and summed up, it was found that the exhibitors' demands were based on 75 per

cent. comedy with touches of consistent, well-dressed slap-stick and 25 per cent. dramatic with semi-light vein touches, and, above all, a real story. Some of the exhibitors went so far as to make canvass of their patrons before sending in their opinion. With this as a basis, Mr. Steiner formed the Jester Comedy Company, called in several writers of the lighter vein, explained his needs and had them submit scripts.

Out of the large number submitted only six were found that coincided with the demands. The first to be screened was "The Recruit," which is said to contain all the elements of fast comedy with a touch of slap-stick, and, in addition, has many dramatic touches. "His Golden Romance," the second offering, released this month, is entirely different from the "Recruit." It presents Twede-Dan in many complicated situations and is full of fun, yet has a complete story.

Mr. Steiner states in all his future productions, whether they be comedy or large features, he will never make a move until he has consulted with the exhibitors, and also will continue his adopted policy of showing his goods before selling.

New State Right Firm on Coast.

A new firm, The Sunset Film Corporation, has been added to the list of state rights distributors on the Pacific Coast. Julius L. Lazerus, whose activities in the motion picture business have previously been confined to the East, is president of this organization, and its initial purchase consists of the Hart, Fairbanks, Keenan and Talmadge reissues which the S. A. Lynch Enterprises, Inc., are marketing through Hiller & Wilk, Inc. The territory bought for these pictures embraces California, Arizona and Nevada. In addition the Sunset company has secured California rights for "Redemption," the Julius Steger picture featuring Evelyn Nesbit.

"The Life Mask" Ready for Release.

The final stages of cutting, assembling and laboratory work have now been reached in the production of Madame Petrova's third special feature, "The Life Mask," and it will receive its New York premiere at either the Rialto or the Rivoli, following which it will be presented throughout the country.

"The Life Mask" is six reels in length, and will be distributed through the First National Exhibitors' Circuit early in March. Frank Crane directed the production. The laboratory work has been accomplished under the personal supervision of Waterson Rothaker, of the Rothaker plant in Chicago, and many novel effects are promised in the way of tinting and toning.

Second Sennett Released by W. H.

W. H. Productions Company announces that they are now preparing for release the second of the series of twenty-eight Mack Sennett Keystone Comedies, which is entitled "Friendly Enemies," featuring Sydney Chaplin and Chester Conklin.

The story briefly is:

Chester's engagement to her daughter is announced by the mother at a lawn fete. Syd, a society parasite, inspects the engagement ring and swallows it. He also discovers that mother wears a wig and agrees not to expose the fact to her wealthy suitor. In consideration she promises him her daughter's hand.

Chester creeps up behind Syd as he is seated in the park with the girl and drops a burr between his clothing and back. Syd flees to remove his clothing and is discovered by ladies passing. His clothes disappear and his attempt to take Chester's results in a fight.

Bacon-Backer to Produce Big Features

Initial Production Nearing Completion—Will Also Make Industrial Pictures and Film Social Events.

THE Bacon-Backer Film Corporation, which recently opened a new studio at 230 West Thirty-eighth street, New York, announces its intention to produce only super-features. The first offering, now nearing completion, will be the picturization of a recent play by H. S. Sheldon, author of "The Havoc." This production, which as yet is untitled, is being directed by Perry Vekroff, and the construction and appointment of the sets is under the personal supervision of George Backer, who is an expert builder, having erected several well known hotels, office buildings and apartment houses in this city, and he promises a further surprise along this line.

There is every evidence that Mr. Backer, despite his large real estate interests, will remain in the motion picture industry, both as distributor and producer, as, in addition to being president of the Bacon-Backer Film Corporation, he is also a vital factor in Foursquare Pictures.

In the distribution of pictures Mr. Backer insists upon the furthering of methods which invite continued patronage and enlist the confidence of exhibitors. To him a film is a piece of marketable merchandise, providing it has the elements which will rightly entertain the public and enable the exhibitor to earn a profit through showing. He admires accomplishment which is constructive, which leaves open the way for continuance of agreeable business relations.

A department has been created by the Bacon-Backer Film Corporation which will make a specialty of filming social events and happenings in private families, such as weddings, anniversaries, reunions and the different stages in the lives of children. Special attention will be paid to picturizing the manufacturing activities of large concerns for permanent record.

Medal Aids "Eagle's Eye" Publicity.

Wharton Releasing Corporation reports that an unusually large amount of publicity has been secured for "The Eagle's Eye" by means of an article sent out to thousands of newspapers, featuring the medal struck off by the German Government to celebrate the sinking of the Lusitania, bearing a date two days prior to the actual destruction of this vessel.

This article consisted of a cut showing both sides of the medal, together with about a half column of text, and, although it was sent out about two months ago, the Whartons are receiving a number of copies daily showing that it is being published in newspapers in all parts of the country. The text identifies the medal with the first episode of the serial, and is said to have been already published in 1,800 newspapers in the United States and Canada.

Daily Trade Showings for Jesters.

Pursuant with the "Show You" policy of the Jester Comedy Company, special screenings are being given practically daily at the offices in the Candler Building of the Photo Drama Co., which controls the rights to these pictures for the State of New York and northern New Jersey. At the first exhibitors' screening, showing "The Recruit" and "His Golden Romance," contracts were signed for them to be shown at the Loew theaters.

Sterling Secures "The Hypocrites."

George Loane Tucker's production, "The Hypocrites," which is to be released by the Sterling Film Corporation under the "Sterling System" about April 1, was shown to the National Board at a private review last Thursday. The following

statement from them is self-explanatory. "Entertainment value—excellent." "Educational value—good." "Photography—excellent." "Coherence of narrative—clear." "Acting—good." "Technical detail—excellent." "Atmospheric quality—excellent." "Moral effect—excellent."

Intelligent, artistic direction, good acting and a splendid story are said to be combined in this screen drama, which was written by one of the world's greatest playwrights, Sir Henry Arthur Jones, and was originally produced by Charles Frohman at the Lyceum theater, New York, where it ran a whole season, and was also shown in the principal cities in America. George Loane Tucker adapted the scenario from the play and produced it under his personal direction.

Miss Elizabeth Risdon, appearing in the current Broadway drama, "Seven Days' Leave," playing at the Park theater, is the featured member of "The Hypocrites." A trade showing of this picture will be held next week at the Miles projection room. The exact date and time will be announced later.

Trade Showing for "Moral Suicide."

On Tuesday, March 12, at 2.30, a private showing of "Moral Suicide," a Graphic Film Corporation production, written and directed by Ivan Abramson, will be given on New York theater roof. This picture is said to deal with a phase of life different from the usual theme selected for film dramatization, and to abound in tremendous situations and smashing climaxes. The thrills are not the result of spectacular effects, but rather the outcome of the actions of the characters. In "Moral Suicide" an atmosphere of refinement and culture is intermittently contrasted with scenes depicting direst poverty and the extravagant gaiety of the half world, and it is claimed that this play not only offers entertainment from the standpoint of an interesting story, but it points a moral, showing an existing evil of life and indicating the manner of arming against and overcoming it.

Flynn Serial to Appear in Magazine.

The Flynn serial, "The Eagle's Eye," exposing the plotting of the German government against this country, has been novelized by Courtney Ryley Cooper and arrangements have been made by the Wharton Releasing Corporation by which the complete story will be published in the Photoplay Magazine. It is announced that four episodes will be published in each issue, and these have been so timed that they will appear concurrently with the showing of the different chapters. Further, complete equipment for window and stand displays, providing space for insertion of name of the local theater showing this serial, will be furnished newsdealers, including different copy for each weekly episode. The first four will appear in the May number.

Garson Claims Record with "Parentage."

Harry I. Garson, who recently secured rights to "Parentage" for the states of Michigan, Indiana and Ohio, reports great success in placing this picture among exhibitors in that territory, and claims a record by securing \$5,000 worth of bookings in two days, including two-weeks' run at Washington theater, Detroit; one week each at the Majestic theater, Columbus; Standard theater, Cleveland; and Temple theater, Toledo; also bookings from the Lippson houses in Louisville and Cincinnati, and prominent theaters in Akron, Youngstown, Warren and Springfield.

Arvid E. Gillstrom

ARVID E. GILLSTROM, director of "King Bee" comedies, featuring Billy West, is a native of Gotenburg, Sweden, but has been in this country since he was two years of age.

"Gilly," as he is known by his associates, is one of the youngest among successful motion picture directors. He was formerly employed by the Keystone company, and has produced altogether about eighty comedies. He is a hard worker, has a fine sense of humor, knows the dramatic values of his stories, casts with



Arvid E. Gillstrom.

great care, and directs so that everyone knows exactly what he wants of them.

One of Mr. Gillstrom's ambitions is to specialize in big productions which will combine both drama and comedy, as he claims the humorous side of great features is neglected, and comedy relief in the spectacular offerings has not been given proper attention.

Mr. Gillstrom is married to Ethel Burton, leading lady for "King Bees," and they will soon celebrate their first wedding anniversary. He was formerly a mining engineer and prospector, and made his debut in motion pictures as an acrobat and high-diver.

To State Right Physical Culture Films.

A new series of Bernarr MacFadden's Screen Magazine, dealing with outdoor sports and athletic events, is being prepared under Sy Seidman's energetic direction, and future issues will be distributed exclusively on a state right basis by Physical Culture Photo Plays. Mr. Seidman has recently secured some fine hunting, fishing and camping scenes made in the South which will be incorporated in forthcoming releases, together with calisthenics for women, pictures showing how to "Hooverize" in the kitchen, how an infant can be developed through proper exercise into a young Samson, and several scenes showing "our boys" engaged in boxing and bayonet exercise.

J. J. Sameth, sales representative, has returned from a short tour of the middle west and south, and advises that offers from a number of buyers for territory for "Zongar" and the screen magazine are under consideration.

Murray Beier Joins Magnet Exchange.

Murray Beier, has been added to the sales force of the Magnet Film Exchange, which is handling the productions of W. H. Productions Co., in New York territory.

Sales of the Week.

Activities in the State Right Market During Past Seven Days.

CLEOPATRA FILM COMPANY announce that the Boston Photoplay Company have purchased the rights to "Cleopatra," featuring Helen Gardner, for the entire New England states.

* * *

Ernest Shipman has sold to V. H. Hodupp, Indianapolis, Ind., franchise for the Shorty Hamilton series of features for the states of Indiana and Missouri, and has also disposed of the New England rights to the same productions to Nathan S. Gordon, of Globe Feature Film Co., Boston.

* * *

Hiller and Wilk report the sale of the rights to the forty-five Hart, Talmadge, Fairbanks, and Keenan reissues for the states of Minnesota, North and South Dakota, and Wisconsin to the Friedman Film Corporation, Film Exchange building, Minneapolis. Further information is carried in another column.

* * *

The Ivan Film production, "Life or Honor?" has been purchased by Merit Film Corporation for New York and northern New Jersey, and by Eastern Feature Film Company for New England. The sale of British rights to "Babbling Tongues" and "Sins of Ambition" to the M. P. Sales Co., London, Eng., is also announced.

* * *

Supreme Feature Film Company, Minneapolis, has secured from Hiller & Wilk rights to "Raffles" for Minnesota, North and South Dakota, and Wisconsin.

* * *

Sunset Film Corporation have secured from Hiller & Wilk rights for California, Arizona and Nevada to the forty-five Hart, Fairbanks, Keenan and Talmadge reissues.

* * *

W. H. Productions Company announce the sale of "The Two-Gun Man in the Bargain," "The Bandit and the Preacher" and "The Hell Hound of Alaska" for the New England states to Nathan Gordon of the Globe Feature Film Company, Boston, who has also purchased rights for the same territory for twenty-eight Mack Sennett two-reel Keystones. For additional information as to sales on this series of Keystones see article in another column of this issue.

* * *

Electric Theater Supply Company, Philadelphia, have secured from the W. H. Productions Co. rights to twenty-eight Mack Sennett Keystones for eastern Pennsylvania.

* * *

Renowned Pictures Corporation announce the sale of the African rights for the following Jewel productions to the African Film Trust, Putnam Building, this city: "Pay Me," "The Man Without a Country," "Sirens of the Sea" and "Come Through."

Lamberger Finishes Publicity Trip.

Dr. O. I. Lamberger returned this week from the Ivan publicity trip throughout this country, which was undertaken for the purpose of cementing the relationship of the producing company with the distributors and to study the distribution market in the several territories. The psychological difference of people residing in the different sections of the country demands a specific appeal, and it was the purpose of the Doctor to so get into the spirit of the general audience as to imbibe their viewpoints.

Doctor Lamberger desires at this time to again express his gratitude to the managers of the different exchanges he has visited for the courtesies extended to him and to again urge them all to co-operate with him in the manner outlined so as to get real up-to-date publicity for each section.

Friedman Secures Forty-five Re-Issues.

Hiller & Wilk announce that they have just consummated a deal by which the Friedman Film Corporation, located in Film Exchange Building, Minneapolis, Minn., secured the rights for Minnesota, North and South Dakota and Wisconsin for the forty-five Hart, Fairbanks, Keenan and Talmadge re-issues being handled by S. A. Lynch Enterprises. A full list of titles of the productions included in this sale was carried in our issue of February 16, on page 982. The amount involved in this transaction is said to run into six figures.

The Friedman Film Corporation is one of the largest independent buyers in the middle Northwest, and they also are handling a number of features in that territory, including "The Whip," "The Bar Sinister" and the de luxe edition of "The Spoilers."

Raver Announces a New Vampire.

"The Soul of a Vampire" is the title of Harry Raver's first American presentation of Pina Menichelli, the famous Italian heart-breaker extraordinary, who, it is said, will out-vamp all other vampires. She is young and pretty and an accomplished actress, hence the coming of Vampire Pina will be awaited with interest, especially as her first production portrays a human tigress with her soul laid bare. Mr. Raver explains, however, that Miss Menichelli is not the "Eve" type of vampire, in spite of her beautiful figure. To be explicit, he says:

"Miss Menichelli received her training, as a child, in companies composed of such celebrities as Elenora Duse, the great Salvini and Zacconi. She started with a splendid asset, a beauty which developed into magnetic quality. In 'The Soul of a Vampire' she plays a part which fits her like a glove. The story represents her temperament to a nicety and I believe she will prove a sensation in America."

Gardner "Cleopatra" Ready for Release.

Delay in the preparation of the Helen Gardner "Cleopatra" has necessitated a postponement of the release of this picture. However, it is announced that it is now ready for release, and will be sold on a state right basis. New England rights has been purchased by the Boston Photoplay Company.

It is the intention to book this picture for an indefinite run in Chicago, and a prominent theater is now being negotiated for.

E. J. Connelly in "Devil's Pawn."

In the first Bessie Barriscale feature released by W. H. Productions Company; "Satan's Pawn," the character of Satan as portrayed by Edward J. Connelly is two-fold in its nature, changing intermittently from the wicked and evil human flesh to a scheming and tempting spirit constantly hovering around Harry Lang, the artist, and Isabella, his former sweetheart, now the wife of another. Supported by Bessie Barriscale as the woman and Arthur Maude as the man, Satan moves in and out of the situations at will. Clara Williams and Rhea Mitchell, well known to moving picture audiences for their work in a number of features, also have prominent parts in the production.

Supreme Feature Film Secures Raffles.

Hiller & Wilk announce that the Minnesota, North and South Dakota and Wisconsin rights to the L. Lawrence Weber Photo Drama's production, "Raffles, the Amateur Cracksman," have been sold to the Supreme Feature Film Company of Minneapolis, despite the announcement of a booking organization in the Northwest that they were exploiting this picture.

"Raffles" has just closed a successful week's showing at the Strand theater, New York, and Hiller & Wilk are in receipt of enthusiastic reports regarding the excellent business being done with this picture throughout the country.

What the Pictures Are Doing

Reports from Theaters and Exchanges Regarding State Right Features.

GEORGE STOCKTON of the Ohio Ivan Film Distributors reports big business on "Babbling Tongues," "Raffles, the Amateur Cracksman," and "The Modern Lorelei."

* * *

Magnet Film Exchange announce that they are successfully exploiting "The Two Gun Man" in "The Bargain," "The Bandit and the Preacher" and "The Hell Hound of Alaska," together with the Mack Sennett-Keystone Comedies. The first feature is showing in Keeney's theaters and the Moss circuit in New York and Brooklyn.

* * *

W. H. Productions are in receipt of enthusiastic reports from exchanges regarding "The Two Gun Man" in "The Bargain." Phil L. Ryan, of the Standard Film Company, Kansas City, says it broke all records for attendance at the Twelfth Street theater during a week's run. B. L. Hadfield, of the Wisconsin Film Corporation, states that according to House Manager Frank Cook's report this picture did the biggest business in the history of the house in eleven years.

* * *

J. C. Stille, manager of People's theater, Portland, Oregon, reports that the attendance during the showing of "The Warrior" far exceeded his expectations.

* * *

Fourscore Pictures advise that "The Bar Sinister" and "The Cast-Off" are being well received in Canada.

* * *

Strand Entertainment Company, Cleveland, O., state that the gross receipts from "The Lust of the Ages" was more than for any picture in the last eight months.

Gertrude Atherton Novel for Petrova.

Screen rights to Gertrude Atherton's well-known novel, "Patience Sparhawk and Her Times," has been secured by the Petrova Picture Company for Madame Olga Petrova. This is said to be, with one exception, the only story from the pen of this gifted American novelist which has been used for screen presentation; and it is claimed that a record price was paid for the use of this story.

The production is being adapted to picture purposes by Mary Murillo, who is responsible for a number of recent screen successes, and will be directed by Ralph Ince, who is now working on another Petrova picture, "The Great Star." It is expected that work on "Patience Sparhawk" will be started within the next two weeks.

Sawyer and Lubin on Tour.

Following the consummation of several sales of state rights features which they are handling, Arthur H. Sawyer and Herbert Lubin left New York on March 4 for a week's vacation in Atlantic City. From there they will make a tour of various territories handling "Mother" and "The Warrior" in order to get first-hand information of conditions in the state rights field, and to assist various buyers in the exploitation of these features. For this purpose they are carrying along several recently devised advertising aids of a novel nature.

Burstein Returns to Hollywood.

Lou Burstein, president of the King-Bee Film Corps., left Wednesday on the "Twentieth Century," bound for Hollywood, California, to visit the King-Bee studio there.

During his four days on the train Mr. Burstein expects to write two scenarios for Billy West, production of which he will start immediately upon his arrival in Hollywood.

On March 23, Mr. Burstein will leave Hollywood for New York, and will bring back with him the two King-Bee comedies just completed, entitled "The Scholar" and "The Messenger," and upon his arrival a trade showing will be given.

Manufacturers' Advance Notes

Genuine All-Star Cast in Brady's "Stolen Orders"

IN William A. Brady's big photoplay, "Stolen Orders," based on the famous Drury Lane melodrama, "Sealed Orders," is a real all star cast. Six names which have long proved potent in box-office power are to be found in the cast

Mr. Brady and made under his personal supervision, is said to abound in scenes and situations that fill the eye and quicken the pulse. In point of magnitude it is said to rival the biggest productions so far seen on the screen, and to possess

to her long list of remarkably successful screen personations. Playing opposite her as a sinister figure whose every action is directed and dominated by Wilhelmstrasse is Montagu Love, and his is a character which promises such for those interested in seeing the devious ways in which the German secret agents in this country accomplish their ends. June Elvidge appears as the daughter of this arch spy, as does little Madge Evans. Carlyle Blackwell, as a young American naval officer, has a romantic role, in which his thousands of admirers will like him best, and George McQuarrie is admirably cast as the American admiral.

"Stolen Orders" is being directed by Harley Knoles and William A. Brady.

Randolph in Mary Garden Support.

The cast chosen by Goldwyn to support Mary Garden in "The Splendid Sinner," by Kate Jordan, is one of especial excellence. Again Hamilton Revelle, remembered for his admirable work in "Thais," plays opposite the star. Anders Randolph, noted for his excellent "heavy" work on the screen, plays Mary Garden's evil genius in "The Splendid Sinner," a role which demands finesse and power. He is favorably known to every follower of motion pictures.

Others in the cast are Roberta Bellinger, Hassan Mussalli and Henry Pettibone, all contributing much to maintain the high standard of acting in "The Splendid Sinner," released throughout the country March 24.

Willoughby to Support Miss Storey.

An English actor, Lewis Willoughby, will make his debut on the screen in the United States in support of Edith Storey in her next Metro picture, "Treasure," which is now under production at Metro's Western studios. Mr. Willoughby is widely known throughout England and the British dominions, having appeared in London in the companies of Forbes-Robertson, H. B. Irving, the late Sir Herbert Tree and Granville Barker. Mr. Willoughby came direct to this country from Australia, where he had completed an engagement with J. C. Williamson, the well-known theatrical manager.



Scene from "Stolen Orders" (Brady-Made).

interpreting this spectacular and thrilling story. For with the idea of doing full justice to a story rich in dramatic action, in suspense, and having unusual pictorial values, Mr. Brady enlisted the services of Kitty Gordon, Montagu Love, June Elvidge, Carlyle Blackwell, Madge Evans and George McQuarrie to head a cast which contains many other well-known players.

"Stolen Orders," which will be the first of the feature productions sponsored by

a universal appeal through a succession of dramatic episodes interspersed by scenes as unusual as they are spectacular.

The story is laid in London, Paris and America—America at the outbreak of the war. Kitty Gordon, as the wife of an admiral of the American navy, has a role in which she is said to add another

William Russell Back at Work.

William Russell is hard at work on "Adrian Gascoyne," written by William Hamilton Osborne. His new pictures will be made at the American Film Company studios at Santa Barbara, and all of the technical work will be done at the Chicago laboratories of the American Film Company. Stephen Fox will write exclusively for the American Film Company and for the William Russell productions.

Essanay Names Snakeville Reissues.

Beginning March 23, Essanay will re-release through General Film Company a new edition of one-reel subjects known as Snakeville comedies. The first subjects are to be "The Snakeville Fire Brigade" and "Snakeville's Sleuth," but there are eight others to be announced as comprising the initial series of ten weekly releases. The Snakeville pictures made a hit when first released, and the revised edition is expected to receive a welcome.



Scene from "The Blindness of Divorce" (Fox).

Tapped Car Line's Current

That Was How Director Powell Got Illumination for Night Scenes.

REX BEACH and the men associated with him in the business of making motion pictures are not averse to encouraging chambers of commerce and boards of trade in various sections of the country in a wholly laudable ambition to attract cinema people to picturesque territory, but they wish these boosters would take into account the fact that picture plays cannot well be made in places endowed only with the facilities nature provided and which have since been little improved upon.

Southwestern Texas is a case in point. In filming the principal scenes of "Heart of the Sunset," the newest picturization of a Beach novel, for Goldwyn distribution, Director Frank Powell had his hands full devising means of circumventing shortcomings in equipment easily purchasable anywhere near the larger centers of the East or of California.

In the first place he lacked a studio. Faced with the necessity of photographing interior scenes colorfully true to locale and conditions of life, he was obliged to remove the roof and side walls from a small ranch house he had been using in exteriors and to make his interiors in the natural light provided by the inpour of sunshine. This, quite naturally, cost money—the price set on the house by an owner who earnestly declared it never could be repaired.

The incident occurred after there had been built at great expense a larger and more pretentious ranch house in the neighborhood of Eagle Pass. This was of concrete, for which it was necessary to haul the rock and cement over many miles of sandy trails.

Another little inconvenience was encountered in the photographing of night scenes, which Mr. Powell desired to have actually made at night, not tinted. The location he selected—the only one exactly suited to his needs—was miles from the nearest habitation. The problem of lighting it was vexing until Mr. Powell thought of appealing to the interurban car company to allow him to tap their wires for current.

Tom Puts on Madge Kennedy Week.

The American Northwest adores Madge Kennedy. No star of the screen has ever won her way into the hearts of picture lovers in Minnesota, Wisconsin and the Dakotas in so short a time as has the charming Goldwyn star, according to reports from Northwestern exhibitors on her work in "Baby Mine," "Nearly Married" and "Our Little Wife."

Not only is Miss Kennedy in high favor with theatergoers of the territory, but she numbers among her legion of admirers exhibitors of repute. So emphatic is Thomas Furniss, owner of the Rex theater, Duluth, Minn., in the belief that Miss Kennedy is without a peer in her line that he has arranged for a "Madge Kennedy Week" in the near future. He will repeat on "Baby Mine" and "Nearly Married" during the week that he plays Miss Kennedy in "Our Little Wife."

Coming Essanay Reissues.

Bookings on Essanay's Broncho Billy reissues prove George K. Spoor's belief that exhibitors have not forgotten the popularity of these pictures. The first of this series, "Broncho Billy's Leap," was released on March 1, and in succession, under the one-a-week schedule, the others to date are as follows: March 3, "Broncho Billy and the Rattler;" March 15, "Broncho Billy's Close Call," and March 22, "Broncho Billy and the Settler's Daughter."

"Snakeville's Fire Brigade," the first reissue of Essanay's familiar "Snakeville Comedies," is to be released on March 23, and will be distributed, one a week, through General Film. It will be remembered that these one-reel comedies feature the inimitable "Slippery Slim" and Sophie Clutts.



Scene from "The Face in the Dark" (Goldwyn).

Five Productions Completed at Fox Eastern Studios

FIVE photoplays have been completed at the William Fox studios in the East, and a sixth is rapidly nearing the end. The pictures finished are R. A. Walsh's drama, "Woman and the Law," which began an engagement at the Lyric theater on March 3; William Farnum's de luxe production, "Rough and Ready"; "The Debt of Honor," in which Peggy Hyland makes her debut as a William Fox star; "A Camouflage Kiss," June Caprice's comedy, and "A Daughter of France," a stirring drama in which Virginia Pearson has stellar honors.

A film which will soon be ready for the cutting room is one in which Jane and Katherine Lee are starred. The company under the direction of Kenean Buel has returned from a three weeks' stay in Georgia, where Mr. Buel was busy "shooting" exterior scenes.

Peggy Hyland's initial production as a Fox star, "The Debt of Honor," is released as a Special Feature for March 10. O. A. C. Lund, who directed Miss Hyland in this film, will have charge of her second subject, and expects to begin it this week. Irving Cummings, leading man in several Fox pictures, plays opposite Miss Hyland. Others prominent in the cast are Frank Goldsmith, Hazel Adams, and Eric Mayne.

"Rough and Ready" is the Standard Picture for March 24. Richard Stanton, who made "The Spy" and "Cheating the Public," staged this drama of the East and West. Included in the large com-

pany are Violet Palmer, Alphonze Ethier, David Higgins, Mabel Bardine, Jessie Arnold, Frank Newton, and Franklyn McGlynn.

Meatless days, next to Miss Caprice, herself, have the chief part in "A Camouflage Kiss," a rollicking comedy of the lighter side of wartime. Bernard Thornton, Pell Trenton, George Bunny, and Lola May help Miss Caprice in its interpretation. Harry Millarde directed the picture.

Of an entirely different character is "A Daughter of France," a vigorous drama whose action is laid chiefly in an old French chateau. Miss Pearson appears as the young woman who serves the tricolor. Hugh Thompson, Herbert Evans, Ethel Kaufman, Maud Hill, George Moss, and Naida Gary are in the company. Edmund Lawrence screened the play—his first for William Fox.

George Walsh has begun a new production. The athletic Fox star has been convalescing for several weeks after returning home from Polyclinic Hospital, where it was necessary to take him for treatment of broken ribs.

There is much activity at the Fox West Coast studios. Jewel Carmen, after finishing "The Bride of Fear," has started work on a production under the direction of Edward J. Le Saint. Tom Mix has finished a play which has to do with a cowboy in a dress suit, and is said to afford him opportunity for one of his best characterizations.

Coming Standard Releases.

Following the release of "Woman and the Law" as a Standard production, with its premier at the Lyric theater in New York City, four other Standard productions shortly will be released by William Fox.

Scheduled for release on March 24 is the William Farnum de luxe production, "Rough and Ready." "The Blindness of Divorce" is the Standard production set for release April 7. This has been termed a propaganda picture, and one that will be a strong preachment on the evils of the present divorce system.

"The Soul of Buddha," a Theda Bara super-production, is scheduled for release April 21.

The tentative release for "Queen of the Sea," with Annette Kellermann, has been set for May 5. In magnificence of settings, beautiful photographic effects, and dramatic interest, "Queen of the Sea" is said to excel "A Daughter of the Gods."

O. Henrys Reach Half Century.

A romance of stage life, with a surprising climax cleverly concealed until the last flash, makes "The Song and the Sergeant," the current General Film O. Henry release, a most tempting short length program feature. Alice Terry, Bernard Siegel, Stanley Dunn, Templer Saxe, and other well known screen actors appear in this release. The half century mark in O. Henry releases is reached with this subject.

Jaxon Starts Its Seventh Series.

"The Unofficial Maneuver," the first subject of the seventh series of Jaxon comedies to be released by General Film Company, sets a fast pace for those to follow. New funmaking stunts and situations have been introduced, with the result that the Jaxons are livelier than ever. The second release in the series will be "What Occurred On the Beach." As in former series there will be six subjects in the current series.

World Announces Its Releases for the Month of April

WORLD PICTURES announces an unusual list of photoplays for the month of April in which stars of the screen appear in fast-moving, entertaining photoplays. Montagu Love comes first on the list with the big World pro-

April 8, Ethel Clayton in "The Witch Woman." Willard Mack, whose works are adapted from the A. H. Woods stage successes, wrote this photoplay. The role of Marie Beaupre gives Miss Clayton one of the best roles of her career. Travers Vale



Scene from "The Cross Bearer" (World).

duction of "The Cross Bearer," in which Mr. Love impersonates the famous Cardinal Mercier, of Belgium, the outstanding churchman of the great conflict. "The Cross Bearer's" release date was advanced two weeks to bring it to Easter Monday. Interest has been aroused in this feature because of the strength of the story, the timeliness of the subject, the massive staging, and the reports which have been made by those who have seen snatches of the picture.

Ethel Clayton, Alice Brady, and Kitty Gordon follow in delightful plays, and on April 29 comes the final release for the month, Carlyle Blackwell and Evelyn Greeley in "The Leap to Fame," an absorbingly interesting production with a fascinating mystery.

The list of releases for the month is as follows:

April 1, Montagu Love in "The Cross Bearer."

directed the production, and Max Schneider was the cameraman.

April 15, Alice Brady in "The Trap." The story of a fanatical fisherman's daughter who is cast from her home for supposed wrongdoing. This interesting production has been staged on a wild seashore in a primitive fishing hamlet. The story was written by Robert F. Hill. It was directed by George Archainbaud.

April 22, Kitty Gordon in "Devil's Dice." This production was largely taken in the dead of winter in the Adirondack Mountains. The snow scenes are superb. George Kelson directed "Devil's Dice."

April 29, "The Leap to Fame." It is the story of a young man who made a leap to fame and happiness through an astonishing series of circumstances. Raymond Schrock wrote the story. Carlyle Blackwell, himself, directed.

Thus, it would seem, exhibitors who depend upon World-Pictures will serve.

tirely out of proportion to its length. It is one of the very finest of the analysis series, and shows magnificent horses running, jumping, and trotting.

On April 7 will be released "Timber Transportation" (Sweden) and "St. Flour and Aurilla" (France), one reel, in Pathecolor. Each of these subjects contains many beautiful scenes of sections rarely visited by the camera.

"The Devil's Wheel" (Fox).

Gladys Brockwell in "The Devil's Wheel" is the current special feature release of William Fox. The title is based on the game of roulette, which plays a prominent part in the story. Miss Brockwell is the daughter of a French marquis who has lost his fortune and has retired to his chateau to work out a system whereby he can win at roulette. She is interested in the mathematical problem.

The scenes that show the interior of an old chateau are described as marvels of correctness and dignified beauty, and as representing one of the places since destroyed by German shells in the advance to the Marne.

Supporting Gladys Brockwell are Lucille Young, William Scott, Bertram Grassby, T. D. Crittendon, Pietro Buzzi, and Andrew Robson. The scenario was written by Charles Kenyon, and the direction was by Edward Le Saint.

Essanay's Doll Pictures a "Go."

Essanay contributed a creditable bit to the Stage Woman's War Relief "county fair," held in Chicago March 1 and 2. Besides the contribution of the time of the various members of its stock company Essanay loaned three of the series of "Doll comedies" as a novelty feature of the two-day session.

These doll pictures, coming from the genius of Howard S. Moss, producer of the Essanay Perfection Picture, "The Dream Doll," have not been released as yet. They were greeted at the "county fair" with cheers and hearty laughter. The pictures show the frolics of two little animated dolls.

Essanay actresses who contributed their time to the good cause were generated under Frankie Raymond, Virginia Valli, Jane Thomas, Frances Conrad and Betty Harris.

Triangle Makes Change in Schedule.

The Triangle picture, "Another Foolish Virgin," which was announced as the second release for the week of March 31, has been taken off the schedule for the present, and "The Vortex" has been substituted in its place. Mary Warren, who recently appeared in "The Sea Panther" with William Desmond, has the leading role in "The Vortex," and is supported by Joe King, Eugene Burr, George Hernandez, Myrtle Rishell. Wilbur Higbee and R. P. Thompson are included in the supporting cast. "The Vortex," which George Elwood Jenks adapted from the story by Norman Sherbrook, is described as a society drama with jealousy as its theme. Gilbert P. Hamilton directed.

Finley Completes Three Pictures.

Weighing fifteen pounds less than when he started South six weeks ago, Ned Finley, now at the head of his own producing company, has returned to New York tired but happy over the completion of his first three releases. These are two-part dramas of the outdoors and fighting type like those in which, during his Vitagraph days, Mr. Finley won an admiring circle of followers. The subjects are "The Return of O'Garry," in which Mr. Finley plays again his noted Northwest mounted police role; "The Raiders of Sunset Gap," a mountain thriller, and "Mountain Law," a moonshiner story. After a short rest in New York, Mr. Finley and his company expect to return to Bat Cave, N. C., to make additional pictures for release by General Film Company.

"Shame" Attracts Attention

Sympathetic Topic Causes Many Inquiries from Interested Exhibitors.

ANNOUNCEMENT by General Film last week that it had undertaken national distribution of the John W. Noble feature production of "Shame" for the Duplex Films, Inc., has been followed by a keen display of interest on the part of exhibitors in all sections of the country.

One of the important assets of the production, aside from the fact that it presents two popular and capable stars, Zena Keefe and Niles Welch, is the sympathetic nature of the story. Exhibitors have been quick to appreciate the advertising value of a feature presenting at this time such an important topic as the unjust condemnation of innocent children for the indiscretions of their parents.

The argument which "Shame" presents for greater tolerance by society toward unfortunate children, General Film emphasizes, is handled in a discreet and dignified manner, although with great dramatic force, and has much commendation from exhibitors. War time social conditions are also delicately brought in

by means of a prologue without, however, touching upon any battle atmosphere. The rest of the story deals with strictly heart interest complications, and rises to melodramatic climaxes.

Coming Pathe Short Subjects.

According to the advance notices, Pathe offers for the weeks of March 17, 24, 31, and April 7 a number of short subjects of particular value. All of them are in the famous Pathecolor. On March 17 will be issued the one-reel subject, "The Cauterets" (Picturesque France series) and "Children's Dances." The first mentioned shows lovely scenery in a portion of France little visited by Americans. The second half is noteworthy, as it is one of Pathe's famous "analysis of motion" series taken with the ultra-rapid camera, and beautifully colored.

On March 24 will be issued "Pests of Our Fruit Trees" and another Picturesque France scenic, "Arcachon," together, one reel, and each colored.

On March 31 comes "The Valley of the Dordogne" (France) and "The Horse in Action," one reel, in Pathecolor. The second half of this film has a value en-

"Hearts or Diamonds" (Russell).

THE title of the first picture produced by William Russell Productions starring William Russell is "Hearts and Diamonds." It will be directed by Henry King. Charlotte Burton has been selected as leading woman for Mr. Russell in the picture. Mr. Russell's pictures will be distributed through Mutual. The picture is an adaptation of the novel, "Adrienne Gascoyne," by William Hamilton Osborne. The story was selected during Mr. Russell's recent visit to New York, and arrangements for its picturization were completed between the author and the star.

Other members of the cast will include Paul Davies, Carl Stockdale, John Gough, and Robert Klein, all well known actors who have appeared with Mr. Russell in previous productions, and all of whom were selected by the star himself for parts in the first of his own plays.

Start General War Chest Fund.

Tonawanda, N. Y., exhibitors will contribute their share to "a war chest fund" of \$100,000 being raised in that city to cover patriotic work during the war. A committee of business men will take charge of the fund and decide the amounts which will be taken from it and given to patriotic enterprises. The exhibitors, their employees, and other citizens who subscribe to the war chest fund will be promised relief from solicitation for other patriotic enterprises, excepting the Liberty Loan and the war savings stamps, participation in which are good investments. The purpose of the war chest fund is to prevent duplication of effort in the collection of funds for various patriotic purposes and to prevent the constant drives for funds which have been experienced since the beginning of the war. The exhibitors have always played a prominent part by opening their theaters and contributing generously in these campaigns. It is said they regard the new system with favor.

Pathe Busy on West Coast.

Reports from Pathe's West Coast plant disclose important developments at the Paralta studio, where scenes for Fannie Ward's production of Sir William Young's "A Japanese Nightingale" are progressing rapidly under direction of George Fitzmaurice; Bryant Washburn is already well under way on a Pathe Play; Frank Keenan is working in Sir Henry Irving's great success, "The Bells"; Robert Thornby is directing Bessie Love in "A Little Sister of Everybody," by William Addison Lathrop.

In "Twenty-One," Bryant Washburn has a dual role characterization. Mr. Washburn plays the parts of a small town prizefighter and the "sweet boy" of a sheltered home who has ambitions to get away from the firmly tied apron strings of a domineering aunt. The story is filled with comedy situations.

"The One Woman" (Mastercraft).

Thomas Dixon, Jr., has just finished reading the screen version of his novel, "The One Woman," and is greatly pleased with the prospects it offers for feature film production. "The One Woman" will be the first picture to be offered to the public by the new Mastercraft Photoplay Corporation, and it is now in the course of production at the Paralta studios in Los Angeles, California.

The scenario was written by Harry Chandler, and was the third on "The One Woman" to be submitted to Mr. Dixon for his approval. Great care has been exercised in its preparation.

Mastercraft is planning to film practically every novel which Mr. Dixon has written that contains dramatic possibilities for the screen. It will also, in the course of time, make feature productions from the best works of other authors, and its plan is to subordinate the stars and place the emphasis of production upon the story.



Scene from "Faith Endurin" (Triangle).

Triangle's "Faith Endurin" Has Western Atmosphere

SHOULD a man be convicted on circumstantial evidence? "Faith Endurin," Triangle's March 17 release, strengthens the arguments raised against adjudging a man guilty on account of damaging circumstances. Roy Stewart has a luckier fate than many to whom the finger of suspicion has pointed. His life hinges upon the discovery of a certain scar on his left arm, and suspense is maintained to the dramatic climax, when the sheriff shoots away the evidence. "Faith Endurin" is adapted from the magazine story by Kenneth B. Clarke, author of "The Sea Panther," recent Triangle release, and is a tale of the bitter hatred that springs up between cattle barons and copper kings. Roy Stewart is the cattleman who becomes a fugitive from justice for the sake of the girl he loves, Walter Perkins is Sol Durkee, the "Rocking Chair" Sheriff, W. A. Jeffries, Fritzie Ridgeway, Joe Bennett, Edward Brady, Graham Pette, and Walter Perry are included in the supporting cast. Cliff Smith is said to have secured some exceptional Western "atmosphere" for this picture. A rodeo, for which rope-spinners and trick riders were especially engaged, is a feature of the production.

Socialism, a doctrine which today is challenging the attention of the world, is the theme of "The Answer," new seven-part special picture on the Triangle pro-

gram for the week of the 17th. This play, written by E. Magnus Ingleton, author of "Her American Husband," tells how a girl of the east side pretends to share the ideals of a socialist whom she marries, but turns out to be a social butterfly when she comes into the possessions of millions which he inherits. "The Answer" shows socialism from various angles. Joe King is cast as John Warfield, rabid socialist, whose inherited doctrine of hate for more fortunate humans is changed into a desire to aid suffering humanity. Alma Rubens is a daughter of the rich who dedicates her life to social service. Claire Anderson makes her first appearance in a Triangle feature production as Goldie Shepard. Charles Dorian, Francis McDonald, and Jean Hersholt complete the cast.

"Mud," the latest Keystone comedy, is a tale of two penniless, nerve-laden promoters who step out from their palatial box car to stir up a money sprouting village. Ray Griffith is the optimistic promoter who sees a silver lining to every cloud. Max Asher is his languid, pessimistic partner who "Gloomy Gusses" through life with a long face and a short pocketbook. Bewitching Peggy Pearce upsets their plans while cavorting in overalls. And the path of the get-rich quick parties is strewn with pitchforks and other pointed arguments.

"Bud" Has Three of 'Em Finished.

Reports to General Film Company from the National Film Corporation studios at Denver announce the completion of the third Clover Comedy, with Bud Duncan and Dot Farley featured. Release of this series of one-reel comedies, which will present Duncan in the style of work made famous by him in "Ham and Bud," is expected to begin at once. The subjects for which negatives have been made and printing has been started are "From Caterpillar to Butterfly," "Rip Roaring Rivals," and "The Wooing of Coffee Cake Kate." In these comedies "Bud" specializes as a midget cowboy of many misadventures, and Dot Farley burlesques the Western dance hall vampire. These comedies are said to be done in the two stars' best vein.

Busch Gardens Filmed by Triangle.

The Busch Gardens, famous show place of Pasadena, owner by the late Adolphus Busch, St. Louis brewer, were used for many of the scenes in the new Triangle picture, "The Vortex," in which Mary Warren and Joe King are featured.

"The Church Window Angel" (American)

"The Church Window Angel" is the title of the Minter subject on which Mary Miles Minter is now at work. Jeanne Judson wrote the story, and Karl Coolidge arranged it for the screen. Edward Sloman will direct it.

Miss Minter plays the role of Florence Hope, raised in ignorance of the fact that she is an heiress. Alan Forrest as Jack Andrews, the devil-may-care son of a New York lawyer, and George Periolat, famous as a character makeup, will have important roles in the picture.

Pearl White's Mail Increasing.

Following the announcement of the interest in the trade stimulated by the unusual publicity campaign on Pathe's new serial, "The House of Hate," starring Pearl White and Antonio Moreno, the great public is demonstrating a like interest.

Miss White receives many letters every day. Since the announcement of "The House of Hate" the number has increased, and practically every one of them inquire about the coming serial.



Scene from "The Girl and the Judge" (Mutual).

Olive Tell in "The Girl and the Judge" Leads Mutual

OLIVE Tell, who is appearing in the Empire All-Star productions of Frohman stage successes, is announced in a photodrama titled "The Girl and the Judge," to be released by Mutual March 18. The picture was made under the direction of John B. O'Brien. It is the third of a series in which Miss Tell has appeared for Mutual-Empire. The action of the picture is intense in character, and Miss Tell is given ample opportunity for emotional acting of a high order. Physically and temperamentally the role is a grateful one for her.

Supporting Miss Tell is a notable cast headed by David Powell, who has had a varied and decided success with the companies of Sir Johnston Forbes-Robertson, Miss Ellen Terry, and other eminent actors; Charlotte Granville, Eric Mayne, Marie Reichart, Paul Stanton, Marie Burke, and Thomas Curran.

The Screen Telegram, the news-serial inaugurated by Mutual, in its second week of issue, will be released March 10 and 13. The initial bookings of the Telegram

indicate that it is a winner. The contents of the first week's issue of the Telegram augurs well for future releases.

Billie Rhodes, in a Strand comedy, "His Quaker Girl," released March 19, completes the Mutual schedule for the week. Billie is playing the part of a Quakeress in a motion picture production, and is wooed and won by Jack, who thinks she is a real Quaker. Jack gets mixed up with another girl the night before the wedding, and when she turns up at the bridal festivities believes he's in for a hot time, but it's Billie, who has won him in both guises, and he promises to be faithful to both.

Heavy Call For "Tarzan"

First National Reports That Eighty Prints Will Be Necessary.

THERE is no depression in the film industry. Take the word of the directors of the First National Exhibitors' Circuit and the National Film Corporation for that. When good product is offered there is no dearth of first run opportunities, and the remarkable response of exhibitors throughout the country is the best demonstration of the fact that the pessimistic feeling prevalent in some quarters is attributable to inconsistent product rather than poor business conditions.

The release date of the picture, "Tarzan of the Apes," although announced but two weeks ago, has brought into the various First National exchanges proffers of the best houses in America.

To take care of the first four weeks' bookings as they now stand, J. D. Williams, of the First National, stated that at least eighty prints would be required, and so fast are the bookings coming in that William Parsons, of the National, has decided to allow the distributors carte blanche in the matter of prints.

The picture as it will reach the film theaters will run about 7,500 feet, although the length at the Broadway theater exceeded 9,000.

Viola Dana in Seacoast Tale.

Viola Dana portrays a girl from childhood to womanhood in "Breakers Ahead," a seacoast tale which Metro releases on March 25. Charles J. Brabin, who directed the production, wrote the story in collaboration with H. P. Keeler.

Miss Dana is supported by Clifford Bruce, Russel Simpson, T. H. Gibson-Gowland, Mabel Van Buren, Eugene Pallette, Sydney Deane, and Lorena Foster.

California Troops in the First Glaum Paralta Play

THREE hundred members of the California National Guard, headed by the Coast Artillery Band from Fort MacArthur, were mustered at the Paralta studios in California recently to aid in creating a patriotic atmosphere in some of the war scenes in Louise Glaum's picture, "An Alien Enemy," in which this star will make her debut in Paralta Plays.

These scenes gave the companies their first opportunity to train with complete uniforms, guns and helmets, and they depicted the entry of a contingent of American troops into a French town behind the lines. They were staged under the direction of Wallace Worsley.

For the battle scenes in the film they were uniformed and equipped by the wardrobe room and the "props" department of the Paralta studios. Regular

army officers from Camp Kearney were present at the manoeuvres to inspect the troops, which will soon be mustered into active service.

While "An Alien Enemy" is not a spectacle of war the action of the story, which contains the intense dramatic situation of a German Kultur-reared girl entangled in the international political movements of America and Germany, is carried on with a background of war.

Miss Glaum will appear in the role of a girl who is an American orphan, but who believes she is a German by birth, and whom the Central Powers seek to make a German by influence, discipline and education, and who is sent to America as a member of the German Intelligence Department to wreck what is really her native country.

"Humdrum Brown" (Paralta).

Can a small town man whose mind, whose personality, whose education have been confined until the age of thirty to the advantages or rather disadvantages of a little backwoods community keep up with the rush of humanity and reach the goal of success that he is suddenly thrown into in the swirl and rush of the great city?

This problem comprises the theme of the second Paralta Walthall Play, "Humdrum Brown," which is soon to be released through the W. W. Hodkinson Corporation. "Humdrum Brown" is a production of a type which stands out as being entirely different from the kind in which Mr. Walthall has previously appeared. While it is a tense drama there are no over melodramatic scenes.

The story in this play, while filled with suspense, is relieved at frequent intervals by touches of excellent comedy.

Triangle One-Reel Completed.

Harry Edwards has completed the production of the first of the series of one and two-reel comedies which Triangle recently planned to give well-known dramatic performers an opportunity to display their skill as funmakers. Working under Edwards' direction in a one-reeler, "Many Happy Returns," were Jack Livingston, Jack Richardson, May Walters, Lilian West and Ruth Langston.



Louise Leads the Band.

"De Luxe Annie" For Screen

Successful Drama Secured for Presentation by Norma Talmadge.

ONE of the prizes of the present dramatic season has been secured by Norma Talmadge for a Select production. This is "De Luxe Annie," the highly successful drama which was presented by Arther Hammerstein early in the present dramatic season at the Booth theater in New York. The play made a big hit, not only from the artistic but also from the financial standpoint, and is at present doing exceptionally well on tour of the larger cities only.

"De Luxe Annie" was written by Scammon Lockwood, and first appeared as a two-part serial magazine story. This story was later dramatized by Edward Clark.

"De Luxe Annie" appears during the development of its first scenes to be an ordinary crook story, deftly written, and with many sympathetic touches. However, this conception of the play quickly changes under the development of a number of surprising incidents, and before the spectator realizes it he finds his interest captured and held by an unusual psychological study which is told through the medium of a swiftly moving drama elaborated with much incident.

Lytell Some Athlete Himself.

A new athletic star will be introduced to the screen when Bert Lytell's first Metro picture, "The Trail to Yesterday," is released. Mr. Lytell gave a hint of his ability in this line in "The Lone Wolf," but in the Metro screen romance adapted from Charles Alden Seltzer's thrilling novel he will have an opportunity to give those motion picture "fans" who like daring deeds in addition to good acting something to talk about.

Desperate riding, a miraculous rescue by means of lariat throwing, and an escape from the top of a skyscraper are a few of the exciting incidents promised in "The Trail to Yesterday," which will be staged partly in the Grand Canyon of Colorado, and partly on a cattle ranch near Tucson, Arizona. The picture will be completed at Los Angeles, Cal. Edwin Carewe, who is directing "The Trail to Yesterday," is especially able in the handling of this sort of photodrama, for his own youth was spent on the plains.

Italian Front in Hearst-Pathe.

Hearst-Pathe News No. 19 showed several events of more than ordinary interest. They were the several scenes of the work being done by one of the naval aviation schools, those of the British tank "Britannia" giving an exhibition at the City Hall, New York City, and the striking views of the French front in Italy.

The view from the French front in Italy include some of the hordes of German and Austrian prisoners taken in the recent offensive. They are full of interest, and particularly timely.

Story of Shipping is Pathe's Leading Drama March 24

PATHE'S program for the week of March 24 is rich in box office value, containing one of the Pathe Plays starring Irene Castle, as well as Pearl White and Antonio Moreno, in a strong serial episode and an unusually good comedy.

Irene Castle is starred in "The Hillcrest Mystery," an original photoplay directed by George Fitzmaurice and produced by Astra, with a cast including J. H. Gilmour, Ralph Kellard, and Wyndham Standing. The story teems with action, suspense, and intrigue, with a touch of color from the great war. The picture deals with shipping. The nature of this picture gives it strong popular appeal at the present time.

Pearl White appears in the third episode of "The House of Hate" serial under the title of "A Woman's Perfidy," with Antonio Moreno. This chapter is said to contain more mystery and action than the two preceding ones put together. In it Pearl White is thrown from a window of a building to the roof of a porch many feet below. The well known players who figure in this episode include Paul Clerget and Peggy Shaynor.



Scene from "The Accusing Toe" (General Film).

Fun in a Sore Toe Is the Theme in Judge Brown Story

A JUDGE BROWN story with a rich vein of boy humor is "The Accusing Toe," the current release in this popular General Film series. Favorite players in other Judge Brown stories make their reappearance. Dale Faith plays the part of the boy with the injured toe, Wharton Jones is the superstitious miller, and Sadie Clayton plays the part of the boy's mother.

The miller's attempts to win the hand of Steve's mother despite the latter's unvoiced objections form the basis of the

story. The miller becomes aware that he is not wanted in the family circle, as Steve conducts a cunning campaign to separate the two. He manages to leave the impression of his injured toe in every spot likely to be visited by the couple as a constant reminder of his objections. The accusing toe even haunts the mill, until the miller becomes desperate and baffled.

Following "The Accusing Toe" will come "Thief or Angel," a powerful heart interest story in which Ruth Hampton is featured together with a capable boy cast.

Here's Real War Time Economy.

The American Film Company, Inc., whose studios are the show places of Santa Barbara, found it necessary recently to build another greenhouse to take care of the accumulation of rare plants that are among its many attractions.

Owing to war conditions glass plates are hard to get, and it would mean a long wait before they could be shipped. Then the technical director had a bright idea. He remembered that there were hundreds of 8x10 still plates packed away that had been used for successful stars and their pictures. The plates were retrieved, cleaned, and proudly used in the making of the greenhouse, which took 5,200 of them.

There's economy for you.

"The Phantom Feud" (Select).

On March 1, Alice Brady began production of "The Phantom Feud," her fifth Select Picture. In this latest picture, for which "The Phantom Feud" is a tentative title, Miss Brady's leading

man will be Craufurd Kent. Miss Brady's leading woman is Ormi Hawley. Mr. Kent and Miss Hawley are a veritable pair of trumps for Miss Brady. The direction is in the hands of Emile Chautard.

Strong Cast for "The Yellow Ticket."

A strong cast surrounds Fannie Ward in the Pathe Play, "The Yellow Ticket," adapted from the A. H. Woods stage success. In addition to Miss Ward are Milton Sills, Warner Oland, Armand Kalisz, J. H. Gilmour, Leon, Bary, Helene Chadwick, Anna Lehr, Nicholas Dunaew, Edward Elkus, Charlie Jackson, and Richard Thornton. Nearly all of these plays have been starred in previous motion pictures. Their assembly in one cast indicates the importance which Pathe assigns to the picture. William Parke directed it, and Astra produced it. The release date will be announced shortly.

As a stage play, "The Yellow Ticket" had a run of over a year at the Eltinge theater in New York, and six months at the Powers theater, Chicago. It also played in every city of the United States.

Alice Howell in Scrappy Comedy.

Alice Howell, one of the screen's foremost exponents of the rough-and-ready in comedy work, makes her debut as an aspirant for Jess Willard's crown in "What's the Matter with Father," the newest Century Comedy offering. The production was directed by J. G. Blystone.

"What's the Matter with Father," unlike its predecessors, is not limited to a cast of three or four people. Instead, a round dozen of girls possessing somewhat more than their share of good looks, appear in support of Miss Howell. The principals in the cast include Eva Novak, Eddie Barry, Neal Burns and Harry Griffith.

Messrs. Abe and Julius Stern, executive heads of the Century organization, have set April 1 as the date on which "What's the Matter with Father" is to be released.

General Reports Big Business with Chaplin Reissues

THE new editions of Essanay-Chaplin comedies, being distributed by General Film Company, have established a new popularity record. General Film reports these monthly releases have had an enormous demand from all sections of The United States and Canada. Some ex-

shown three times previously. In numerous instances prominent exhibitors have booked these Essanay-Chaplins for two, three and six-day runs, and have given them the place of prominence in their programs.

Eight Essanay-Chaplins have been re-



Scene from "His New Job" (General Film).

hibitors are said to declare they are drawing more money into their box offices than when they were first issued.

One exhibitor informed General Film recently that he had shown the new edition of "In the Park" to capacity crowds despite the fact that it had already been

issue to date, "His New Job," a Chaplin masterpiece dealing with motion picture studio mishaps, being the latest. Other releases in the series are "The Champion," "A Jitney Elopement," "By the Sea," "In the Park," "Work," "A Woman," and "The Tramp."

Cohan's Third Artcraft Is "Hit the Trail Holliday"

AT the New York headquarters of the Famous Players-Lasky Corporation last week it was officially announced that George M. Cohan will shortly again commence activities before the camera. Mr. Cohan's next motion picture vehicle will be an adaptation from his own tremendously successful play, "Hit the Trail Holliday," to be released under the Artcraft trade mark. This will be George M's third Artcraft picture, his former releases being "Broadway Jones" and "Seven Keys to Baldpate."

"Hit the Trail Holliday" is a farce in which George Cohan has dramatized Billy Sunday, the noted evangelist, and called him Holliday. It was produced in September, 1915, at the Astor theater, and created a furore. The novelty of the offering was refreshing, and the play was an instantaneous hit. It remained at the Astor enjoying turnaway business until March of the following year, when it was transferred to the Cohan & Harris theater, continuing this record-breaking run until July, after which it went on tour. It was intended to reopen for another New York showing this fall, but this plan has been abandoned owing to the decision to produce the play in picture form. During the entire New York engagement Fred Niblo played the title role.

The importance of this subject, and the fact that Mr. Cohan will himself interpret the part of Holliday has led the Famous Players-Lasky Corporation into unusual preparations for the production, and its best producing genius has been assigned to the task. The photoplay will be made in the Eastern studios from a scenario which is being written by Anita Loos and John Emerson, whose ability to pictureize comedy is well known.

Marshall Neilan, who has had charge of the production of Mary Pickford's recent pictures, and whose last picture, "Stella Maris," has been universally acclaimed a masterpiece of artistry, will journey to New York to undertake the direction of "Hit the Trail Holliday."

Magazine and Novel Material in Triangle Spring Drive

FORCES at the Triangle Culver City studio are forging ahead on their spring drive under the leadership of General Manager H. O. Davis. The forthcoming program includes magazine and novel material which Mr. Davis purchased on his recent Eastern trip, as well as stories by Triangle staff writers to be put into production. During the week just past two new subjects have been commenced, and a society drama, "The Veil," has been completed under the direction of Thomas N. Heffron. J. Barney Sherry, Mary Mersch, Dora Rodgers, Frank Bonn, Edward Brady, and Walter Perry were included in the cast. Six other subjects are in various stages of production.

A third story by John A. Moroso, author of "The Shoes That Danced" and "In the Spring," has been started with Thomas N. Heffron as director. "The Lonely Woman" is the working title of the production, which features Belle Bennett, supported by Anna Dodge, Alberta Lee, Nellie Anderson, Lee Hill, Percy Challenger, and John Lince.

Mrs. Kate Corbaley, author of the thousand-dollar prize story in the recent Triangle Photoplay contest, has written a two-reel comedy which is being produced under the direction of William

Triangle Puncher Has Serious Fall.

Abe Farra, Triangle puncher, for many years the champion rider of Oklahoma, had a serious fall while working in the closing scenes of Roy Stewart's latest Triangle western thriller, "Boss of the Lazy Y," the screen adaptation of Charles Alden Seltzer's novel by the same name. Farra was riding a big sorrel outlaw for some "rodeo shots" when the crazed beast fell in a little arroyo, throwing Farra over his head. Abe declares he would have stuck to his horse, even to the bottom of the canyon, had one of his stirrups not broken.

"Mrs. Slacker" (Pathe).

In "Mrs. Slacker," the Pathe feature release for the week of March 31, Gladys Hulette and Creighton Hale are to be seen in a picture with a timely title, up-to-the-minute story, and first class direction. Miss Hulette has been climbing fast, and "Mrs. Slacker" shows her in a sympathetic role which presents her at her best. Creighton Hale, the well known Pathe star, who has scored by his work in two serials, is co-starred with Miss Hulette. Hobart Henley directed it, and shares credit for its many artistic qualities. Paul Clerget, the famous French pantomime artist, is another prominent member of the cast. Agnes Johnston wrote the story.

"An Alien Enemy" Is Glaum Title.

Since the announcement that Louise Glaum's first Paralta Play would be known as "The Iron Beast" instead of "Intelligence" the executives of the Paralta organization have again changed the title. It is now definitely decided that this production will be released as "An Alien Enemy."

Coming Fairbanks Play Is Different.

The next Douglas Fairbanks picture will present a marked contrast to his past performances in many ways. While Fairbanks pictures have been taken chiefly in the open this film is being staged practically in its entirety in interior scenes, depicting the home of a fashionable New York family.

Wilfred Buckland is supervising the furnishings for the interiors. The rugs used here alone are estimated to represent \$30,000; the paintings, draperies, etc., having been borrowed from the home of an oil man in California who values his belongings at \$100,000.

Beaudine. "Mr. Briggs Closes the House" deals with the comedies and errors of domestic life, and includes in the supporting cast Edwin Brady, Myrtle Rishell, Anna Dodge, Fred Mack, and Frank Caffrey.

Director Cliff Smith is now well under way on a Triangle Western subject featuring the cowboy star, Roy Stewart. Josie Sedgwick again will be seen as Stewart's leading woman.

"The Siren in the House," in which Jack Dillon is directing Olive Thomas and a cast including Wallace MacDonald, Claire McDowell, Ray Griffith, Lee Phelps, and William V. Mong, is well under way.

A fashion show will be one of the features of the Triangle release, with William Desmond in the title role, the working title of which is "The Honorable Billy." Frank Borzage is directing this drama, which features Gloria Swanson as leading woman.

One of the largest courtroom sets ever constructed at the Culver City studios was used by Director Raymond Wells in the filming of "In the Spring," a detective story by John A. Moroso dealing with the underworld of New York. Margery Wilson and Joe King have the leading roles.

Miss Frederick in "Fedora"

What Other Famous Players Stars Are Doing in East.

AT the Fifty-Sixth street studios of the Famous Players-Lasky Corporation Pauline Frederick has begun the production of a screen version of "Fedora," another Bernhardt role, to follow "The Resurrection." "Fedora" is one of the best known plays in the history of the drama, being written by Victorien Sardou, and made immortal by the interpretations given by the "Divine Sarah" and Fanny Davenport.

Marguerite Clark is working on interiors for "Rich Man, Poor Man," from the George Broadhurst play which was adapted from the novel by Maximilian Foster. It is a human play, as Broadhurst productions usually are, and Director J. Searle Dawley is making the photoplay a dramatic offering, though there are many natural situations that will call forth smiles. The humble boarding house, with its ever changing human derelicts on the sea of life, the scenes of which are being taken this week, will no doubt arouse pathos as well as laughter.

Billie Burke has finished "Let's Get a Divorce," under the direction of Charles Giblyn, from the story by Anita Loos and John Emerson. Aside from the personality of Miss Burke and the fact that in this picture she has a unique comedy drama the general ensemble of "Let's Get a Divorce" is expected to arouse admiration by reason of the exquisite Florida exteriors, the beautiful interiors, and the artistic appointments, as well as the handsome costumes.

The atmosphere of the Famous Players-Lasky studio at Fort Lee, N. J., where the new Elsie Ferguson production for Artercraft release, "A Doll's House," is being produced by Maurice Tourneur, is surcharged with temperament. Tula Belle, aged eight, staggering under the laurels won in "The Blue Bird," the big Maeterlinck spectacle about to be released, appears in "A Doll's House," but the homage she would otherwise command is being shared by Ivy Ward, whose three and one-half years rest lightly upon her curly head.

Changes in Universal's Press Department.

Goodbye, "Camouflage." So long, "Greatest Hit on Earth." Farewell, "Hit of the Season." Having outlived your usefulness, your public career is threatened. But you are not to be Oslerized alone. With you are doomed to go such hardworked old friends as "Intensive," "Psychology," "Efficiency Expert," "Somewhere in France" and "Cinematographer."

The first shot in the campaign to put you permanently into "blighty" has been fired from Universal's battery of mimeographs. Believing that the time had come when you deserved to be put on the retired list and pensioned, the order to all the studios and to the advertising and publicity departments of the organization has been issued.

Beginning immediately you will please discontinue the use of the following words or expressions in the titles, subtitles or advertising of any and all Universal moving pictures:

Camouflage.—Because it has been worked so hard by moving pictures, newspapers



Scene from "Cooks and Crooks" (L-Ko).

and magazines that it has begun to be a source of irritation to persons who have more than a one-track mind.

Intensive.—Same reason as above.

Psychology.—Because it is used by so many persons who seek to appear learned (when their knowledge is purely superficial) that it has lost its effectiveness. Nine times out of ten it is fake or bluff or, if you will, camouflage.

Efficiency Expert.—Because there is no such animal.

Somewhere in France.—Because it proves lack of originality.

Cinematographer.—Because it is a terrible thing to load onto a good cameraman.

Greatest on Earth.—Because no picture we ever made or anybody else ever made is actually the greatest on earth.

Hit of the Season.—Because this is the expression that practically every theatrical manager and picture producer employs in describing everything he produces.

Some Metro Notes.

Finis Fox, author of several Metro pictures, is assisting his brother, Edwin Carewe, in the direction of Bert Lytell's initial Metro picture.

George D. Baker, who was recently appointed manager of productions at Metro's West Coast studios, at Hollywood, Cal., has left the East to take up his new duties.

Edward J. Connelly, who plays Howard Belmont in support of Nazimova in her second Metro picture, has been engaged to play Ekdal in Nazimova's stage production of Ibsen's "The Wild Duck."

Leighton Osmun, well known as a scenario and short story writer, has joined the scenario staff at Metro's West Coast studio, Hollywood, Cal.

son, nephew of Police Commissioner Burgess, a virile American who is mistaken by a girl for "Slim" Keegan, a crook. Beverly Bayne has the role of Geraldine Ames, the girl who mistakes Paul for the crook.

This new vehicle for Bushman and Bayne is a stirring romance replete with mystery, surprise and adventure.

In the support are Frank Currier, Hugh Jeffrey, Ricca Allen and Sylvia Arnold. James J. Dunne has returned to Director Davis' staff as his assistant.

Change in L-Ko Policy

Beauty Choruses to Be Featured in Coming Comedies.

JULIUS STERN, president of the L-KO Comedy Kompany, has just returned to New York after a stay of six months at the West Coast studios of that organization. Mr. Stern's return has brought to light a radical change in the policy of his company, insofar as the type of comedies which are to be released in the future are concerned. The new L-KO releases will feature girls—lots of them—rather than just one or two players.

The results of a questionnaire recently sent out to representative exhibitors located in various sections of the country are said to be responsible for the change in the style of the L-KO output. The answers sent in by these exhibitors state that the effect of the revival in popularity of the "girl" shows now being presented to the public is being reflected in the growing demand for screen comedies in which feminine beauty figures importantly. Mr. Stern brought with him upon his return to New York three productions. The first of these comedies to be released will be "Cooks and Crooks," which has for its central characters Gale Henry, Eva Novak, Hughie Mack and Dave Morris. The titles of the other two L-KO comedies will be announced later. James Davis directed "Cooks and Crooks," the action of which takes place in Mexico.

When Stage Money Went.

During the filming of the new Triangle picture, "The Veil," a "Coast Defender" who has never been east of the Rockies, slipped up on a matter of detail that failed to escape the eagle eye of Director Thomas N. Heffron. A New York cafe scene was being taken and the actor, who was a bit shy on Eastern customs, prepared to pay his bill with silver dollars. The scene was saved by substituting "stage money."

Trilma Godfrey Winters in California.

Trilma Godfrey, who has just finished a road tour, is spending the remainder of the winter in California with her sister, Rae Godfrey, of the Triangle-Keystone beauty brigade. The Godfrey sisters are well-known in the professional world, having been troupers for years. Before Rae Godfrey left the road to take up her picture career the family had a vaudeville act, billed as "The Great Godfreys."

Bushman and Bayne Producing "Breaking Into Eden"

FRANCIS X. BUSHMAN and Beverly Bayne have begun the production of "Breaking Into Eden," a Metro All-Star Series picture under the direction of Will S. Davis, who guided the stars in "Under Suspicion," a recent release, and "The Brass Check," just completed.

"Breaking Into Eden" is a screen version of "With Neatness and Dispatch," a story by Kenneth L. Roberts. June Mathis and Luther Reed prepared the continuity from Roberts' original story.

Francis X. Bushman plays Paul Donald-



Scene from "The House of Glass" (Select).

Florence K. Billings to Play in "The Reason Why"

A NOTABLE addition to the cast of "The Reason Why," the Select Picture which Clara Kimball Young and her own company are making in the New Rochelle studios, has been made in the person of Florence K. Billings.

Miss Billings is one of the best known actresses on the screen, and her interpretation of the roles she plays is invariably marked by fine characterization and an unerring sense of emotional values. Some of her most recent work has been with Jane Cowl in "The Spreading Dawn," as Frank Keenan's leading woman in "Loaded Dice," and in Norma Talmadge's forthcoming Select release, "By Right of Purchase."

The inclusion of Miss Billings practically completes the cast of "The Reason Why." Miss Young's leading man will be Milton B. Sills, who plays Lord Tancred to her Zara. Other well known players will be Frank Losee as Markrute, the banker, and Kate Lester as the Duchess of Glastonbury. Little Eldean Stewart will play the part of Mimo. The production is under the direction of Robert G. Vignola, and the photography is being handled by Lewis J. Physioc.

"The Reason Why" is a film version of Elinor Glyn's famous novel of the same name, and has been prepared for the screen by Mary Murillo.

Soggy Fist in a "Dry" Fight.

Mr. Average-Citizen-of-Toronto was somewhat amused when he learned that the Dominion Alliance had shocked itself by the sight of moving pictures at its prohibition mass meeting in Massey Hall. The Dominion Alliance is the crowd of self-appointed uplifters which has been pulling a series of "bones" in connection with its campaign for bone-dry conditions throughout the Dominion, including the inviting of William Jennings Bryan to address a Toronto audience.

Somebody figured that it would be very much up-to-date to have moving pictures at the first evening session, but to the horror of the Alliance members the first views presented were those of Canadian soldiers enjoying a boxing bout somewhere overseas. In a moment the crowded auditorium was in an uproar.

"Stop it," "Disgraceful," "Shameful," "Very Uplifting" were some of the expressions of disapproval which were shrieked above the noise. One woman coaxed a

handy faint and had to be carried out. The picture was suddenly shut off in the middle of the reel and the nice little diversion came to an abrupt end.

Rupert Julian Brings His "Kaiser" to the Broadway

RUPERT JULIAN, long identified with Bluebird and Universal productions, made his bow as an independent feature producer at the Broadway theater, Saturday evening, March 9, where his seven-reel production, "The Kaiser, the Beast of Berlin," opened for an indefinite run. The production, the scenario of which was prepared by E. J. Clawson, is remarkable in its treatment of present day world history. At the same time it is not to be regarded as a war romance. While the rape of Belgium and the sinking of the Lusitania are dwelt upon and furnish material for a part—a small part—of the action they are merely unimportant incidents which furnish the background upon which is etched out in the detail an amazing characterization of the Kaiser.

According to Mr. Julian, he conceived the idea of turning out "The Kaiser, the Beast of Berlin," over a year ago. It is his intention either to sell the picture outright or state right it. With this idea in mind several endings have been prepared for it. As the picture now concludes it shows the fall of Berlin and the surrender of the Kaiser to the Council of Allies.

That Julian is prepared for any eventuality is evident from the fact that he brought with him on his trip to New York a set of costumes which will enable him to film any kind of scene that future history may call for.

Julian, himself, enacts the title role of "The Kaiser." With features that lend themselves readily to a facial resemblance to the German war lord his screen appearance is uncanny in its fidelity to the published portraits of the Prussian ruler.

Not content with merely physically resembling the central character of his production the player-director closely studied the various memoirs that have been written by people formerly of the Imperial Court. These furnished insights to the mannerisms and habits for which the Kaiser is peculiar, and so enabled the producer to lend an additional air of realism to the production.

Practically every important character in the German Court is represented in "The Kaiser." Bethman-Hollweg, Admiral Von

Live Wire Branch Man.

Publicity and advertising co-operation of a sort calculated to be of great value to the home office has been devised by Richard Robertson, Goldwyn Pictures' branch manager at Kansas City. He has issued from his exchange a four-page printed release sheet setting forth the selling virtues of all the Goldwyn Pictures since the first release, "Polly of the Circus," starring Mae Marsh, up to and including the new Madge Kennedy picture, "The Danger Game," to be released April 7.

In his release sheet Mr. Robertson has summarized the salient box office features of each production. The title, the star, the author, director and the number of reels in each are specified. As a whole the pamphlet makes a handbook for exhibitors which should prove of much use.

Rare Interest in Pictograph 110.

A timely and interesting subject in the 110th release of the Paramount-Bray Pictograph, "the magazine on the screen," is entitled "War and the Motorcycle," which is released with the permission of the Government, and shows the importance of the motorcycle in modern warfare.

"The Torpedo" is an animated diagrammatic drawing by means of which E. D. Parmelee, of the Bray Studio, Inc., makes clear the operation and destructive power of the torpedo, the hornet of the sea.

"Kilauea, the House of Everlasting Fire" is the first of a series on Hawaii, and shows the most accessible volcano in the world, with the mighty mountain in a state of extraordinary turbulence.



Rupert Julian as the Kaiser.

roles. Among the more prominent players who appear are Allen Sears, Nigel De Brulier, Lon Chaney, Mark Fenton, Harry Carter, W. H. Bainbridge, Harry Von Meter, Walter Belasco, Wadsworth Harris, Winter Hall, Elmo Lincoln, Robert Gordon, Joseph Girard, Alfred Allen, Harry Holden, George Huff, Ruth Clifford, Betty Carpenter, Ruby Lafayette, Gretchen Lederer, and Zoe Rae.

Appeals to Brows High and Low

That Is What Is Said About Chaplin by Those Competent to Know.

SPECIAL press material and exhibitors' aids are being prepared by the publicity and supply departments of the First National Exhibitors' Circuit for the exploitation of the first of the new series of Charlie Chaplin comedies, which will probably be ready for release soon after Easter.

In making a compilation of the facts and fictions regarding Chaplin's career for use in putting over his forthcoming production it has been discovered that the million-dollar slapstick genius ranks third among those personalities that have received mention in the public press during the past two years. The Kaiser and President Wilson both lead him in actual amount of space, according to the estimation of the manager of a well-known clipping bureau, but the film star's face is undoubtedly known to more people in various parts of the globe. And his name occurs so frequently in all forms of reading matter that it has practically taken on the color of an adjective. The history of screen comedy, written without reference to Chaplin, would be a rather melancholy affair.

It is also a noteworthy fact that Charlie Chaplin's unique art has received attention from many of the most intellectual critics both here and abroad. Some time ago *The New Republic*, America's leading "highbrow" weekly, published a lengthy essay from the pen of Harvey J. O'Higgins on Chaplin's screen work. Mr. Fiske also contributed a serious article to the *Century Magazine* on the little comedian. Gilbert K. Chesterton has written about him delightfully in the *New Statesman* of London. *McClure's Magazine* ran the story of his life not long ago. Vachel Lindsay, the poet and photoplay commentator, has devoted considerable attention to Chaplin in his books and special articles on the screen. George Jean Nathan, who usually takes delight in hammering theatrical amusements in the most highly sophisticated English at his command, has showered many complimentary paragraphs upon C. Spencer in the columns of the *Smart Set* and *Puck*, and Frank Crownshield, most exclusive of *Twenty-five Cent Magazine* editors, has been known to hire expensive artists to illustrate a whole page of Charlie's capers for *Vanity Fair*.

Selections from this wealth of material will be utilized in the new press book on "A Dog's Life" just to convince a few remaining skeptics that Charlie Chaplin is a real celebrity in addition to being the world's most successful buffoon.



Scene from "Pay Day" (Metro).

Rowland and Engel Help the Drews Make "Pay Day"

THE screen novelty starring the Metro comedians, Mr. and Mrs. Sidney Drew, "Pay Day," is described as a "sinful entertainment and extraordinary feature production in five parts in which are laid bare the deep and devilish secrets of a demon in evening dress, a meller drayma done with all its devious devisements into a durable delight." Metro will release this unusual attraction as a special production de luxe.

In this Metro "thriller," Mrs. Drew plays Doris Fenton, a "poor working girl," and Mr. Drew appears as Kirke Brentwood, a vitally bad man. This screen version of the stage melodrama written by Lottie M. Meany and Della Bailey, which was seen on Broadway not so long ago, was adapted and directed by Mrs. Drew, proving her right to be called America's most versatile woman star.

Richard A. Rowland, president of Metro Pictures Corporation, appears in this picture in a part which might perhaps best be described as leading juvenile, and Mrs. Drew insists he is the best leading juvenile she has ever directed. Joseph Engel, treasurer of Metro, also is seen in the production.

Three beautiful women appear in the production, Mrs. Drew refusing to follow the policy of some stars in excluding good looking women from her support. Of these, one is a favorite actress, Florence Short, recently seen with Emmy Wehlen in "The Outsider," and two are society women who are personal friends of Mr. and Mrs. Drew. Neither has ever appeared on stage or screen for anyone except the stars of Metro-Drew comedies. Other players in the Drew version of "Pay Day" are Emily Lorraine, who plays Mrs. Fenton, mother of the "poor working girl," and Charles Riegel, who appears in "Her Boy," with Effie Shannon and Niles Welch, plays Dr. Grayson.

Mount Lowe as "M'liss" Background.

Mount Lowe—"mile high"—was the setting chosen for some of the most beautiful exterior scenes in "M'liss," Mary Pickford's new Artcraft story being directed by Marshall Neilan. It is from Bret Harte's novel, and is written by Frances Marion. The company spent several days—just before the rain—up at the summit of the mountain, and there were shot some exquisite views of sky, hill top, and the country spread below, with the action of the photoplay going on against this wonderful natural background.

"Naughty, Naughty" (Paramount).

"Somewhere in Kansas" is laid the scene of "Naughty, Naughty," Enid Bennett's second Paramount picture from the Thomas H. Ince studio to be released under the Paramount trade mark on March 25. The play is comedy from beginning to end, comedy of the rare and delectable sort, with character and homely humor; a parody on the narrowness of the country town and the people who are sometimes found in rural communities far from the "maddening throng."

The picture was written by C. Gardner Sullivan.

"Naulahka" Titles Causing Comment.

An interesting element that enters into the success of Pathe's "The Naulahka," produced in six reels by Astra, is the tinting and toning of the titles. Each spoken title has also in smaller letters a brief situation title worded after the book, thus carrying out to the letter the spirit of the original.



Mary Pickford in "Amarilly of Clothes-Line Alley" (Artcraft).

Rothacker Studies "Tarzan"

Chicago Laboratory Expert Seeking to Bring Out the Best in Big Film.

WATTERSON R. ROTHACKER, president of the Rothacker film laboratories in Chicago, paid a flying visit to New York last week to witness an exhibition of "Tarzan of the Apes" for the purpose of deciding upon appropriate methods for bringing out the striking and exotic scenic features of the big production through effective color printing.

As soon as the executives of the new co-operative circuit had closed the deal for the general distribution of the picturization of Edgar Rice Burroughs' popular novel, Rothacker was asked to come on and see the picture during its Broadway run. As a result, the Chicago laboratory wizard spent the better part of two days taking careful notes on the production, studying its lighting, mass effects, atmospheric conditions aimed at in the story, etc. He also made a careful record of the reactions that different scenes produced upon the big crowds filling the Broadway theater, as he is of the opinion that this is a first-class way to get live hints on solving some of the technical problems of printing. He will utilize those particular tints and duo-tones that will intensify the emotional and esthetic effects aimed at.

During Mr. Rothacker's visit to New York he also looked at the Petrova picture, "The Life Mask," and spent considerable time in consultation with First National executives regarding the printing of the first of the new Chaplin comedies.

FOX'S MUTT AND JEFF COMING ON MARCH 24.

THE title of the first 500-foot Mutt and Jeff animated cartoon which will be released under the new world-wide distributing arrangement recently completed by Bud Fisher with the Fox Film Corporation is "The Decoy." It is the story of a big game hunting expedition in which the cartoon characters alternate as decoy and hunter. The decoy camouflages himself in the skin of a wild animal, and goes forth to lure real wild animals within range of his partner's gun. That, at least, is the plan, but what actually happens is that the wild animals resent the effort to impose upon them, and give the perpetrators of the plot some of the liveliest moments in their sketchy lives.

Three Inces For March

Charles Ray, Dorothy Dalton and Enid Bennett Are Featured Paramounters.

DURING March, Thomas H. Ince will offer three subjects under the Paramount trade mark, presenting Charlie Ray, Dorothy Dalton, and Enid Bennett. C. Gardner Sullivan is responsible for two of these subjects. With these three offerings the producer expects to score a triple hit.

The initial Ince production released on March 11 presents Charles Ray in "The Family Skeleton." The story offers a humorous account of the struggle of a young millionaire against an imaginary inherited craving for drink. Sylvia Breamer, who has just signed to appear in Blackton's "Missing" for Paramount release, plays opposite Ray in this film, others in the cast including Andrew Arbuckle, Billy Elmer, Otto Hoffman, and Jack Dyer. Victor L. Schertzinger directed the film, with Chester Lyons at the camera.

Dorothy Dalton's picture comes on March 18, and is entitled "Love Me." This story by C. Gardner Sullivan presents a society drama of a breezy Western girl who marries into an exclusive wealthy family and is compelled to make great sacrifices in order to gain her actual acceptance as a member thereof. Roy William Neill staged this production, the supporting cast presenting Jack Holt, William Conklin, Robert McKim, Dorcas Mathews, Melbourne MacDowell, and Ellnor Hancock.

Enid Bennett winds up the Ince schedule for March with "Naughty, Naughty," another Sullivan story. This is Miss Bennett's second Ince picture released under the Paramount banner, and presents the Australian actress in the part of an up-to-date girl who, after visiting New York, determines to rejuvenate her old-fashioned homestead. In the supporting cast are Earl Rodney, Marjorie Bennett, the star's sister; Gloria Hope, and Andrew Arbuckle. Jerome Storm is the director, and Charles Stumar, the cameraman.

"GOOD NIGHT, PAUL" FOR CONSTANCE TALMADGE.

CONSTANCE TALMADGE has commenced the filming of "Good Night, Paul!" another Select Picture in which she is presented by Lewis J. Selznick. This is her sixth Select Star Series production, and the third which she has made this season at Hollywood. As Matilda Landers, Miss Talmadge has a role in which she can display to their fullest degree her vivacity, buoyant independence and loveliness.

"Good Night, Paul!" was a distinct stage success of the current season in which Ralph Herz, the eminent comedian, was featured with Elizabeth Murray, and which is now on tour in the principal cities. The screen version is being directed by Walter Edwards.

Norman Kerry and Harrison Ford are leading men. John Stepping creates the role of Batiste Boudeaux, the fat, easy-going uncle from the provinces. Mr. Stepping brings to this characterization a rich experience on the speaking stage, as well as before the camera, and the result is sure to be a polished performance. The other members of the cast include Beatrice Van as Rose, and Rosita Marstini as Mme. Julie.

Proof That Cameramen Have a Heart.

World-Pictures has—or, rather, had—a new cameraman. Not wishing to spoil a bright future, let it be said that his name was Mike Moran. Mike claimed to be skillful with the camera and impervious to heat and cold when he applied for a job. After his pedigree had been verified and his references O. K'd, he was given a position.

Circumstances and a touch of bronchitis sustained by one of the concern's star cameramen made it necessary for Mike to become the crank pilot during the taking of a highly important scene of a big new World production. In the cast was a girl—SOME girl, as Mike fervently remarked to one of the scene-shifters when his roving glance espied her. She was only an extra girl, but oh, those eyes, and oh, that mouth, and oh, that whole layout!

Once Mike saw the girl it was a case of down and out for him—more in truth than poetry. The director shouted, the actors acted, the scene pulsed through its thrills, and Mike ground and ground and feasted his famished eyes on the girl. Finally, the scene was finished and the director had Mike's film rushed through. But, lo and behold, when the director came to look at the film, there were girl portions of the scene visible thereon, but the rest of the film was a blank.

Truth to tell, the scene was retaken, with the beautiful vampire out and a new crank-pilot in.

Picture Theaters Projected.

PIEDMONT, ALA.—C. N. Thompson will erect two-story brick and sheet metal front moving picture theater, 26 by 80 feet, with seating capacity for about 100; tar and gravel roof, wood floors, electric lights; cost, \$2,000.

GLENDAL, CAL.—A new balcony is being erected in the Palace Grand theater. LOS ANGELES, CAL.—Hamburger Realty & Trust Company, owners of the Majestic theater, have plans by Albert C. Martin to remodel building and increase seating capacity.

MENLO PARK, CAL.—New Fremont

theater has opened with first class program of vaudeville and moving pictures.

MODESTO, CAL.—William McInvoc, of Fresno, has plans by G. E. Green for a \$60,000 theater.

JACKSONVILLE, FLA.—Lynch Enterprise, Inc. has awarded contract to C. E. Hillyer to erect theater at Camp Johnson, 72 by 181 feet; frame, composition roof, wood floors, hot-air heat, electric light; cost, \$15,000.

BRUNSWICK, GA.—Harris M. King, proprietor Bijou theater, plans to erect an airdome.

TWIN FALLS, IDAHO.—Plans are being prepared by Burton E. Morse for a theater to be erected at corner 4th avenue and Shoshone street, with seating capacity for 1,600.

CHICAGO, ILL.—Charles Abrahams, 3408 Ogden avenue, has plans by Albert Anis, 155 N. Clark street, for a two-story theater, store, office and apartment building, 75 by 40 by 126 feet, to cost \$105,000.

CRESTON, IA.—Willard theater will be remodeled. L. Tibeigh is manager.

ELLIOTT, IA.—New moving picture house has been opened here by Garey Smith.

MANCHESTER, IA.—W. W. Matthews, Hobart Cooley, and Wayne Dutton have purchased Plaza theater from Thorpe Brothers.

MISSOURI VALLEY, IA.—Palm theater will reopen as soon as improvements are completed.

NEWTON, IA.—Star theater has been purchased by F. T. Tessman, of Oskaloosa.

NEW BEDFORD, MASS.—Samuel T. Lee, 399 Summer street, has plans by Frank C. Brown, 2 Spruce street, for alterations and an addition to his moving picture theater.

HOUGHTON, MICH.—J. J. Danielson has taken over management of Lyric theater, and will remodel building.

BUFFALO, MINN.—Frank Roerner and Pearl Jude have taken over management of moving picture theater here.

CROSBY, MINN.—Frank Coco has taken over Empress theater, and will conduct it as a moving picture house.

WESTBROOK, MINN.—Moving picture house here has been purchased by E. T. Hopkins and Epton Parsons.

KANSAS CITY, MO.—M. D. Ridge has let contract to Swenson Construction Company, Shubert Theater building, to erect one-story brick, reinforced concrete and terra cotta theater, 41 by 115 feet, to cost \$50,000.

KANSAS CITY, MO.—Dubinsky Brothers have disposed of their interest in Grand theater to Kansas City Amusement Company.

NEOSHO, MO.—White Way is name of new moving picture theater opened here by G. D. Hall.

OUTLOOK, MONT.—Joe Cairns has leased Star theater to James H. Smith.

DICKINSON, N. D.—New Rialto theater on Sims street is now being conducted under management of F. M. Nicodeme.

CLEVELAND, O.—Fine & Kramer, formerly of Meadville, Pa., have purchased the Zimmerman block at 30th street and Lorain avenue, and will convert it into theater with seating capacity for 1,200.

COLUMBUS, O.—Third floor of Goodman building, located at Town and High streets, will be converted into moving picture theater.

WOOSTER, O.—Walace theater has been purchased by Louis Mohn.

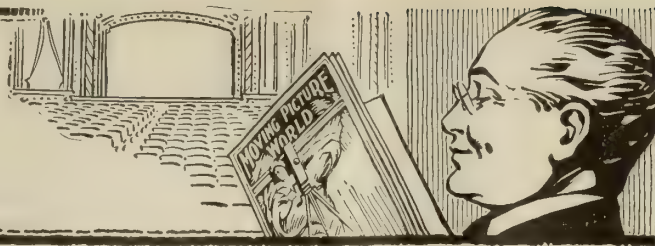
CLINTON, OKLA.—Owners of Lyric theater plan to erect a new house.

EDMOND, OKLA.—W. Z. Spearman, of Ryan, has purchased Gem theater from John Selstrom.

PITCHER, OKLA.—New moving picture theater with seating capacity for 1,000 and costing \$30,000 has been opened by John Griffin.

TULSA, OKLA.—O. W. Edwards has let contract to Stone & Co., Inc., 222 Iowa building, to erect office and theater building on 4th street between Main street and Boston avenue, 80 by 190 feet; reinforced concrete and brick and steel, composition roof; tile, cement and wood floors; steam heat, electric lights; cost, \$400,000.

Trade News Brevities



New England Film Trade News of the Week

Manager Soriero, a Real Old-Timer, Celebrates Fifteenth Anniversary—Famous Players Exchange in New Haven—Lynn Bans Sunday Vaudeville.

By Richard Davis Howe, 80 Summer St., Boston, Mass.

BOSTON, MASS.—Thomas D. Soriero, the popular manager of the Park theater in Boston and the Strand theater in Lowell, has just celebrated his 15th year in the theatrical business. He started in the game as an usher at Keith's theater in Providence. At that time his "boss" was William J. Mahoney. Mr. Mahoney showed Mr. Soriero the tricks of the trade so successfully that Mr. Soriero is now general manager of two of New England's most popular and progressive moving picture theaters, and Mr. Mahoney is his assistant manager at the Park theater.

Licensed Operator Absent—Manager Fined.

Chelsea, Mass.—Henry J. Denning, manager of the Chelsea theater, pleaded guilty in the Chelsea court to operating a moving picture machine without a license. This is the first case of the kind in the local court. Denning was fined \$50, but the fine was suspended, as it was shown that Denning did not purposely violate the law. The offense occurred on a "heatless Monday," when the licensed operator was absent.

R. W. McCracken Is Chief Cook.

R. W. McCracken, formerly of the Boston exchange of the Triangle Film, has been called into service in the United States Navy. He is assigned to quarters at the Commonwealth Pier in this city. He is rated as a chief cook.

J. L. Reardon Wants to Be Aviator.

J. Lester Reardon, former manager of the Vitaphone New England office, who recently joined the navy, has been assigned as second class storekeeper at Commonwealth Pier receiving ship. Mr. Reardon expects soon to take examinations for the aviation branch of the service.

Business Healthy in Maine.

Business in the moving picture industry is excellent in Maine, according to the report brought here by Russell B. Clark, Boston manager of the Kline service, who has returned from a tour of the Pine Tree State.

Famous Players Exchange in New Haven

New Haven, Conn.—A new exchange building, two stories high, will be completed within a few weeks for the Famous Players. The new office is equipped with every modern convenience, and the "run-off" room is a handsome miniature theater similar to the one in the Boston office of the company. Simplex machines are to be used in the projection. Manager Henry Sculley has made a fine record building up the Nutmeg State business of the big film concern.

No Vaudeville in Lynn Sundays.

Lynn, Mass.—Vaudeville acts have been discontinued in all the moving picture theaters on Sunday nights by order of Mayor Walter H. Creamer. All Lynn theaters are compelled to confine themselves to a straight moving picture and musical program.

Recently the Protestant ministers of the

city complained to the City Council against the line of suggestive jokes which were a common part of Sunday night shows. The matter was taken up by the state police, and the official ban of the mayor followed.

Philadelphia News Letter.

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

World Pictures to Have Finer Quarters.

PHILADELPHIA, PA.—William R. Priest, manager of the local World Film exchange, announces that they will shortly move into their new quarters, 1315-17 Vine street, a new two-story building, which will give them four times the capacity of their present quarters. The contract calling for the complete equipment of the film exchange will cost \$9,000, and is expected to be ready for occupancy about April 1. The front of the building is of Old English, set off with tile work, and was planned by Whitney Construction Company, of Boston.

B. R. Tolmas Now in Charge at U. S. Exhibitors Booking.

B. R. Tolmas, succeeding Allen May, recently in charge of the Philadelphia office of the U. S. Exhibitors' Booking Corp., is well known to all exhibitors in this territory as former manager of the Mutual. Mr. Tolmas states that both the large and small exhibitors are showing a marked preference for film that offers special opportunities for advertising. F. H. Gillman is covering eastern Pennsylvania territory, and reports excellent business.

Trenton Star's Tenth Anniversary.

The Star theater, Trenton, N. J., which has been doing business since February 22, 1908, has enjoyed a most prosperous career under the successful and continuous management of Phillips Papier. The Star, although located in the heart of the business section of the city, enjoys the unique distinction of doing nearly all of its business in the morning and afternoon. The theater started with 286 seats, and, although this number has not been increased since then, an up-to-date program is offered, which includes K-E-S-E, Paramount, Fox features, and Charles Chaplin and "Fatty" Arbuckle comedies. The theater, which was originally built by Phillips and the late Sol Papier, is now being operated by Mrs. Sol Papier and Phillips Papier.

War Vessels Buy Projectors.

Officers of the U. S. S. Kansas and U. S. S. Hancock recently installed Simplex machines. Lewis M. Swaab also sold two Simplex machines to the Grand and Overbrook theaters, and to the Du Pont Club.

Samuel F. Lefko Now with Masterpiece.

Samuel F. Lefko, formerly of the Kline Poster Co., has joined the sales force of the Masterpiece Film Attractions, Philadelphia, and will go on the road next week.

Shows Pictures with Three-Day Change.

Herbert Effinger, manager of the Strand theater in Tioga, Pa., reports excellent business due to the three-day policy of showing pictures. Success in this instance was the outcome of a considerable amount of study and perseverance in the face of difficulties.

Shows "Son of Democracy" to Teachers.

Walter H. Brooks, of the Auditorium theater, Kennett Square, Pa., gave the first public showing of the initial chapter of "The Son of Democracy" on Wednesday, February 27, for the benefit of the Parent Teachers Association, the Century Club and the faculty of the public schools. A lecture on the progress of the silent drama was given by Miss Rose Tapley.

Bald Facts About Screen Comedies.

Bill Parsons, who, in conjunction with his glittering belfry, is to star in Capitol Comedies on the Goldwyn plan, tells why he chose the name and trademark that are to characterize the comedies.

"First of all," said Bill, "the dome of the Capitol, while devoid of fossil, is the most important place in the world today. Again, the fact that I am making capital of my baldness is another reason, and lastly—there is something under that old capital dome you can't find anywhere else. Proving, as I have said before, 'a brilliant belfry is never brittle.'"

Newark News Letter

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

East Orange Brighton Opens.

EAST ORANGE, N. J.—The Brighton theater, East Orange, was opened the evening of March 2 as a first class moving picture house. Charles L. Robinson and Charles Wuerz, who were formerly in charge of the Strand theater, 120 Market street, Newark, are the men interested in opening up the Brighton.

Adolph Neshbaum Owns Colonial.

Adolph Neshbaum, of 163 Clifton avenue, Newark, N. J., has fled Colonial theater as the trade name of his moving picture house located at 148 Summer avenue.

"Son of Democracy" at City.

Managing Director Leon O. Mumford, of the City theater, Seventh and Orange streets, Newark, N. J., announces the booking of Benjamin Chapin in "The Son of Democracy." The series will commence March 22.

Union Hill Theater Has Anniversary.

The Lincoln theater, Hackensack road, Union Hill, N. J., celebrated its first anniversary under the Marvin management. Manager, Fred R. Willard, in honor of the anniversary, arranged a special bill. The Lincoln is practically the largest theater in north Hudson County, having a seating capacity of nearly 3,000 people.

"Eagle's Eye" at Hill.

Johnny Mack, manager of the new Hill theater, Springfield and South Orange avenues, Newark, N. J., announces that his theater will show "The Eagle's Eye" first run in Newark. Mr. Mack has conceived some novel advertising ideas, and his house is now one of the leading picture places in the city.

Canadian Fuel Controllers Discriminate

With Plenty of Coal in the Dominion and the Ban Lifted from Other Enterprises, Picture Theaters Feel Restrictions as Hardship.

By W. M. Gladish, 1263 Gerrard St. East, Toronto, Ont.

TORONTO, ONT.—The exhibitors of Ontario and Quebec have been called upon to observe heatless holidays one day each week long after all coal restrictions had been raised from other industries and after most fuel conservation orders in the U. S. A. had been abolished. The Canadian Government authorities are being charged generally with undue discrimination against the theaters of the two provinces, particularly when restrictions were apparently needless on account of balmy spring weather and a more or less plentiful supply of coal.

Toronto exhibitors have found that what is lost in the way of revenue through the closing of a theater one day cannot be made up on the other days of the week. This is one reason why the Canadian Theaters, Limited, operating a number of houses in two provinces, found it necessary to close temporarily the Theater Francais, Montreal. It is understood that this house may not be reopened until some time in April. This decision was taken by the company in spite of the fact that contracts had been signed for the new Chaplin releases. Recently it had been decided to adopt a two-changes-a-week policy. This theater was being used also every Sunday for the presentation of special moving picture programs. Universal's latest serial, "The Bull's Eye," had just been started too.

When interviewed at Ottawa early in March, Assistant Fuel Controller Peterson declared that the matter of calling off the closing order for theaters had not been considered at all. He admitted, however, that numerous representations had been made to him that the continuance of the rule had become an undue discrimination.

No word has been heard that exhibitors have reduced salaries of employees on account of the dayless weeks, while exchange managers required full payment for film service for the dark Mondays. Expenses were running right along as before—not forgetting rent.

A Week of Wonderful Attractions.

Film attractions at various leading theaters of Toronto during the week of March 4 were of a high order. Incidentally, the New Princess theater, one of the two local high class legitimate houses, turned to moving pictures for the week by presenting "20,000 Leagues Under the Sea." Other pictures were shown as follows: Regent theater, "Daughter of Destiny"; Allen, "The Seven Swans"; Strand, "Daughter of the Gods"; Loew's, "The Warrior"; Hippodrome, "Nan of the Mountain"; Park, "The Fall of the Romanoffs" first half, and "Dodging a Million" second half; Doric, "The Garden of Allah" first half, and "The Maid of Belgium" second half; Madison, "His Robe of Honor" first half, and "The Burglar" second half, and Rialto, "When a Man Sees Red." The majority of these were first runs.

Toronto Changes in Film Trade.

The announcement is made that H. E. Stonge is no longer associated with the new Oakwood theater, the largest and most beautiful of the purely suburban moving picture theaters of Toronto. Mr. Stonge became the first manager of the theater.

W. E. Greene has resigned from the position of publicity manager of Regal Films, Limited, Toronto headquarters.

A New Exchange Merger Possible.

There are definite rumors in the air that a merger of several Canadian exchange companies will shortly be completed. The news already made public is that probably three distributing companies will amalgamate, but the names

are withheld for the present. If the deal goes through there will be three large film renting companies in the Dominion, roughly speaking. These will be the Regal Films, Limited; Famous Players Film Service, Limited, and the new combination. This information comes from a reliable source.

Teachers Ask Prohibition of Comedies.

The school teachers of Hamilton, Ont., grabbed a bit of the limelight at a recent convention in that city by adopting a resolution urging the total elimination of film comedies in local theaters.

Cleveland News Letter.

By M. A. Malaney, 218 Columbia Bldg., Cleveland.

One of Schade's Lobby Sits.

SANDUSKY, OHIO.—A most original patriotic lobby display was used for "The Remaking of a Nation," the Camp Sher-



Special Lobby for Army Camp Film.

man pictures, at the Schade theater, Sandusky, Ohio.

Manager George J. Schade figured out an inexpensive and yet classy display and then went to it, the result appearing in the accompanying illustration.

He bought a batch of Southern pine, then hired two carpenters, and under his personal direction they built around the edges and below the canopy a miniature barracks. Afterwards it was decorated with about fifty small American flags and appropriate signs.

"The whole thing didn't cost me much and it was a great flash," says Schade, who has a reputation for advertising his pictures and putting them on in big city style.

Only One of 'Em Is Left.

There is one trio of Cleveland film men which has been broken up. A picture of



J. N. Landfield, Morris Safier and Leon D. Netter.

the trio accompanies this article. Reading from left to right, they are J. N. Landfield, Morris Safier and Leon D. Netter. The war has taken Landfield, who is now at Camp Sherman, while cupid has taken Safier, who was married recently to Miss Rose Selznick. So the only one left is Mr. Netter, who is the head of the Masterpiece Film Attractions. He is a bachelor still.

"The way I look at it, they both have gone to war, because marriage is the same thing," he says.

Gaiety Theater Is Billy Maddox's.

Ripley, Ohio.—Billy Maddox is now sole owner and manager of the Gaiety theater, Ripley, Ohio. He has purchased the interest of his partner, Frank Boyd, and promptly proceeded to sign up contracts for Douglas Fairbanks, Mary Pickford, and a few other well-known stars.

Stanley W. Hand Honored in Cincinnati

Exhibitors, Exchangemen and Many Others Join in Tendering a Farewell Dinner to World Film Manager Who Is Leaving for Boston.

By Kenneth C. Crain, 307 1st Nat. Bk., Cincinnati, O.

CINCINNATI, O.—On the evening of March 4, at Caproni's, a well known Bohemian resort of Cincinnati, a choice gathering of film men, exhibitors, newspapermen, and others connected either directly or indirectly with the film business gathered to bid farewell to Stanley W. Hand, who came to Cincinnati only a few months back to take charge of the World Film office.

Mr. Hand promised to be a fixture, and his abilities became so promptly evident that he was made president of the Associated Film Exchanges of the Chamber of Commerce at the election which took place only a few weeks after his arrival. In fact he had been with the World for three years, and declared his intention of making his home in Cincinnati as long as the World would let him. Unfortunately other interests interposed, making Mr. Hand an offer which he found it impossible to refuse. He goes to Boston for the United Theaters of America, Inc., the Lee Ochs organization which has been formed, and, while he will remain in Cincinnati until his successor for the World takes charge, his Cincinnati friends seized the opportunity to do him honor while he was yet among them.

George Wilson, of the Standard Film, and Tom Reilly, of the Colonial theater,

had charge of the dinner, and saw to it that everything was as it should be. The affair was one of the most successful of its sort in film circles in Cincinnati in a long time, and the prospective loss of a valued member of the local film world was not permitted to interfere with the heartiness and cheerfulness of the send-off given to him.

Investigating Carelessness of Expressmen.

The Associated Film Exchange of the Chamber of Commerce, Cincinnati, O., has asked the Traffic Department of the Chamber to investigate the methods used by express companies in transporting moving picture films on account of complaints from exhibitors regarding films reaching them in bad condition. Exchange representatives, on the other hand, declare that they have observed many instances of carelessness in handling films on the part of express company employees, which made danger from fire more than possible, besides causing injury to the film. As the Chamber of Commerce has a well-equipped traffic department in charge of an expert it is believed that remedial action can be obtained through this channel much more readily than would otherwise be possible.

Illinois News Letter.

By Frank H. Madison, 623 S. Wabash Avenue, Chicago, Ill.

Trying for Sunday Shows in Galesburg.

GALESBURG, ILL.—Galesburg exhibitors who are anxious to add another day's business have suggested that a sort of an advisory vote be taken in connection with the coming election upon the Sunday show question. The time having passed for the circulation of a petition among the voters to have the matter placed officially on the ballots as a question of public policy, it is proposed that the theater managers pay for the printing of the ballots. The ballots are to be left at the polls and the voters can use them just to show how they feel about it.

Illinois Theater Notes.

Galena, Ill.—Dreamland theater is using a lobby feature, a bulletin board of patriotic colored cartoons bearing upon coming events.

Springfield, Ill.—Secretary of state, Lewis Emerson, has issued a certificate of incorporation to the Premier Theater Company, Chicago; capital, \$500; incorporators, Yadwiga T. Wrzesinski, Josef Wrzesinski and Anthony Balcerzak.

Rockford, Ill.—Two Rockford lads who were charged with malicious mischief in throwing stink balls into the crowded Royal theater were punished by being ordered to be at home at eight-thirty every night.

Abingdon, Ill.—The Abingdon theater has been redecorated, a new screen put in and new lights installed.

Dixon, Ill.—"The Spy" was shown at the Family theater under the auspices of the ladies of the G. A. R.

East St. Louis, Ill.—The opening of the Fourteenth Street theater, at Fourteenth and State streets, was delayed by the new seats being caught somewhere in the freight congestion. H. L. Curry, who has taken a lease on the house, has practically rebuilt the theater.

Peru, Ill.—Samuel Schlosser, of Cayuga, Indiana, has leased the Nickelette theater.

Petersburg, Ill.—"Jack and the Beanstalk" was shown at the Strand theater for the benefit of the Red Cross.

IN MICHIGAN.

Cadillac Sabbatarians Swear Out Warrant.

Cadillac, Mich.—After the city commission took no action upon a petition signed by many church members, which asked that moving picture theaters be denied the right to operate on Sundays, warrants were sworn out for the manager of the Star and Lyric theaters for operating on the Sabbath.

With Michigan Exhibitors.

St. Joseph, Mich.—The Coldwell theater has been publicly commended by the Civic Improvement Committee of moving picture censorship for the excellent class of films which it is bringing to St. Joseph. In signifying its approval of the Caldwell policy the committee cited that not only were the films clean, but that they pleased the public.

Calumet, Mich.—"The German Curse in Russia" has been booked for two nights at the Calumet theater, where it will be shown under the auspices of Troop A of the Copper Country cavalry.

Cadillac, Mich.—The ordinance forbidding moving picture theaters to operate on Sundays has been declared invalid by the court, which holds that it is an unreasonable exercise of the legislative power of the city.

Manistique, Mich.—The Rex theater has been opened under the management of E. C. Hoyte.

South Range, Mich.—The Crown theater has been sold to Sewnig & Leahy, proprietors of the Crown theater in Calumet.

Charlevoix, Mich.—A fireproof building will be erected for the moving picture theater operated by Stoddard & Wallace.

Trade News of the Week in Detroit Filmdom

Liberty Film Exchange Opens—Censorship Advocates Will Introduce Bill in Michigan Legislature—Theater and Exchange Notes.

By Jacob Smith, 718 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—R. K. Schallenger, brother of Dr. Schallenger, of the Arrow Film, has arrived in Detroit and opened offices at 201 Film building, where he will operate as the Liberty Film exchange. He already has a number of feature attractions to offer Michigan exhibitors, and is negotiating for others.

Censorship Advocates Will Introduce Bill.

The subject of censorship was brought to the attention of exhibitors last week when Mrs. A. H. Finn, of Detroit, chairman of the state civic department of the Federation of Women's Clubs, of Michigan, said that efforts would be made at the next session of the state legislature to have enacted a censorship bill.

Called to the National Army.

Two of the young World Film exchange men in Detroit have been placed in the first class of the draft—A. J. Fecke, city salesman, and William Ruden, booker. Both are ready to go when their country needs them, and they have already allotted themselves a certain number of Germans to capture.

High Rent for 600-Seat House.

Talk about your high rents—A. J. Gilligam, of the Empire theater, Detroit, seating 600 people, pays \$55,000 per year starting the first of May. This includes the whole building, part of which he sub-leases.

Detroit Fox Office Busy.

Field Carmichael, manager of the Fox exchange, is notifying exhibitors in this territory that he will start releasing Bud Fisher's Mutt and Jeff Cartoons about the 24th of March.

In this connection we might add that the Detroit office of Fox has shown marvelous gains since Mr. Carmichael took hold. He has built up every department of the company's business. During March he boasts of five full week runs right downtown in Detroit. He also is proud of the fact that Fox regular program pictures start their year's contract at the Miles theater the week of March 18.

While Mr. Carmichael is in full charge he is assisted in the sales department by Joe Kaliska, J. O. Brooks, and C. H. Powell.

Changes at Detroit Universal.

W. D. Ward, manager of the Detroit Universal, announces several important changes—the appointment of Ray J. Branch as office manager and Ira H. Cohen as special representative handling only the big specials released by Universal. Mr. Branch was formerly an operator, a theater manager, and in the supply business. Mr. Cohen has been with the Universal for nearly two years, during which time he has shown excellent results from a selling standpoint.

Charles Simpson Leases Northwestern Theater.

Charlie Simpson, who operates the Simpson Cartage Co., has leased the Northwestern theater, at 1269 Grand River avenue, Detroit, and will open it later in the month following much needed alterations and improvements. Mr. Simpson, by the way, has also taken over the M. S. Bailey Co., and will hereafter be Michigan distributor for the Motiograph projector. He will remain temporarily at 23 East Elizabeth street, and later will locate in the film building.

Detroit Pick-Up Notes.

Sam Morris, district manager for Select Pictures, and A. Carlos, of the Fox Film Corporation, were both in the city recently.

H. A. Ross, Detroit manager for Famous

Players-Lasky, attended a sales meeting at Pittsburgh on February 4 and 5. Mr. Ross is making a real record for himself in the manner in which he is conducting the Detroit office, both as to efficiency and sales.

E. S. Brewer, of the Strand theater, Owosso, has taken over the Majestic in that city, which he will operate only part of the time.

L. J. Gardiner, Detroit manager for the United Theater Equipment Corp., and also manufacturer of the Velvet Gold Fibre Screen, shipped two screens recently to Camp Upton, Long Island.

Harry Goldberg, former manager of the Casino Feature Film Co. in Detroit, writes the World that he is enjoying his training at Camp Upton, and "that I enjoy reading the Michigan News items in the Moving Picture World."

G. Genestra has sold his theater at Ithaca, Mich., to Mrs. Struble, who has already changed the name to the Struble theater. He has also disposed of his theater at Alma to A. H. Ashley, who will change the name to the Liberty theater.

Arthur Hoganson, formerly manager for John H. Kunsy theaters, will take charge of the Stratford theater, Detroit, sometime later in March. Of late, Mr. Hoganson has been city salesman for the Dawn Masterplay Co.

O. F. Spanr, vice-president of the Enterprise Optical Mfg. Co., of Chicago, was a recent visitor in Detroit closing negotiations for the Michigan selling rights on the Motiograph projection machine to Charles A. Simpson.

George Balsdon "Over There."

Nothing to the contrary having been communicated, it is safe to assume that George Balsdon, who lately retired as



George Balsdon.

manager of Vitagraph's New York exchange, has arrived in France and taken up his duties. He goes on six months' leave as assistant to Mr. Foster, of the Community Film organization, operating through the Y. M. C. A. in furnishing motion pictures to Uncle Sam's soldiers "over there." The portrait herewith shows Mr. Balsdon in the official Y. M. C. A. uniform, and was photographed on the eve of his departure for France.

Spread of Smallpox Menaces Texas Shows

Drought Seems Broken and There Is Plenty of Money, Yet Many Picture Houses Are Closed on Account of the Plague.

By Douglas Hawley, Times-Herald, Dallas, Texas.

DALLAS, TEX.—There've been some more rains in Texas, and people, therefore feel better. Rains mean prosperity in an agricultural commonwealth, and rains have been mighty few and far between here lately. But from the looks of things the drought is about to be broken, and everything's going to be all right.

Smallpox, however, is growing worse. It has begun to assume serious proportions. Starting in the Western section of the state it seems to have spread. A theater at Cooper was closed in the middle of a performance during the week ending March 3. Cooper is a town of, perhaps, 2,000 people, and twenty-seven cases were reported there.

And the thing has spread into Arkansas, too. At Helena people may not attend a picture theater until they have shown their vaccination certificates. Orders have been issued by the Federal Government, it is reported, in various towns in Arkansas, Louisiana, and Mississippi that unless the local situation, as regards the disease, is controlled the Government will step in and take charge. The severe winter is said to be responsible for the prevalence of the disease. None of the larger towns have been affected, but it is being felt in the moving picture business, and felt mighty hard.

Film Story of Texas Impeachment Ready.

The film story of the impeachment proceedings which ousted James E. Ferguson as governor of Texas last fall will soon be shown in Dallas. The film was made by the Southern Feature Film Company, and is being booked through Chas. E. Pressley, representative. It will be shown at the Hippodrome theater.

C. W. McKinney Tells of New Theaters.

C. W. McKinney, Arkansas traveler for Vitagraph out of Dallas, says conditions in that territory are excellent, save for the smallpox scare in some towns.

C. H. McCrackey has recently opened the Alex theater at Dermott, Ark.

At Lone Oak and Clarendon, fires which destroyed theaters haven't dampened the optimism of their owners. J. W. McIntosh, at Lone Oak, is rebuilding the Majestic, and A. K. Perry is coming back at Clarendon with the house which was destroyed there recently.

Joe Partridge With Vitagraph in New York.

Texas friends of Joseph Partridge, who knew him down here as a special representative for the McClure syndicate, the U. S. Exhibitors' Booking Corporation, and Vitagraph, are glad to note that he has gone back as New York branch manager for Vitagraph.

J. Orgain Ready to Open Theater.

Marfa, Tex.—J. Orgain, ranchman, capitalist and philanthropist, is opening a theater at this place—date, May 14. Mr. Orgain has become convinced that the town and the territory demand a first class house, and has recently returned from a Dallas trip on which he made initial bookings.

Apollo Film Opens Waco Studio.

Waco, Tex.—C. Christopher, president of the Apollo Film Company, announces that his concern has established a studio at Waco, and is preparing to stage a six-reel Roman drama, utilizing locations to be found about this city. George Rigas, who has played leading roles with some well known women stars, is the leading man for the Apollo company.

No Sunday Shows in Wichita Falls.

Wichita Falls, Tex.—Picture shows in Wichita Falls close on Sunday after March 1. An agreement between exhibitors and representatives of the county attorney's office has been reached to this effect following a controversy which has continued for some weeks.

H. MacDowell Will Conduct the Isis.

Houston, Tex.—H. MacDowell has been installed as manager for the Isis theater here by "Billy" Gueringer, assistant general manager of the Saenger Amusement Company, conducting houses here, at Shreveport, and other points. Henry Sterns, former manager, has resigned the Houston post.

Kentucky News Letter.

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

Louisville Business Encouraging.

LOUISVILLE, KY.—The ideal weather conditions of the past three of four weeks have been excellent for the moving picture people of Louisville. More patrons are coming downtown than since the first part of December. All motion picture houses are having large crowds during the day, which, during the cold weather, was rather unusual, but all things being considered there has been no room to complain.

Fixed Nights for Features at Advance Price.

Three of Louisville's suburban exhibitors, Sylvester Groves, of the Preston; Harbert Nadel, of the Hill Top, and J. M. Wentzell, of the Norman, have recently experimented with the idea of having certain nights for feature productions, and on these nights have raised the prices in some cases from 10 cents to 15 and 20 cents. The idea so far has proved quite a success, and it is their intention to keep it up.

New Theater License Scheme in Lexington.

Lexington.—Commissioner of Finance Darnby, of Lexington, recently drew up an amendment to the city license ordinance, which he will submit to the Board of City Commissioners. It is Mr. Darnby's intention to equalize the license fee paid to the city by the moving picture houses and theaters. Under the new ordinance he would reduce the fee of all houses charging five cents from \$200 a year to \$100 and increase the fee of those charging 10 cents or over from \$200 to \$250, while the license of the Lexington opera house and the Ada Meade theater would be increased from \$200 to \$300.

Films Handled by Big Feature Right Corporation.

The Big Feature Rights Corporation, of Louisville, announces that it has the state rights on the following: For Kentucky, "Joan the Woman," "Whither Thou Goest," "Garden of Allah," "Two Men and a Woman," "The Crisis," "Battle Cry of Peace," "Neptune's Daughter," "Silver Threads Among the Gold," "Where Are My Children?" 14 two-reel Hart pictures, 28 Keystone comedies, and 3 big Hart pictures, "The Bandit and the Preacher," "The Hell Hound of Alaska," and "The Bargain," for Kentucky and Tennessee, the new million dollar Chaplin comedies, Petrova pictures, "Babbling Tongues," "To-Day," "One Law for Both," "The Mad Lover," "Marvelous Maciste," "The Sign Invisible," "Alimony," "Little Girl Next Door," "The Whip," "The Deemster," "On Trial," "Tarzan of the Apes," and "The Fall of the Romanoffs."

Will Submit New Building Code.

W. E. Glossop, city building inspector, Louisville, has announced that a new fire code ordinance will be drafted shortly, and that this ordinance will be submitted to the building trades, underwriters, etc., before action is taken. Mr. Glossop was an architect before entering the inspector's office, and is a great believer in fire-proof materials. Whether the new code will have any effect on houses now in operation is a question. A few changes will probably be made in the present regulations for building moving picture houses. This ordinance is not aimed at the picture theaters, but for general fire protection in all classes of risks.

Kentucky News Notes.

"The Whip" recently played Covington, Ky., to the largest audience ever seen in Covington. It made such a hit that the theater presenting it held it over for an additional day.

Somerset, Ky.—The Gem recently booked with Nathan Schaffner, Kentucky representative of the Big Feature Rights Corporation, of Louisville, twenty big features.

The Strand theater, of Louisville, Ky., has recently installed in its house a new \$10,000 Wuriltzer organ, recarpeted the floors, and put up a new electric sign.

Robert Warwick playing in "The Mad Lover" at the Walnut, Louisville, Ky., recently made such a hit with the patrons of this theater that the management side tracked another picture and held this one over for four days.

"Deemster" was recently shown at Murray, Ky., under the auspices of the Red Cross, and proved to be a big hit, and made quite a sum of money.

It has just been learned in Louisville that two managers of local houses were at one time actors of some merit. Sylvester Groves, of the Preston, was for ten years in comic opera and on the vaudeville stage, while Herbert Nadel, of the Hill Top, was in vaudeville in a black-face act. Mr. Groves, when running a feature picture, quite often goes out and sings for his audiences, and always makes quite a hit.

Des Moines News Letter.

By J. L. Shipley, 615 Locust Street, Des Moines, Iowa.

Many Film Men in Des Moines.

DES MOINES, IA.—Representatives of various film concerns have flocked to Des Moines after the manner of Mohammedans to Mecca during the past week. First came Lee Horn, manager of the Supreme Feature Film, Minneapolis. Mr. Horn, with the assistance of T. McCoy, special representative of the Supreme, held trade showings of "The Italian Battle Front." Mr. Horn also arranged a special showing of "The Russian Revolution" film, which his firm controls. J. V. McStea was the next film man to hit town. Having closed after seventy weeks in advance of "Civilization," during which he covered the whole western and southern country, Mr. McStea, on arriving in Chicago, was immediately sent out as Iowa representative of the Allen Film corporation, handling "Mother" and "The Warrior," with headquarters at Des Moines. Sid Baker, Kansas City manager of Four-square, joined the visitors and, after screening his serial, "The Eagle's Eye," secured a fat first run contract and left for Omaha. Dave Block, of the Omaha Triangle office, spent two days among local exhibitors.

Sign Points to Theater Down Side Street

Creston, Ia.—Louis Rosenfield's Temple-Grand theater, Creston, stands on a side street. At the corner of the main street he has an immense sign in red and white globes with an arrow pointing to his theater a half block distant. The sign is also effective in daylight, as the lights surround letters of heavy white enamel that can be seen for blocks either way.

Mr. Rosenfield has also increased the capacity of his theater to fifteen hundred seats by remodelling the balcony and doing away with the gallery, mezzanine loges replacing the latter.

Worthwhile Exhibitors' Notes.

Marshalltown, Ia.—The Casino here has discontinued the showing of feature pictures entirely, the house going to a policy of vaudeville with two changes weekly. A. Burdette of Chicago has been engaged by owner Leo Muehlaupt as manager.

Adel, Ia.—Under the direction of J. Ruskin the Opera House at Adel, a town of little more than a thousand inhabitants is showing the big features two days at advanced admissions and getting the money. Manager Ruskin uses paper and printers' ink liberally in the surrounding country with good results.

Fort Madison, Ia.—Ludy Bosten, of the A-Muse-U, Muscatine, has purchased the Orpheum at Fort Madison, and after overhauling the theater will open it with big features.

Sioux City, Ia.—Manager Shortley, of the Princess, Sioux City, announces that he will discontinue the vaudeville and adopt a policy of straight pictures, playing the pick of the open market subjects at advanced admission. Manager Shortley has purchased an immense Wurlitzer Unit Organ, which will be used in conjunction with an orchestra in providing the musical settings.

Nashville News Letter.

By J. L. Ray, 1014 Stohlman Bldg., Nashville, Tenn.

Thrift Meetings at Princess.

NASHVILLE, TENN.—Manager Harry Studekum has patriotically tendered the use of his theater for holding Sunday thrift and war savings stamp meetings. The Princess is a 1,500 capacity house, and is well suited to mass meetings. Mr. Studekum has arranged for his orchestra to furnish music for the Sunday gatherings, and quartettes and other kinds of free amusement go a long way toward providing genuine entertainment.

Fire at Tullahoma Theater.

A \$700 loss was sustained by the Crystal theater at Tullahoma, Tenn., a few days ago when fire broke out in the operating room, destroying six rolls of film and the projecting machine. The afternoon show had just closed, and no one was injured. It is thought that the operator left a roll of film on the machine, and forgot to turn off the current. The building is owned by W. E. Marshall, and was damaged.

House Manager Enters Service.

Clyde Felts, formerly house manager and chief operator of the Crescent theater, is now doing his bit toward kicking the Kaiser on the shins. Felts recently enlisted in the forestry regiment of the Government, and is now stationed in Vancouver, Wash., where he will be located for some time felling the big trees of the Northwest. He left Nashville on February 25, after having been in the employ of the Crescent Amusement Company for the past eight years.

Mr. Felts began work with the company as a doorboy at the old Dixie theater, long since demolished to make way for one of the up-to-date houses of the company. In the particular section where he has been assigned the Government is gathering timber for the manufacture of aeroplane parts, and for that reason many opportunities are offered for his advancement on account of the pressing need of materials.

Lincoln Film at Loew's Princess.

Memphis, Tenn.—"The Son of Democracy," a serial in ten two-reel subjects, has been booked for Loew's new Princess in this city. One subject will be given each week in connection with the regular picture service.

Kansas City Theater Opens With Free Show

At Its Formal Opening, the Star Theater Entertains All Who Come—Has a Two-Reel Hart Picture—Seats for Four Hundred Persons.

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

KANSAS CITY, MO.—Kansas City was again treated to a free movie show on March 2, when the Star theater, at 308 East Twelfth street, made its formal opening. This little theater, containing about 400 seats, is under the management of A. H. Boussard and D. G. Saba, who manage and own the World in Motion theater here. The admission is five cents, a piano and drum furnish the music. It is needless to say that opening with a William S. Hart two-reeler at an admission price of nothing drew a good-sized crowd.

Roy Sweetland Gets Pathe Territory.

The Kansas City Pathe office has put Roy Sweetland on the Missouri territory of the office to succeed C. W. Potter, who has resigned, and who was formerly an exhibitor at Hiawatha, Kansas.

Kleine Censor Suit Still Pending.

The action of the local courts on the picture, "I, Mary MacLane," is still pending, with both sides claiming an early victory. A member of the local Kleine exchange made the remark that even if the exchange were the loser the publicity gained from the local newspapers' accounts of the court proceedings would be of great value to the picture in other fields owing to its humorous nature.

Columbia Theater Passes.

The Columbia theater, formerly the Tenth Street theater, became dark March 2 after a successful season of feature picture at advanced prices. The building housing this theater will be torn down immediately, and an office building will be built on the site. This is one of the oldest theater buildings in Kansas City. At its start it was one of the five-cent houses, as were all at that time. It was one of the first to go to the ten-cent price, and this summer its owners showed for the never-changing price of 25 cents, to which the war tax was later added. It was managed by W. Collins, who has now taken over the management of the Garden theater succeeding W. H. Quigley.

George H. Bowles Takes New Job.

George H. Bowles, for the last year manager of the Kansas City Bluebird exchange, has become associated with the Ferry Handley Advertising Company, one of the largest advertising concerns in Kansas City. Mr. Bowles took up the new work the week of February 25 in the offices of the company at 1120 Walnut street, when the consolidation of the Universal, Bluebird, and Jewel offices was planned.

L. H. Chandler Recovering.

L. H. Chandler, a salesman for the Kansas City Foursquare office, who for several months has been seriously ill, is reported to be improving rapidly. Mr. Chandler was caught by several serious afflictions, the result of which was that paralysis set in, and for a while it was believed that he would be paralyzed forever from the waist down. Lately, however, the paralysis has been working out, and he is expected to be out within six weeks. He has been materially helped through the efforts of the Kansas City exchange men, with whom it has always been an iron-clad rule to help a brother in distress, and during his illness many little things have been sent him that have made things more pleasant to him.

Middle West Theater Changes.

Weatherford, Okla.—Geo. Remund has purchased the Bungalow theater, and will continue the business.

Snyder, Okla.—E. L. Dean and R. C. Huffine, of Frederick, have purchased the Gem theater from Mr. J. O. Flow.

Okmulgee, Okla.—E. A. Young has pur-

chased some lots here, and has announced that he will build a new theater.

Caldwell, Kan.—The Caldwell opera house was destroyed by fire February 19, with a loss of \$15,000.

Cottonwood Falls, Kan.—Fritz Drinkwater has started a picture show here.

Funston, Kan.—The Funston Theater Company, chartered with a capital stock of \$30,000 by B. H. Kingsberry, Sioux City, Ia., M. W. Jenks, and Morgan Wallace, Armo City, Kan.

Douglass, Kan.—W. P. Dunagan is thinking seriously of building a new brick building on the lot just north of the Star theater, and will equip it as a modern picture show.

Kansas City, Mo.—The Grand theater, at Seventh and Walnut streets, has been taken over by J. Kent Sherlock.

Orange, Tex.—Harry Kitterman, of Kitterman Brothers, will establish a motion picture theater in the New Holland building; seating capacity, 800.

Dakota City, Neb.—Jacob E. Schlank has sold the Princess theater to J. S. Shortley, of Seattle, Wash.

Bruning, Neb.—The management of the opera house will be changed after March 1, Frank D. Bruning having bought out his two partners.

Helena, Ark.—The Grand opera house property has been purchased by H. D. Moore, who will show moving pictures.

Prairie State News Letter.

By F. H. Madison, 623 S. Wabash Avenue, Chicago, Ill.

Dakota Exhibitors and Theaters.

UNDERWOOD, N. D.—W. L. Brown has sold the Star theater to Harry Alinsworth.

Towner, N. D.—George Redline has been making arrangements to open a moving picture theater here.

New England, N. D.—The Murphy-Gardner Land Company has purchased the Dreamland opera house from C. L. Harrison. The moving picture equipment has been purchased by Murphy & Gardner, and will be installed in the new brick moving picture theater which they have erected.

Mandan, N. D.—J. L. Maitland of Minneapolis, has been made manager of the Palace theater, to succeed H. L. Hartman, who retires to devote his time to the Associated Theaters, Inc. Hartman retains his interest in the Palace theater.

Pierre, S. D.—George B. Wycoff, of Gettysburg, has purchased the Crystal theater from Conrad Hammerstein.

Grand Forks, N. D.—The Royal theater, which is showing the Chapin series, "A Son of Democracy," is giving special school children performances every Saturday morning.

Notes and Changes from Nebraska.

Auburn, Neb.—The opera house has been opened by Frank Dillard, who will open a moving picture show.

Sidney, Neb.—H. A. Dubuque has purchased the U. S. A. theater from J. A. Bentley.

Atlanta, Neb.—Mrs. Sarah Abbott has taken over the moving picture theater which has been operated by Crane & Hammon.

Comstock, Neb.—The Gayety theater suffered a film fire which resulted in the destruction of a film and scorching the front of the theater.

Lincoln, Neb.—Manager Garman of the Rialto theater has reduced the admission prices for matinees to fifteen cents for all seats, including war tax.

Lincoln, Neb.—The Orpheum and Oliver theaters were the local houses selected to begin the patriotic campaign of the auxiliary moving picture committee of Nebraska State Council of Defense.

San Francisco Exhibitors Feel Prosperity

Several Theaters Have Started During the Past Few Months—What the Leading Houses Are Providing as Shows—Much Good Music.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—Exhibitors in this city and vicinity are enjoying satisfactory business, ideal weather conditions being a prominent factor in keeping attendance at a high level. Practically all of the rain that has fallen during the entire winter has come within a period of ten days, and at no time has there been a slump in business. The war tax is having no appreciable effect on attendance at moving picture shows and almost every exhibitor in this territory is charging the regular prices, with the tax additional. The opening of several new theaters within the past few months has had the effect of causing the managers of first-run houses to exercise greater care than ever in the selection and presentation of programs. The following is a summary of the bills put on during the last week of February, with the additional features of note.

"The Further Adventures of Tom Sawyer" was the attraction at the California theater, a Hearst-Pathé news and a Robert Bruce scenic completing the film offering. The California Symphony orchestra of thirty pieces, led by William McKinney, was an added attraction, the players appearing on the stage, which had an Oriental setting.

The Imperial theater offered for the first time Enid Bennett in "Keys of the Righteous," with the comedy, "It Pays to Exercise," also a Burton Holmes travelogue and a Universal weekly. Early in the week Fatty Arbuckle appeared on the stage in person at several performances, while late in the week Enid Bennett appeared in person.

The attraction at the Strand theater was "In Bad," featuring William Russell, and of special interest was the musical program presented by Organist MacClymont and the Strand orchestra, led by Pietro Marino.

The Rialto bill included "Brown of Harvard," "The German Curse in Russia," a news weekly and "Alaska Wonders in Motion." At the matinees an O. Henry story, "The Fifth Wheel," was added.

The Portola theater did a fine business on "Flare-up Sal," with Dorothy Dalton, a weekly news and a scenic completing the offering. Plans are being made for the remodeling and renovating of this house.

At the Tivoli theater records of many months' standing were broken with "Men Who Have Made Love to Me" and the fourth episode of the "Italian Battlefront" pictures. The installation of a second pipe organ is under way at this house, but the work is not allowed to interfere with the regular routine.

The Alhambra theater, now under the management of Robert Drady, offered "Broadway Love," with Dorothy Phillips, a comedy, a scenic and the Alhambra Topical Review. This house is shortly to be redecorated throughout.

Doings of the News Cameramen.

Ray Duhem was a member of the party of one hundred and fifty persons who went to Eureka, Cal., recently as the guest of Mayor James Rolph, Jr., to witness the launching of a big ship at his yard. The trip was made by special train and many interesting moving pictures were secured for the Universal Weekly.

Harry Birch, formerly with the Seig-Tribune in this territory and well known on the Pacific Coast, is now with the Gaumont Weekly at Chicago.

Sanford E. Greenwald, formerly with the Mutual weekly, and before then with the Universal, is now in the United States Marine Corps and has been assigned to recruiting duty. He has furnished the navy department with many still pictures for publicity work.

The annual winter sports at Truckee, Cal., were late in commencing this year,

on account of the lack of early snow and the special events were not held until late in February. Among the cameramen who attended to get material for news weeklies were Otto Stolberg, representing Hearst-Pathé; E. W. Castle, district manager for Gaumont, and Charles Perryman, of the Duham Motion Picture Company, who secured material for the Universal weekly. Several moving picture companies were working there, including one headed by Charles Ray and Gloria Hope.

V. R. Moore Home from Long Trip.

Vernon R. Moore, sales representative of the Progressive company, San Francisco, distributors of Paramount and Artcraft productions, has returned to the home office from a trip through northern California and Nevada. He has been on the road since October, with the exception of five days during the holiday season, and declares that he has signed up an exhibitor in every town in this territory. He will shortly resume his work in the San Joaquin valley.

Famous Screen Star Buys Projector.

Roscoe "Fatty" Arbuckle, who has been spending several days in San Francisco of late, recently visited the offices of the Atlas Educational Film Company in the Pacific Building to view some pictures and, while there, became interested in the De Vry portable projection machine handled by this concern, and placed an order for one for his personal use.

Edward Kemp Visits Southwest.

Edward H. Kemp, who handles the Motiograph in the San Francisco territory, and who does much camera work in addition, is away on a trip of several weeks, making moving pictures in the copper mining districts of the Southwest. Several of the De Luxe models of the Motiographs have been sold of late.

Ackerman & Harris Circuit Expanding.

Sam Harris, of the Ackerman & Harris circuit, returned recently from a visit to Los Angeles in connection with plans for enlarging the circuit in the Southwest. Work on a number of new theaters for this concern is now under way and contracts for the construction of others are to be let shortly. Contracts have been awarded for the erection of the theater to be occupied at San Jose, the cost of this to be \$110,000, exclusive of furnishings. While in Los Angeles Mr. Harris visited the Chaplin studio and was impressed with the care being taken with the initial release, which will be shown at the Hippodrome or the Casino theater at San Francisco some time in April.

Jewel Theater Closed.

The Jewel theater, San Francisco, was closed this week by an attachment levied by the house that furnished the seating facilities when this theater was opened last fall.

New Firm Opens Offices.

Lazarus & Greathouse, who are handling the Julius Steger production, "Redemption," with Evelyn Nesbit Thaw, have opened offices at 973 Market street, San Francisco. Other productions will be handled in conjunction with this one.

T. & D. Circuit Makes Purchases.

The Turner & Dahken circuit has purchased the rights in this territory to "The Warrior," "The Public Defender," "The Fall of the Romanoffs," "Tarzan of the Apes" and "Just a Woman." This concern is considering the proposition of eliminating a part of its road force and of carrying on much of its booking and contract business by correspondence.

The Tivoli theater, conducted by the T. & D. circuit, has arranged for a Fashion Show to be featured for two weeks in conjunction with local merchants. A sim-

ilar event will also be held at the Oakland house.

The T. & D. circuit has contracted for Pathe features to be shown at all its houses, the service to be inaugurated at an early date.

San Francisco Briefs.

The Ideal Film exchange has opened offices at 105 Golden Gate avenue, San Francisco, and is handling films, machines and supplies.

The De Luxe Film-Lasky corporation, which has been out of business for some time, has formally surrendered its corporation papers.

Herman Lubin, operator at the Orpheum theater, and Fred Butler, another local operator, have opened a moving picture shooting gallery on Market street, San Francisco.

Dorothy Dalton and Hazel Miller, of Los Angeles and New York, respectively, recently spent a few days in San Francisco.

N. S. Kaplan, owner of a Russian moving picture company, arrived in San Francisco recently from the Orient.

E. C. Jensen, district manager for the World Film, has left for the Northwest, and from there will probably go to New York.

Harold Harshman has resigned his position with the Progressive Motion Picture Company, San Francisco, and the booking of short subjects is now being handled by Carl Milton.

B. W. Copeland, formerly of Spokane, Wash., is in San Francisco, following an Eastern trip, and plans to remain in California if a connection can be made with some representative theater.

Northern California Notes.

San Bruno, Cal.—C. A. Roscoe, who recently opened the Novelty theater, has added another projection machine.

Oakland, Cal.—The Heidelberg theater, on San Pablo avenue, is to be reopened.

San Jose, Cal.—A moving picture machine purchased from Walter Preddey, of San Francisco, has been installed at St. Joseph's School.

Arbuckle, Cal.—The Opera House is now conducted by Day & Jones.

Berkeley, Cal.—Contracts have been let for the redecorating and remodeling of the Berkeley theater, which was recently reopened under the management of Harry Gilbert.

Minneapolis News Letter

By J. L. Johnston, 719 Hennepin avenue, Minneapolis, Minn.

Ruben & Finkelstein Acquire the Calhoun.

MINNEAPOLIS, MINN. — Ruben & Finkelstein, owners of ten Twin City photoplay houses, are reported to have bought the Calhoun, Minneapolis' prettiest neighborhood theater, on Lake street near Hennepin. According to reports J. S. Woodhouse, connected with the Lagoon theater, a block distant from the Calhoun, is to become manager of the new R. & F. house. Neither Mr. Ruben nor Mr. Woodhouse could be reached to confirm the report at time of writing.

It is also reported that Ruben & Finkelstein are dickering for the lease on the New Garden, a downtown Minneapolis theater now owned by Carl Laemmle and several other gentlemen. According to reports Ruben & Finkelstein have practically closed negotiations for this theater, but that they will not take it under control until next October.

C. W. Campbell Will Manage the New Garrick.

Charles W. Campbell, former manager of the Blue Mouse, St. Paul, has joined the Ruben & Finkelstein forces, and is now house manager of the New Garrick theater.

Morris Miltonberg to Cover South Dakota.

Morris Miltonberg has been secured by Manager Stombaugh, of the Standard ex-

change, Minneapolis, to cover the South Dakota and Southern Minnesota territory.

H. J. Smith Heads Department for Wholesome.

H. J. Smith, formerly connected with the Mutual exchange, Minneapolis, has been appointed manager of the service department of the Wholesome Film Corp., Chicago, by Max Weisfeldt, according to reports from the Windy City.

Abe Engler Now in Army.

Abe Engler, one of the tiniest and yet one of the oldest neighborhood theater owners and managers in the Twin Cities, has answered Uncle Sam's call, and is now in training at Camp Dodge, Des Moines, Ia. Mr. Engler turned his interests in the Bluebird theater, Rice street, St. Paul, over to his brother on February 25, and left for camp with 400 other St. Paulites. If Mr. Engler makes as good a soldier as he has an exhibitor he will be among the first to enter Berlin.

D. O. Reese Now With Universal.

D. O. Reese, South Dakota salesman for the First National exchange, Minneapolis, has gone to New York to join the Universal Film Mfg. Co. sales force. Mr. Reese is to look after the distribution of the Universal's moving picture song reels.

Henry Kaufman Goes to South Dakota.

Manager Pearson, of the Minneapolis Universal exchange, has secured Henry Kaufman, formerly with the Omaha Triangle exchange, to cover the South Dakota territory for him. Mr. Kaufman was connected with the Minneapolis Universal in 1917.

Minneapolis Business Jottings.

Manager Benjamin Friedman, of the Friedman Film Corp., reports unexpected demand for bookings on "The Whip" and "The Bar Sinister," two Friedman pictures which enjoyed big business during Twin City first runs recently.

Manager R. C. Fox, of the Goldwyn exchange, has announced that the two-reel Billy Parsons comedies will be released through his exchange shortly, and also that the New Garrick, Minneapolis, has contracted for several future Goldwyn releases.

Manager Roberts, of the local Pathe branch, has completed bookings that will keep "The German Curse in Russia" in the Minnesota Iron Range district for thirty-two consecutive days.

Visitors at Minneapolis Exchange.

Among the visiting exhibitors to Minneapolis exchanges recently were Tom Foster, Star, Stanley, Wis.; E. J. Juni, Armory, New Ulm, Minn.; Henry Nelson, Princess, St. James, Minn.; Wm. Abrahamson, Zaida, Duluth, Minn.; H. L. Hartman, Grand, Mandan, N. D.; Oliver Whaley, Grand and Elk, Bemidji, Minn.; E. C. Lyons, Moveum, Aitkin, Minn.; G. C. Martin, Iowa Film service, Waterloo, Iowa; Manager Zemlick, Dreamland, North LaCrosse, Wis.; M. H. Carey, Majestic, Willmar, Minn.; W. L. Buck, Gem, Waterville, Minn.; A. L. Hess, Metropolitan, Watertown, S. D.; H. J. Updegraff, Princess, Sioux Falls, S. D.; S. J. C. Blackmore, Diamond, Duluth, Minn.; Joe Romans, Rex, Virginia, Minn.; Frank Allegrizzo, Grand, Chisholm, Minn.; V. B. Valteau, Barrymore, Marshall, Minn., and Max Koppleberger, Majestic, LaCrosse, Wis.

SEATTLE JOTTINGS.

A. W. Eden, Northwest Fox manager, announces that the Fox super-feature, "Les Miserables," starring William Farnum, will be handled through the Northwest as a road show.

"The Birth of a Nation" opened at the Clemmer theater, Seattle, on March 2 for its third showing in a downtown theater in this city. The admission prices were raised to 25 cents and 50 cents. It has been drawing big crowds.

Picture Theaters in Oregon Again Brighten

Houses Closed by War Conditions Again in Operation—Indications of Business Stability Throughout State.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, ORE.—Reports by roadmen making the Oregon towns are that in many localities business is coming back, and theaters that were closed by the effects of recruiting and draft upon the younger folks are reopening. H. G. Mapes, booker for the General Film Company, which serves a great many of the smaller towns, says he is looking forward to even more of the closed theaters reopening.

At Athena, where the Peoples theater closed about two months ago, E. D. Knight has taken charge, and this house is now running full blast. The Houlton theater has been reopened by S. S. Long, and there is a new show at Columbia City, Ore. In Portland the Brooklyn theater has been opened again by Carl Schwarzeck.

C. E. Waite Astonished at Business.

C. E. Waite, branch manager for General, has been doing roadman's duty of late, and reports that the class of pictures shown even in the small towns in the territory would put some of the big town exhibitors to shame. He cites as an example the town of Prineville, Ore., twenty miles from a railroad, where Bill Pancake operates the Lyric theater. He shows the Harts, Fairbanks, Paraltas, etc., and Mr. Waite, who was formerly traveler for Pathe, says it is no more difficult to book the big features in towns like Prineville now than it was to book serials there a year ago. In the Eastern Oregon territory, says Mr. Waite, there are few if any theaters which show any pictures that cannot be designated as first class.

Leon Boris, New Road Man.

The Oregon territory is being visited by Leon Boris for the U. S. Exhibitors' Booking Corp., representing Foursquare exchange, distributing "The Zeppelin's Last Raid," "The Belgian," and "Those Who Pay." Mr. Boris is a new man in the territory.

Grants Pass Has Active Censors.

Road men making Grants Pass, Ore., report renewed activity by the censors in that town. There are two theaters, but just the same the board requires a pre-viewing. This is done in the theaters.

Hull Sells One House.

North Bend, Oregon.—Denny Hull, who has controlled the theater situation here, has sold one of his houses and will hereafter confine his efforts to the Joy only. His second house has been closed for some time.

Dean Collins "Interned."

Dean Collins, the popular advertising man for the Universal Film Company in the Pacific Northwest, and the originator of "Reel Stuff," the local Universal house organ, is interned at home with German measles. Just why this hun ravage should settle on Collins is not quite clear.

Mrs. Hartman Controls in Bandon.

Bandon, Ore.—Mrs. E. A. Hartman has purchased the Grand theater from W. C. Selmer, and now controls the theater situation here. She opened the Orpheum last spring, and is reported to have done very well there. She will close the Orpheum and operate only the one house.

Claude Hall Back.

Claude Hall, formerly shipping clerk with the Film Supply Company, of Oregon, and who has been serving Uncle Sam in uniform in the capacity of a sergeant, is back at his desk with the film exchange again. It seems that his company was sent to New York, where Hall contracted malaria, and had to be re-examined. The physicians found his heart over on the right side of his body, which fact necessitated his honorable discharge and return to Portland.

Change in the American at Condon.

It is reported that J. B. Sparks, who owns the Star theater at Heppner, Ore., has purchased the building housing the American theater in Condon, Ore., and that there is considerable possibility of the American changing management. J. R. Thomas, who operates the American, says he will continue in the show business in Condon under any circumstances.

Seattle News Letter

By S. J. Anderson, East Seattle, Wash.

Some of Uncle Sam's Boys.

SEATTLE, WASH.—Seattle's film row will soon send its quota to the National Army. This photograph taken by the World correspondent shows the five men now busy in film offices here who are



Seattle Film Men Who Will Soon Be Soldiers.

daily expecting to be called to take their places with their respective units. They are, reading from left to right: E. Erickson, booker at the Universal office; H. W. Landstrom, Mutual booker; Al. Rosenberg, secretary of the D. Luxe Feature Film Company; R. A. Landstrom, booker for Fox, and W. T. Nelson, booker at the K-E-S-E office. Al. Rosenberg and Billy Nelson have joined a hospital unit, while the other three were caught in the draft, and did not claim exemption.

Strand Now in Greater Theaters Chain.

The Strand theater, one of Seattle's big Second avenue houses, has been added to the circuit of the Greater Theaters Company, which already operates three motion picture theaters in Seattle, two in Portland, and one in Butte. The Strand has for the last two years been under the management of W. H. Smythe, who will continue in the picture business as an exploiter of some state rights pictures in which he has an interest.

Triangle Picture at the Liberty.

Jensen and Von Herberg have signed for Triangle service in Seattle and Portland. "An Heiress for a Day" was the opening picture of the service at the Liberty theater, Seattle, on Sunday, March 3. This will be like reuniting old friends, because Triangle pictures have been shown at the Liberty from the first.

Seattle Exchange Notes.

Harry Lustig, special representative for Metro, with headquarters in Seattle, has been calling on exhibitors of Seattle and adjacent cities.

F. V. Fisher, manager of the Exhibitors' Film exchange, is making an extended trip through the larger towns of the state with the Petrova pictures, the new Chaplin comedies, and the other special features belonging to the First National Exhibitors' circuit. S. P. Peck has charge of the Exhibitors' Film exchange during Mr. Fisher's absence.

Maritime Provinces Film News.

By Alice Fairweather, "Standard,"
St. John, N. B.

Good Business in New Brunswick.

ST. JOHN, N. B.—Motion picture theaters are in full swing and seemingly all well patronized. The exhibitors in this territory do not know just what will come next in the way of a provincial tax or a closing movement by the Dominion government, so they are going on from day to day. The screens are being used for food conservation slides, and practically every theater is showing these.

Prices have been raised in at least one house, the Gaiety, in Fairville, N. B., where ten cents is asked. "Come Through" and "Idle Wives" were shown in this house and a quarter asked for these specials. The Empress theater, West Side, N. B., also showed two specials asking fifteen and twenty-five. It is predicted that other houses will have to raise their prices.

Among the St. John Exchanges.

Talking with M. Bernstein, who has just returned from a tour of the South Shore, Nova Scotia, and the Valley, he tells me that the manager of the Alexandra theater, at Lunenburg, has booked the Paramount, Artcraft and Select programme.

The Orpheum theater, at Bridgewater, C. A. Walfeld, will run Paramount and Artcraft.

The Empire theater, Bridgewater, will run the Metro service and specials.

At Kentville, the manager of the Nickel has booked the Select programme in conjunction with the Paramount and Artcraft, giving practically his full time. They expect to get into their new house on May 1.

Business in Yarmouth, N. S., is picking up wonderfully under the management of Mr. Rodgers of the Royal theater. He runs Paramount and Artcraft pictures.

Paramount and Artcraft are booked in twenty-seven towns in the territory. Select in 12, and contracts for the Mack Sennett comedies are booked in seventeen.

Personals and Trade Notes.

Messrs. Cockery and McAfee, of the Vogue theater, Woodstock, N. B., were in St. John recently, looking over some pictures at the Famous Players.

I. Sosskins, of the Toronto head office, Famous Players, has been in St. John.

N. W. Mason, of New Glasgow, passed through recently on his way to New York.

At the Metro exchange, E. Bizar recently returned from Halifax, bringing contracts for "Bar Sinister" at the Casino, "The Seven Deadly Sins" at the Empire and the Metro service at the Imperial. "The Seven Deadly Sins" and "The Bar Sinister" are also booked at Truro, Moncton, and Sussex. "The Eagle's Eye" serial will be seen at the Casino, Halifax; the Strand, Truro; the Dreamland, Moncton, and the Opera House at Sussex. The Metro service is booked in thirty-two towns in the territory.

Stray Iowa Jottings.

A. G. Stolte, of the Strand, Cedar Rapids, is issuing a most attractive monthly program for his house. It is printed on the best grade of enamel paper, with a page devoted to each of the attractions during the month. Illustrated with cuts of a uniform size, and containing interesting gossip of plays and players and matters pertaining to the theater the program is exceedingly attractive, and of the sort that the patron takes home with him.

Des Moines visitors among the various exchanges during the week included Fife and Yerkes, of the Idle Hour, Tama; Pete Lemen, of the Rialto, Newton; J. A. Price, of the Lyric, Indianola; Fletcher Russell, of the Tiliby, Camp Dodge; E. O. Ellsworth, of the Ellsworth, Iowa Falls; Ward & Wright, of the Movie, Russell, Iowa; H. H. Russell, of the Opera House, Humboldt.

Buffalo Exhibitors Making Special Effort

The Past Winter Has Compelled Them to Pocket Large Losses, but They Are Determined to Have the Year's Total Fairly High.

By Joseph A. McGuire, 157 North Elmwood St., Buffalo, N. Y.

BUFFALO, N. Y.—Buffalo exhibitors are trying to counteract the financial losses which they sustained as a result of the severe weather, fuel shortage and other handicaps during the winter months. Therefore they have begun a great spring drive for business, and everything seems conducive to the success of their enterprise. The inferior street car service, which kept many from visiting the downtown theaters in the past three months, has now improved. The coal shortage has ended, thus lessening the worries of the neighborhood exhibitors, as well as of those in the business district. The people are taking advantage of the fine weather, and, with no discomforts, are making their way to the afternoon and evening performances.

Many seem to have recovered from the inroads which the various patriotic funds have made into their ready money, and have ceased murmuring about paying the war tax at the theaters. The exchange managers are constantly emphasizing that they want to co-operate with the exhibitors and give them a chance to make money. This co-operation and the fact that the film lovers are making good money have helped to develop a spirit of confidence in the moving picture business. The spring sunshine seems to have enkindled hope in the hearts of the showmen, and the prophets among them are now predicting that in 1918 the total of the box office receipts may still attain a satisfactory standard.

Boys Arrested for Begging Tickets.

Eighteen boys were recently arrested in Buffalo on a charge of juvenile delinquency for alleged blocking of the entrance of a Buffalo theater. Several days ago a ticket taker in the theater was arrested on a charge of admitting minors. When taken into the children's court he complained that boys hung around the theater lobby Sunday afternoons and begged admission money from patrons. When they succeeded, the ticket taker claimed, he could not distinguish between the child who entered with an adult and the one who begged his way.

"Smokes" Benefit at the Victoria.

Edward L. Hyman, manager of the Victoria moving picture theater, Buffalo, reformed, and while he will remain in Cincinnati gave two matinee performances for the benefit of the "smokes for soldiers" fund being collected by the Evening News, of this city. Mitchell H. Mark is proprietor of the Victoria. Mary Garden in "Thais" was featured at one matinee, and Pauline Frederick in "Mrs. Dane's Defense" was the main attraction at the second show.

J. H. Michaels Helps W. S. S. Sales.

Jules H. Michaels, manager of the Academy and Regent theaters, Buffalo, recently called at the war savings office in this city and volunteered the services of his theaters during stamp week. As a result Thrift stamps are on sale in his box offices. A patron who buys a Thrift stamp there receives a ticket for the show at half price.

Dayton News Letter

By P. J. G., Dayton Correspondent.

Fox Special Representative Gets Acquainted.

DAYTON, O.—George J. Beihoff, a special representative of William Fox, visited Dayton recently, and spent most of his time making acquaintances, as well as renewing several old friendships. Fox Film Company is surely spending quite a bit of money in Dayton, and exhibitors are

responding with enthusiasm. At present more Dayton theaters are using the Fox program than ever before. While in Dayton, Mr. Beihoff called on Clay Brehm at the Strand, whom he knew in New York. After this he visited the suburban houses, also the offices of the Miami Valley Exhibitors' League to meet A. F. Kinzeler.

Pick-Up Notes from Dayton.

D. H. Thompson, at the Muse-Us theater, Dayton, claims that business is coming faster every day.

The Ideal, at Dayton, is taking great strides forward, and many new features are promised by John Seifert for the summer season. World pictures are making a hit at this house.

As to local trade papers, we must give recognition to M. A. Malaney, editor of the Cleveland Bulletin. His paper has all the upstate news, and reaches many exhibitors.

The Elite is at last using the Fox Standard pictures as well as Sunshine comedies. The Woods theater, a competition house in the same territory, has booked the Fox specials.

Gus Kinzeler is no longer with Kleine. One rumor has it that Gus is to be with the Fox Film Company, another that he is to return to the Elite theater, of which he was formerly manager, and in which he is the second largest stockholder.

John Lyons will be called for duty within the next few weeks, so he informs me. When asked as to what disposition would be made of the Orpheum theater, which he controls, John stated the theater would be closed with his departure from the business.

The East Majestic had another opening within the past week. One exceptional feature was that, although a suburban house, the East Majestic used newspapers in advertising the opening. John Seifert has nothing to do with the managerial end of the affair; he is at the present devoting all his time to the Ideal.

Sunday afternoon was a poor one for houses—the weather was too good. Many people were on the streets enjoying the third day of March with warm weather. In the evening, however, the picture houses prospered, and all of the downtown houses had long lines waiting for admission at seven o'clock.

I visited the Woods theater Sunday, March 3, and had quite a talk with the genial Mrs. Woods. She says business is picking up somewhat with warmer weather, and that she looks for still better conditions. Mrs. Woods is an interested reader of the Moving Picture World, and is loud in her praises of what she thinks the peer of all trade papers.

Hiram Abrams Visits Detroit.

Detroit.—A very interesting visitor was here recently, Hiram Abrams, of Artcraft-Paramount. Mr. Abrams conferred with large and small exhibitors in the city and in the state, purposely to get their viewpoint of conditions; what pictures were drawing the best; what kind of stories and stars they preferred; what complaint they had against the present method of distribution, if any, and a whole lot of other things. "We are first, last and always for the exhibitor," he said. "We thoroughly appreciate the fact that the success of the exhibitor means our success, and if we strangled the exhibitor we would strangle ourselves in time."

"Bandit and Preacher" Dated for April.

W. H. Productions announce that the second Hart Feature, "The Bandit and the Preacher," with Gladys Brockwell, Rhea Mitchell and Herschel Mayall in the supporting cast, will be released in April.

Critical Reviews and Comments

Upon Current Productions

"WOMAN AND THE LAW."

Famous De Saulles Case Picturized by Fox—Is Remarkably Effective.

Reviewed by Hanford C. Judson.

NEARLY everybody in the audience at the Lyric theater in New York who saw "The Woman and the Law," picturized by R. A. Walsh for the William Fox Company, had probably read or heard the story of the De Saulles case that it portrays; yet seldom have I had so keen a sense of unity in the attention given to a screen offering as when I saw it there with a well filled house. Let them go their ways who seek out novel, strange and romantic incidents, here is a picture that contains nothing new, and yet how it holds.

The reason is that it is not only a picture of modern life, but a typical picture of modern life. Some may call it merely a picture of a sensational murder case, and condemn it as unfit and morbid; but in cold truth it is a picture of forces that are molding many men and women in America today. The murder in this case is not premeditated, but a sudden breakdown—it is not the chief thing in the story. The story is narrow, it has no breath to speak of, it leaves unnoticed many of the most important things, but it is sincerely pictured, is real, pertinent, and most certainly has been made effective by the dramatist.

Not only is it ably written and directed, but the players convincingly clothe the plot in humanity. Miriam Cooper in the leading role does some of the best work I have seen by her, both in the story's lighter moods and in the times when the tragedy of it gnaws, especially at the close, when, after the acquittal, Jackie, the son, is brought in. Ramsey Wallace plays Jack La Salle, the profligate husband, overaccenting, whether wisely or not, the evil of the character. Peggy Hopkins plays the interloper, George Humbert and Agnes Neilson play the parents of the heroine. John Laffie and Lillian Satherwaite play the father and sister of Jack La Salle, the villain. The sets, photography and general conduct of the picture are remarkably able.

"BRACE UP."

Five-Reel Bluebird Number Features Herbert Rawlinson in Story with Un-usual Plot.

Reviewed by Robert C. McElravy.

SUSTAINED interest and a strong climax are two features particularly noticeable in this number, which was written and directed by Elmer Clifton. There is a sort of vagueness about the main idea which at first keeps the observer in a state of wonderment as to just what is intended, but it is all cleared up as the story proceeds.

Herbert Rawlinson is first introduced as a young college man named Dick Court. His father is a member of the United States Secret Service. Dick is a strong, athletic fellow, and takes part in a foot-ball game. This game is exceptionally interesting and well staged. In the game it develops that Dick lacks courage at times of crisis, and this weakness is a constant source of irritation to his father. The main theme of the story revolves about this weakness.

Dick is in love with a girl named Clara Brayton, a part portrayed by Claire Du

IN THIS ISSUE.

Woman and the Law (Fox).

Brace Up (Bluebird).

Wanted—A Mother (World).

American Buds (Fox).

Within the Cup (Paralta).

The Desired Woman (Vitagraph).

Sunshine Nan (Paramount).

The Marriage Bubble (Triangle).

Unfaithful (Triangle).

The Sea Panther (Triangle).

Those Athletic Girls (Paramount).

Amarilly of Clothesline Alley (Art-craft).

The Debt of Honor (Fox).

The Floor Below (Goldwyn).

The Devil's Wheel (Fox).

Let's Go (Rolin-Pathe).

Fare, Please (Pathe).

Beauty in Chains (Universal).

The Kaiser (Renowned).

The Shell Game (Metro).

The Matinee Girl (Edison).

A Madison Square Arabian Knight (Broadway Star Feature).

Schools and Schools (Broadway Star Feature).

The Preacher's Son (Judge Brown Story).

Special To-day (Metro Drew).

Bray. She is really a member of the Secret Service, and Dick is subsequently put on the same case with her by his father, though neither knows of the other's connection with it. Dick proves his real courage in rounding up a house full of spies and rescuing the girl. The hiding of the radium in the girl's slipper was not a very convincing feature, but will pass. The climax is exciting, and contains an agreeable touch of humor.

The story, as a whole, is free from obvious situations, and contains considerable novelty.

"WANTED—A MOTHER."

Madge Evans and George MacQuarrie in World Picture of Pleasant Juvenile Fiction.

Reviewed by Edward Weitzel.

TAKEN from a story by Julia Burnham "Wanted—a Mother," a five-part World picture, is a pleasant piece of juvenile fiction and may be recommended to good children of all ages. Madge Evans has the chief role, and this clever little actress, whose winning personality has put her in the front ranks of juvenile stars, will make new friends by her impersonation of the youthful heroine. George MacQuarrie, who is also featured in the picture, has the part of the heroine's father and gives his usual capable performance. The story tells of a lonely little girl whose mother died when she was a baby and whose father, a prominent physician, is so occupied by his profession that he leaves his little daughter entirely to the care of the servants. The author

has built quite a story of adventures for a little girl, and has not neglected to work in an object lesson of the folly the male sex is guilty of when it intimates that women are not more than equal to the men.

Dr. Holmer, having made up his mind to discharge his daughter's governess, writes out an advertisement for a new one; but Eileen exchanges the notice for one reading, "Wanted—a Mother," and it is printed in the paper. Even this does not fully arouse the father to his child's real needs, and when at last he does comprehend he marries a woman physician, after snubbing her all through the picture. The dramatic interest is brought about by a warm-hearted but impulsive Italian laborer, whose little boy is operated on by Dr. Homer too late to save his life. The father is almost crazed with grief and tries to kill the physician. Later on Giuseppe saves Eileen from being drowned while she is walking in her sleep and takes her to his own home, thinking that she has been sent him from heaven to fill his dead child's place.

Eileen is badly hurt in escaping and is removed to the hospital where her father is head physician. After the woman physician—who is both young and attractive—helps to nurse the child back to health, Giuseppe is told that he will be employed by Dr. Homer and can remain near the little girl. Harley Knoles has directed the picture carefully, from the scenario made by Virginia Tyler Hudson. Rene Guissart was the photographer. Gerda Holmes as Thelma Winter and Lionel Belmore as Giuseppe are both excellent. Alec Francis, Tom Evans, Rosina Henley and Harry Bartlett complete the cast.

"AMERICAN BUDS."

Delightful Picture with Jane and Katherine Lee—Shows Spirit of Democracy, and New Patriotism.

Reviewed by Hanford C. Judson.

UNCONSTRAINED and sincere democracy in any picture brings a quick response from American audiences. It's a hammer that will always strike a pleasant note on our kind of bell. This newest Fox picture, "American Buds," shows much of the same spirit, though from a different angle, as did that recent and popular Walsh production, "The Pride of New York." It is a picture of America in the time of preparation for the conflict, and while it has a melodramatic plot not quite worthy of the adventures of its little heroine, played by Jane Lee, it leans lightly on the love story and plays up Jane, so it gets over all right.

When the picture opens the overseer of the poor is taking Jane, Katherine and the baby to the orphan asylum. They arrive and meet the other children, including May Lily White with kinky hair, whom Jane can hardly tell from a scuttie of coal. They become the closest of friends. The sub-titles all through the picture, but especially in these orphan asylum scenes, are witty to a degree and help greatly. Humor and pathos, and if I may be permitted to say that the first is Jane then the second is Katherine, are skillfully utilized in this and other parts of the picture.

On the other side of the plot a story has been begun in which a colonel of an army

post, his daughter, her fiancé, a German spy and the colonel's sister are the characters. The old maid aunt does charity work and has been at the asylum where Jane has made her ridiculous. Jane runs away to see the soldiers and is recognized, and this brings the asylum and the post in more direct contact. Some old letters are found that seem to make it clear that the children belong to the fiancé of the colonel's daughter and the love story is broken for a time, adding more humor and adventure, till it is discovered that the spy is the villain and traitor all round, to the children, his children, to the government and to his comrades. He gets his. The best part and the biggest part of the picture belong to Jane and her part is all amply worth while.

"WITHIN THE CUP."

Bessie Barriscale Featured in Seven-Reel Paralta Production, Picturing Gay Artists' Life.

Reviewed by Robert C. McElravy.

THERE is so much that is rarely brilliant in the opening reels of this subject that it makes certain other features rather disappointing. The gay life of the Latin Quarter in Paris and the life of our own Greenwich Village have perhaps never been displayed with greater charm. The Greenwich Village scenes are exaggerated beyond doubt, as the whole section has nothing in it that even approaches the flashing interiors of "The Devil's Cafe," but this will readily be forgiven by those who see the production. The sheer dramatic effect wrought by the seeress, "Tea-Cup Ann," in reading Thisbe's fortune makes excusable any liberties that have been taken.

The plot itself is disappointing in some respects and does not give us Monte M. Katterjohn at his best. He grasps our interest at the first in a powerful way with his story of the girl artist who sinned and then sought to regulate life according to her own laws thereafter. Bessie Barriscale does some splendid work in the part of Thisbe Lorraine.

The interest slackens in the later scenes perceptibly and the story would be brought up with a much stronger effect if at least a reel or more were cut out. We rather liked the idea of the regeneration of both Thisbe and Le Saint Hammond after it seemed that they had wrecked their lives, but the moral was obvious without the too liberal use of biblical and other quotations.

The cast is a proficient one throughout, Edward Coxen appearing as the first artist and George Fisher as the second. Aggie Herring is very effective as "Tea-cup Ann." The direction was in charge of Raymond B. West.

"THE DESIRED WOMAN."

Harry Morey Heads Cast of Vitagraph Blue Ribbon Feature That Tells Consistent Story.

Reviewed by Edward Weitzel.

LYING in the face of precedent Will N. Harben, author of "The Desired Woman," a five-part Vitagraph Blue Ribbon Feature, flouts the happy ending and carries out the Bible mandate about reaping the whirlwind. The leading character of the story, a man who has let nothing stand between him and his desires, is not supplied with a false halo, but is consistently drawn, and the heroine is given sufficient insight to see him as he really is and to transfer her affection to one who is worthy of her. This is quite contrary to the rules of romance, but the author seems more concerned about putting real people into his tale than in following the usual path in fiction.

Richard Mostyn, a prosperous New York broker, who has played the game to win no matter who was the loser, goes South for a rest, and meets a country school teacher, a pretty young girl whose one thought is to help others. The two fall in love, but Mostyn returns home and

marries a woman in his own set for business reasons. Several years later his wife runs away with another man, and his child dies. Mostyn goes back to where he met the school teacher, having long before realized his mistake in not making her his wife. She receives him kindly, but tells him knowledge of his real character had cured her of her love for him and another occupies his old place in her heart. Mostyn, who has given up everything to repay those who suffered by his shrewdness, becomes an evangelist, an original proceeding for a New York broker, to say the least. This last touch does not ring as true as the other incidents of Mostyn's career.

One situation is particularly effective, Mostyn has an engagement to dine with a former mistress. As he is about to leave the house his little son climbs into his lap and asks to be allowed to sleep in his father's bed until he returns. With the child's arms about his neck his thoughts travel to the reception that awaits him. A "fade in" shows the woman in his arms. The scene reverts to Mostyn and the boy. The child again clings to him, and repeats his request. Mostyn remains at home.

Harry Morey is consistent to the author's well drawn portrait of Richard Mostyn, and Jean Paige is as truthful in her impersonation of the school teacher. Well acted characters are contributed by Florence Deshon, Charles Hutchingson, William Cameron, Eulalie Jensen, Harold Forshay, Aida Horton, Julia Swayne Gordon, and Herbert Potter. Paul Scardon has given the picture able direction.

"SUNSHINE NAN."

Ann Pennington Star in Five-Part Screen Version of "Calvary Alley"—Has Pleading Role.

Reviewed by Edward Weitzel.

WITH such a title as "Sunshine Alley" the spectator has every right to expect that Ann Pennington's latest starring vehicle shall contain more of smiles than of tears. The picture does not belie its name. Adapted from Alice Hegan Rice's story, "Calvary Alley," scenario by Eva Unsell, and directed by Charles Giblyn, the plot follows the history of a child of the gutter until she reaps the reward that always comes to the good little heroine at the end of the fifth reel.

Nancy Molloy starts out at the age of fifteen with about as heavy a handicap as was ever put on a girl's career. Living with a drunken step-mother and forced to become a drudge of the family, Nance's chief diversion is to help the Alley Rats fight the choir boys of the near by Cathedral. Dan Lewis, an orphan, and her best friend, also generally takes a hand. Their chief enemy is MacPherson Clark, one of the older choir boys, and the son of the owner of a shoe factory that is to be closely connected with the lives of both Nance and Dan.

For interfering in a family quarrel among some drunken neighbors Nan and Dan are arrested and sent to reform school for four years. When they get out they find employment in the Clark factory. Nan becomes a stenographer, and Dan goes into the chemical department. Some time later he invents a dye process that promises to make him rich, but young Clark tries to steal the formula, and almost succeeds. Nan discovers him first, and there is a fight between the two. Then Dan arrives and pitches into the thief. During the struggle some chemicals are overturned and take fire. Nan is rescued by her sweetheart, and young Clark is glad to tell the truth about the whole affair when he finds himself in a hospital. Dan gets the fortune and Nan.

Ann Pennington makes Nan an engaging little guttersnipe who blossoms into a charming young girl after her four years at the reform school. The actress has shown steady progress since she began her screen work, and invests the

Alice Hegan Rice heroine with a very human personality. Richard Barthelmess as MacPherson Clark, John Hines as Dan Lewis, Helen Tracy as Mrs. Snawdor, and Charles Eldridge as Mr. Snawdor are all exceedingly well cast. Charles Giblyn's direction is capable.

TRIANGLE SPLIT FEATURE.

"The Marriage Bubble" and "Unfaithful" a Pair of Short Comedy-Dramas That Furnish Good Entertainment.

Reviewed by Edward Weitzel.

"The Marriage Bubble."

A COMEDY fire scene is the best incident of "The Marriage Bubble," a three-part Triangle picture written by W. Carey Wonderly, which forms part of a split feature released March 31. William Desmond in a dual role plays a wealthy young chap who is mistaken for an actor and is asked to impersonate another young chap whose mother is anxious to have him marry a girl with a large bank account, but who cannot keep sober long enough to pop the question. The comedy complications are quite amusing and the finish is immense. As Marty Conrad, the real hero of the story, William Desmond rescues the tipsy chap's sister from her burning room. While waiting for the firemen to arrive, Marty proposes and is accepted. As a consequence he refuses to allow anyone but himself to carry his sweetheart down the ladder, the girl not having had time to exchange her pajamas for a street costume.

Anna Luther, Maude George and Florence Dagmar are members of the cast. Walter Edwards directed the picture.

"Unfaithful."

Dorothy Dalton is the leading player in "Unfaithful," a two-reel comedy-drama written by Lambert Hilyer and directed by Charles Miller. The story need not be taken seriously. A novelist, who is so absorbed in completing a tale that he neglects his young wife, finds that he is unable to get any inspiration in writing some chapters relating to infidelity. His wife finds this out and arranges with one of her male friends to make friend husband believe that there is excellent material for him right in his own family. The scheme works too well and the novelist almost succeeds in sending his wife out of the world by the revolver route.

Dorothy Dalton makes her husband's jealousy easy to understand, and Robert McKim, Charles Gunn and Charlotte Vermont support her creditably. The picture was photographed by Clyde DeVinna and supervised by Thomas H. Ince.

"THE SEA PANTHER."

William Desmond in Title Role of Triangle Piratical Romance Makes a Handsome Swashbuckler.

Reviewed by Edward Weitzel.

ROMANCE of the swashbuckler sort is to be found in "The Sea Panther," a five-part Triangle picture written by Kenneth B. Clarke and directed by Thomas N. Heffron. William Desmond has the title role and plays a gentlemanly freebooter with the ease, grace and marvelous nerve that always goes with one of these handsome lawbreakers of the good old days. The atmosphere of the sea and the period in which the story is laid are cleverly counterfeited and the plot is consistently developed.

Paul Le Marsen is the real name of the gentleman whose skill at his profession has gained him the name of "The Sea Panther." His crew are a bloodthirsty looking lot of dogs, but the pirate chief understands how to keep them in subjection without mussing the lace on his coat sleeves. One day they capture a British ship and Le Marsen finds an unexpected prize, a beautiful young girl named Molly Tarpley, who is going to the Carolinas to join her uncle. The pirate

falls in love with Molly and takes her and a portion of the ship's crew to the pirate town of Cayo del Muerto. Here he establishes the girl in his own home, but keeps a promise made to her to treat her with every respect. Molly finds herself falling in love with her handsome protector, but will not give him any encouragement, and he agrees to take her to her uncle. He is obliged to fight his entire crew before he carries out his promise, and is himself taken prisoner by the captain of the British ship. Molly helps him to get free and kisses him good-by forever as he goes through the cabin window and escapes in a small boat.

In spite of the character of the story it is a real love romance and has only a moderate amount of melodrama. The action could be quickened occasionally to the play's advantage. The cast has been well chosen. Mary Warren is an agreeable Molly Tarpley and Jack Richardson plays Will Kip, Le Marsen's second-in-command, with force. Arthur Millet as Captain Saunders, Lillian Langdon as Esther and Lee Hill as Brega have the other important roles. Photographed by William Reinhart.

"THOSE ATHLETIC GIRLS."

Paramount-Mack Sennett Comedy Features Louise Fazenda—Wealth of Originality and Pretty Damsels.

Reviewed by Margaret I. MacDonald.

THIS number of the Paramount-Mack Sennett comedies—"Those Athletic Girls"—will no doubt be voted by the general public one of the best of its kind. It contains most of the things that comedy fans like from the custard pie to the more original and pleasing members of the cast, including the cat and dog and a number of ferocious looking lions. Louise Fazenda is the featured member and does herself "proud." She is one of those rare finds who combine acrobatic skill with charm of personality and the essentials of the comedienne.

Edward Cline is the director to whom is due the credit of an exceedingly clever piece of work. He has succeeded in presenting without offense a group of twelve to fifteen pretty girls arrayed in brief athletic suits, and has instilled into this particular portion of the picture a delightful smattering comedy which has been extracted largely through facial expression. At one time a couple of the girls entertain the others with a boxing bout, and in another instance an indoor baseball game in which everybody from the cat and the dog up indulges presents excruciatingly funny situations. The good old standby swimming pool is also in evidence.

The picture's biggest laugh occurs when Sennett's Great Dane dog relinquishes his grip on a man he is rescuing from a slippery roof to chase a cat.

"AMARILLY OF CLOTHESLINE ALLEY."

Mary Pickford's Latest Artcraft Picture Is One Long, Loud Laugh.

Reviewed by Edward Weitzel.

THERE is no use trying to conceal the truth: Mary Pickford in a two-dollar noisy, plaid skirt, funny lid, and a Hick dialect can make you forget the lovely little girl in the dainty frock and curls who has so long been adored by the faithful screen fan. A touch of character to her makeup, a plentiful supply of homey humor to the situations, and everything else is forgotten. Down to Clothesline Alley you go and watch her as Amarilly scrub and sweep and bring home bundles of washing and proclaim that her greatest ambition is to follow the profession of her mother and her mother's mother before her, and you are delighted with the whole proceedings. Later on you see her all dolled up in the familiar fashion, the inmate of a swell mansion, but you are mightily pleased when she quits all

this grandeur and goes back to the alley and marries the barkeep. All of which illustrates the value of a personality.

"Amarilly of Clothesline Alley," a story by Belle K. Maniates, adapted to the screen by Frances Marion, and directed by Marshall Neilan, is one long, loud laugh. Some of its glee starters are the most infectious ever put into a Mary Pickford picture. Most of them arise naturally out of the real humor of the situations; a few are dragged in after the Keystone comedy method. The subtitles help on the fun bravely, and the finish is nothing short of a comic inspiration. To see Amarilly's mother, after attending a function in high society, entertaining her own social set at an afternoon tea and using the baby carriage for a tea wagon is to behold as good a bit of fun as was ever rolled up in a reel case. Mary herself has dozens of such amusing incidents, and never fails to make the most of them.

There is a plot running through "Amarilly of Clothesline Alley," but that merely serves as a frame on which to hang a number of humorous characterizations, chief of which is Amarilly. This daughter of the Widow Jenkins is a scrub-girl at a theater until she sets fire to the place and is fired herself. Engaged as cigarette girl at a downtown cafe she befriends a wealthy young artist who is hurt in a fight, and this leads to her brief appearance in society. The artist thinks he loves Amarilly, but when his aunt invites the girl's mother and her four brothers to a reception and the Widow Jenkins does a jig with the butler the young man is cured of his infatuation, and Amarilly takes her family back to the alley and marries her old "steady."

"Amarilly of Clothesline Alley" is packed full of fun. For which blessing thanks are due the star, the director, the scenario writer, and the excellent cast.

"THE DEBT OF HONOR."

Peggy Hyland Has Heroine's Role in Fox Standard Picture — War-Time Melodrama.

Reviewed by Hanford C. Judson.

THE story of a new Fox picture, "The Debt of Honor," has elements that please screen audiences. The plot is ably put together, the heroine is charming, and the story is greatly helped by a true patriotic appeal. This alone disarms criticism, and it can safely be counted on when considering the picture for audiences.

It tells two stories under one title, and its six reels make one wish that, in the early part, it would hurry along a bit faster. There is little stalling in the last three reels, when it gets down to the actual tale. The worst shortcoming is that at the start. Honor, the heroine, played by Peggy Hyland, tells a long fairy story to her little friends in the poverty-stricken cottage where they live. Honor doesn't know that she is going to be adopted, but we are let into that much of the future. Honor's persons of the drama of the fairy tale are to appear in the later part of the picture, and we know it. This fairy tale doesn't give away the story of Honor's future, except in so much as it gives away the outcome of all plots of this kind. Both had to be built on the same scheme.

The tale kills much of our interest in the story when it begins in the third reel until we begin to see that there is a patriotic appeal in it not suggested by the tale—in fact, until we begin to see that the story is really new and interesting. From that point we take close notice and forget the fairy tale that, novelly staged as it is, is really bare and uninteresting in comparison.

Honor is adopted by a Senator, played by Eric Mayne. His secretary, Irving Cummings, is the hero, and a German spy, servant of Kaiser and devil, played by Frank Goldsmith, is the villain. The Senator's wife, Hazel Adams, is a vain, double-faced, weak creature. She hates Honor and is the dupe of the spy. These

two, seen by the Senator against a shade, manage to compromise Honor's honor. She accepts it rather than hurt her foster-father, but when she finds that the Stars and Stripes are in jeopardy she tells all she knows, and brings the final happy scene.

"THE FLOOR BELOW."

Mabel Normand in Goldwyn Picture Written by Elaine Sterne Revives the Comedy-Drama Soubrette of the Popular Price Theater.

Reviewed by Edward Weitzel.

THE rough-and-ready but honest-hearted heroine of the comedy-drama of the popular-price theater has been revived in "The Floor Below," a five-part Goldwyn picture, written by Elaine Sterne, with Mabel Normand as the engaging young person whose love of mischief and calm assurance under the most trying circumstances has long made the character a favorite with a public looking solely for amusement. Opening in a newspaper office, the story has to do with the life and adventures of Patricia O'Rourke, a "copy girl" whose principal occupation is keeping the editorial force convulsed with laughter. She is about to lose her job when one of the men suggests to his chief that the girl be made to assist him in landing a big story. A young millionaire, who is supporting a settlement house named after himself, is suspected by the police of being duped by some of his guests. A number of crooks are known to frequent the place, and it is thought that in this way they get valuable information about homes belonging to the friends of their host.

There are scenes at the police station, at the settlement house and at the stately residence of Hunter Mason, the millionaire. Patricia gains an entrance to the settlement house by way of the fire-escape and, before she succeeds in landing the millionaire for a husband, wins ten thousand dollars for him on a bet after he takes her home and introduces her to his friends as a young woman he intends to reform. She is given an extensive wardrobe, including the latest style in decorated pajamas, and has an enjoyable time until accused of stealing a sum of money from the master of the house. Everything comes out all right in the end.

The story is a trifle complicated at times and never bothers itself with probability; but that is not a serious drawback to stories of this grade. Mabel Normand brings out all the humor of the situations, but her serious moments are only mildly convincing. Tom Moore as Hunter Mason, Helen Dahl as Louise Vance, Wallace McCutcheon as Monty Latham, Lincoln Plummer as Uncle Amos, Charlotte Granville as Mrs. Mason, A. Romaine Calender as Ziegler, Louis R. Grisel as Stubbs and Willard Dashiell as the Managing Editor support the star effectively. Clarence G. Badger directed the picture, and Oliver T. Marsh was the photographer.

"THE DEVIL'S WHEEL."

Most Unusual Fox Story Combines Realistic Scenes with Romantic Happenings.

Reviewed by Hanford C. Judson.

THE first impression one gets from this picture, "The Devil's Wheel," by the Fox company, is a sense of novelty and strangeness. It uses real life for its background, and is filled with carefully planned scenes that hold like a vise because they seem to be actual, so well acted and so natural are they; yet the story has a nightmare quality and develops inconceivable situations. These are explained and often made plausible by placing them in the twilight of consciousness where the brain works in peculiar and not clearly understood ways. By this means the greater part of what happens in the story is made acceptable and the director has

depended on the atmosphere that no doubt he has succeeded in creating to keep the spectator from noticing one or two incidents that he has felt that he had to use to keep his story moving smoothly.

The best scenes in the picture are those showing underworld life in Paris, the apache cafe scenes. I don't think I have ever seen more carefully planned and acceptable pictures of these. The heroine (Gladys Brockwell), daughter of a marquis, has been found by "the Stag" (William Scott) and brought unconscious to the dive. The incidents that had preceded this were weird and dreamlike, and now, when she awakes, she fails to remember who she is. She is a "wildcat"; but is tamed after a time by the Stag. Her father had discovered an infallible system to beat the "devil's wheel" roulette, and this she still remembers. The man who had murdered her father to get this system, and who was the cause of her being unconscious is winning wealth at the game, and the girl and the Stag, on the same path, are drawing close to him. The meeting, her uncontrollable impulse to stab him, her arrest and her cure of the mental pressure that hampers her memory follow quickly. The end of the story, an undeniable anti-climax, brings the girl and the Stag, whom with the passing of the pressure on her brain, she has completely forgotten, together once more.

ROLIN-PATHE COMICS.

Harold Lloyd and Toto Appear in Two Lively Comics Full of Laughable Small Business.

Reviewed by Robert C. McElravy.

"Let's Go."

THIS is a one-reel number, with Harold Lloyd, Harry Pollard, and Bebe Daniels in the leading roles. Harold Lloyd has an interesting comedy method which is frequently productive of very laughable results. He is a fresh, spontaneous young performer, and will be remembered as the hero of the "Lonesome Luke" numbers. This present subject is not of special importance as regards plot, but some very deft and amusing small business takes place of a characteristic sort. Fastidious critics may profess to find no art in this style of amusement, but it is far in advance of the old style slapstick form, and we think has a great deal of a particular form of art in it. At any rate it guarantees a certain amount of laughter, and that is not without value to the world in these tempestuous days.

"Fare, Please!"

A Toto comic in two reels. Toto appears in this as a street car conductor who goes with his fellow workers to the beach. They meet some girls, and later attend a ball, where some amusing scenes occur. The antics on the street car next day are even funnier, and are perhaps the strongest feature of the subject. Toto brings out ridiculous effects repeatedly, and the number is certain to please an audience.

"BEAUTY IN CHAINS."

Ella Hall and Emory Johnson Appear in Universal Subject with Quaint Spanish Setting.

Reviewed by Robert C. McElravy.

THIS five-reel number adapted by E. J. Clawson from a novel by B. Perez Glados and produced by Elsie Jane Wilson is a quiet type of story with a dramatic close. The Spanish town of Orbajosa furnishes an attractive and distinctive setting, and all of the fore part of the narrative runs along with a languorous ease entirely in keeping with the plot.

The story pictures the romance of a young Spanish girl named Rosarito, who has been betrothed to her cousin, Pepe Rey, since early infancy. Neither has seen the other, and as the tale opens, Rosarito is excited because Pepe Rey is coming from his home in Madrid to claim her hand. The young man comes, and his good looks at once capture Rosarito's heart. Ella Hall and Emory Johnson have

the lovers' roles, and play them in an entirely acceptable way even though the hero looks more like a young American than a Spanish gentleman. The settings have been so carefully looked after in this that it would seem a little more care might have been put in on the costumes.

The leading character in the story is the girl's grandmother, Dona Perfecta, a part assumed by Ruby Lafayette. She takes a strong dislike to Pepe Rey after he has criticized the town of Orbajosa, even though unthinkingly, and the more dramatic events of the piece come about through her unavailing efforts to prevent the match she has favored heretofore. Mrs. Lafayette does some unusual character work in this part.

Gretchen Lederer, Winter Hall, and George E. McDaniel also appear.

"THE KAISER."

Rupert Julian Appears in Consistently Told Study of Wilhelm's Life—Released by Renown.

Reviewed by Robert C. McElravy.

RUPERT JULIAN and E. J. Clawson have welded together a series of dramatic episodes from the life of the Kaiser in an offering of seven reels, which have all the fascination of a narrative. There is no definite plot, except that the events in stricken Belgium center about a blacksmith and his family. The main intent of the producers, and they have adhered to it admirably, was to give the observer a look at the private and public life of this human monster whose vanity and arrogance led him to undertake to dominate the entire world.

The undertaking was a gigantic one, and has been carried out with a surprising degree of success considering how close we at this time are to the actual events drawn upon. Such a picture will not only bring the situation confronting the world home to spectators of the present time, when we are still fighting to put down Hohenzollern pretensions, but will be of value and, we think, increasing interest to future generations.

Mr. Julian's personal delineation of the Kaiser is a splendid bit of acting all told. It reflects the tremendous vanity and arrogance of the monarch, his cruel, bloodless methods, his utter lack of human sentiment, and his ruthless disregard of everything save military prestige. Mr. Julian not only succeeds in looking the part, but he acts it intelligently and with conviction. The study is based on historical facts and incidents, with some recourse to dramatic license, and the authors have been wise in their choice of "high lights" in the career of this despicable ruler. The picture is one that will intensify the hatred of right-minded people for Hohenzollernism.

There are any number of bold and vigorous characterizations in the piece. Most of them will strike only an interesting average of merit, but several of them stand out in the memory. Among the latter are N. De Brullier as Captain Von Neigle, whom the Kaiser decorates for sinking the Lusitania; Lon Chaney as Admiral Von Tirpitz, Harry Carter as General Von Gluck, Harry Von Mater as Captain Von Hancke, Joseph Girard as Ambassador Gerard, H. Barrows as General Pershing, and Harry Holden as General Joffre. Credit must also be extended in full measure to Elmo Lincoln, whose Maracas, the blacksmith, is a gigantic and dominating figure in the scenes following the destruction of Louvain.

The pastoral scenes in Belgium at the beginning are beautiful, and furnish a strong contrast with what is to follow. The scenes at the German court, picturing the Kaiser, surrounded by his men of "blood and iron," have every appearance of actuality. The episode of the young German captain who lost his life for striking and knocking down the Kaiser is dramatically staged.

The picture closes with the advent of America into the war, and shows the Allied forces entering and taking Berlin.

The Kaiser, now haunted by his own guilty soul, is pictured as a life prisoner turned over to King Albert of Belgium for safe keeping. In the absence of a real ending for the Kaiser based upon actual fact this close has a satisfactory ironical touch.

The women of the cast all appear in the Belgium scenes, and include Ruth Clifford, Betty Carpenter, Ruby Lafayette, Gretchen Lederer, and Zoe Rae.

"THE SHELL GAME."

Emmy Wehlen Featured in an Entertaining Metro Offering.

Reviewed by C. S. Sewell.

A MAGAZINE story by Kenneth L. Roberts entitled "Good Will and Almond Shells" forms the basis for the Metro five-reel feature released March 4, "The Shell Game." It is a light and entertaining story, although lacking in plausibility. Emmy Wehlen is the featured player. The manner in which the heroine is extricated from her dilemma constitutes a surprise, and in the Claremont theater, New York, where this production was seen by the writer, there was considerable applause after the showing.

It is the theory of "Silk" Wilkins, confidence man, that everyone is sentimental around Christmas, and, in scheming to profit by this fact, he experiments with a wealthy man, Lawrence Gray. In a seeming burst of confidence Gray states he lost his wife and daughter many years before in a flood. Wilkins promptly proceeds to "find" a daughter for him, using for this purpose a girl whom he rescues from attempted suicide. All goes well until Wilkins seeks to blackmail the girl. Gray hears the conversation, the girl confesses she is not his daughter. Gray then informs her he never had a daughter; further, that he shadowed Wilkins, and from the window of a room opposite saw the rescue. Knowing Wilkins' reputation his pity for the girl was aroused, and he determined to carry the game through. In the end Gray thanks Wilkins, and gives him a handsome sum for discovering his future wife. The title is derived from the manner in which Wilkins starts to put the scheme over by placing the daughter's name and address in an almond shell, which Gray, of course, finds before the dinner is over.

Emmy Wehlen is attractive as the girl in the case, and Henry Kolker gives a fine performance of Lawrence Gray. Joseph Kilgour is well cast as "Silk" Wilkins, the confidence man. The remainder of the cast, including Ricca Allen, Hugh Jeffrey, Fanny Cogan, Richard Thornton, Clarence Heritage, and Donald McBride, are satisfactory, but have very little to do. George D. Baker adapted the story and also directed the production; his handling of the subject is pleasing, although not always convincing.

"THE MATINEE GIRL."

Montgomery-Flagg Type Bearing All the Characteristics of Girls We Know Who Adore the Star.

Reviewed by Margaret I. MacDonald.

IT cannot be expected that we will all see the same value of characterization in the Montgomery-Flagg types which are being presented in film by the Edison Company. Certain types will appeal more strongly to some than to others, and "The Matinee Girl" will doubtless find favor with the average audience, although it does not contain the entertainment value of some previously presented types.

In this number we are introduced first to the star actor of a certain play, after which we meet the girl who has seen and secretly adored him. She sends him her photograph with the request that he find her a position on the stage. He is attracted by the photograph, and sends her his in return. She calls at his dressing room at his bidding, and the inevitable lovemaking takes place. Finally the wife of the actor appears on the scene, and the girl awakes from her dream.

GENERAL FILM PROGRAM.

Two O. Henry Stories and One Judge Brown Offering.

Reviewed by C. S. Sewell.

"A Madison Square Arabian Night."

ONE of the best of the Broadway Star Features based on the stories by O. Henry is "A Madison Square Arabian Night." Not only is the subject interesting and well handled, but the director has admirably succeeded in retaining the spirit of the original. Chalmers, through the insinuations of another woman, is led to doubt his wife. In his loneliness he invites a tramp to dine with him. This tramp proves to have been at one time a celebrated artist, his downfall being caused by the fact that he had the faculty of bringing out in his pictures hidden characteristics. He has the artist make a pastel sketch from a photograph, and, fearing to look at it, calls in another artist, who tells him the portrait is the work of an artist, and the face that of "one of God's own angels." Duncan McRae gives a fine performance as Chalmers, and he is ably assisted by Patsy DeForest as his wife, Miriam Miles as the other woman, and Joe Burke as the artist.

"Schools and Schools."

The fine performance of Jean Paige is the outstanding feature of "Schools and Schools," a two-reel Broadway Star Feature based on O. Henry's story of the same title. Her work as Nevada Warren, the poor little girl who can neither read nor write and suddenly finds herself surrounded by luxury, is full of appeal. Nevada's father dies, and she is sent to his wealthy brother in New York. Her cousin, Barbara, soon becomes jealous of the attentions that Gilbert Ross, an artist, is paying her, and when he sends Nevada a note about some flowers, Barbara tells her it is a request for her to come to Gilbert's studio at midnight. Nevada goes, thinking Gilbert is ill. He is surprised to see her, but as he really loves her, and learns of Barbara's deception, proposes an immediate elopement, to which Nevada agrees with alacrity. She confesses to Gilbert that she cannot read or write, but he says that can easily be remedied, and that the note about the flowers proved to be the best letter he ever wrote. The remainder of the cast includes Charles Hutchison as Gilbert Ross, Frances McHenry as Barbara, and Herbert Pattee as John Warren.

"The Preacher's Son."

In "The Preacher's Son," a two-reel Judge Brown feature directed by King W. Vidor, the boy indicated by the title indulges in a window breaking raid with the rest of the gang. In court the next day he confesses that his father has previously whipped him for playing hockey and for fighting. The minister confirms this, and promises the boy another flogging, but the judge suggests that as this method failed on the two previous occasions another should be tried. The boy is sent to visit his aunt, meets other boys, and describes his father to them not as he is, stern and old-fashioned, but as he would have him be, a speeder, golf player, boxer, baseball player, and all-round good sport.

The church decides this is the kind of minister it wants, and sends a call to the minister. The boy is in an awful fix, and writes to his father confessing the lies. His father accepts the call, and the boy meets the train with fear, and trembling. Great is his relief when his father appears dressed like a typical swell, having apparently determined to become the kind of man the boy has described him.

Guy Hayman gives a fine, natural performance as the boy. There are a lot of human touches, and some good comedy, particularly the scene where the boy attempts to imitate his aunt's manner of drinking soup in her precise formal fashion. Wharton Jones gives a good portrayal of the minister. The story is well handled, and interesting, although the

complete transformation of the minister is not altogether convincing.

"SPECIAL TODAY."**Metro-Drew Comedy in Which Polly Develops a Bargain Craze.**

Reviewed by Margaret I. MacDonald.

A GOOD specimen of refined comedy will be found in that number of the Metro-Drew comedies entitled "Special Today." In it Polly develops a bargain craze, and exasperates Henry Minor, her husband, to the extent that he is forced to find a cure. The last straw is laid on his load when Polly comes home one day with a pair of embroidered slippers for him that were marked down to a fabulously low price at a certain Fifth Avenue store.

The fact that the slippers were not mates made no difference to Polly; she solved the problem by suggesting that Henry buy two bath robes, one to match each slipper, which he could wear when sick, and make believe that they matched the slippers by sticking out the foot that matched the particular robe he was wearing at the time. She had also bought at a bargain a record of "The Star Spangled Banner." It was cracked in the chorus, but that didn't matter, because every one knew the chorus. Neither did they have an instrument; that was a fact easily got over by buying one.

Henry's cure, which worked charmingly in the end, was to buy at a bargain a set of andirons, the usefulness of which depended on the purchase of a new house with a fireplace. Polly, loath to leave her present home, shed tears of sorrow, and finally saw herself as Henry saw her deciding to look without favor on the next "special today."

Sales of "Shorty" Hamilton.

Ernest Shipman announces that franchise for the Shorty Hamilton series of features for Indiana has been secured by C. H. Hodupp, Inc., Indianapolis, and that after a two days' campaign booking for fifteen days showing for the first two subjects were secured in that city. He further states that Mr. Hodupp, after one week's work by his roadmen, wired for and secured rights to this series for the State of Missouri, and is now negotiating for additional territory.

The New England franchise for the Shorty Hamilton Features has been secured by Nathan S. Gordon, of Globe Feature Film Co., Boston.

"Life or Honor" Unlike Other Ivans.

Ivan Film Productions announce the early release of "Life or Honor?" This picture is a departure from the usual Ivan product. It is a novel conception, said to be masterfully executed, and is advertised as a drama of mystery and thrills—in fact, something new in the line of gripping film sensations.

The feature stars Leah Baird, James Morrison and Violet Palmer, supported by a strong cast of players, including such well known actors as Edward Mackay, Mathilda Brundage, Harry Burkhardt and Joseph Burke, and was produced under the direction of Edmund Lawrence.

The Merit Film Corporation has purchased the distribution rights for New York and northern New Jersey. The Eastern Feature Film Company, Herman Rifkin, general manager, are the distributors for the New England territory.

Steiner Starts on Another Tour.

William Steiner, president of the Jester Comedy Company, will leave shortly on another trip throughout the country, visiting the various exchanges which are handling the Jester comedies, and will present the third and the fourth offerings of this company, "All Fur Her" and "The Wrong Flat." Mr. Steiner intends to make at least six trips a year, taking along two of the Jester comedy releases on each trip.

Comments**General Film Company.**

TAD'S SWIMMING HOLE.—A Judge Brown story, interestingly told, of a boy who was not allowed by the gang to go swimming in the old swimming hole. Later, when the gang is arrested for trespassing on this property, the boy, Tad, saves them, by proving to the court that the owner had given him the swimming hole as a reward for saving his daughter's life, and telling the judge he gave the boys permission to use it.

A MADISON SQUARE ARABIAN NIGHT (Broadway Star Feature).—This two-reel picture is one of the best productions founded on the O. Henry stories, the chief charm being in the extent to which the director has succeeded in transferring the spirit of the story to the screen. It is an interesting story, well told, with fine interpretations of the leading roles by Duncan McRae, Patsy DeForest, Miriam Miles and Joe Burke. Reviewed elsewhere in this issue.

THE PREACHER'S SON.—A Judge Brown story with little Guy Hayman in the leading role, that of a preacher's son who, when ordinary methods of punishment fail, is sent to the city to visit his aunt. He describes his father, not as he is, strict and cross, but as he would have him be, a good sport, fond of athletics, etc. As a result the city church sends the preacher a call, and great is the surprise of the boy when his father appears, dressed like the character he has painted for him. Reviewed elsewhere in this issue. The story is interestingly told, with many human touches and good comedy bits.

SCHOOLS AND SCHOOLS (Broadway Star Feature).—A touching little story in two reels of a little girl who could neither read nor write. Raised in poverty, she is suddenly placed in an atmosphere of wealth. Through the scheming of her jealous cousin she is placed in a compromising position. Everything ends satisfactorily when the hero, who really loves her instead of her cousin, rises to the occasion, proposes and is accepted. Reviewed elsewhere in this issue.

ALL STUCK UP (Essanay).—Don Barclay is featured in this slap-stick comedy number, which shows him as a paper-hanger. He starts out, loaded down with ladders and other paraphernalia. He succeeds in making an awful job, getting more paper and paste on the house owner and butler than on the walls, and when the boss arrives and remonstrates he throws him out of the window. The boss returns, throws Don on the floor and pours a bucket of paste on his head. There are a number of laughs.

SHERMAN WAS RIGHT (Jaxon).—This is an ordinary comedy number, with Dan Mason in the leading role. War, of course, is responsible for the title. Dan is instrumental in forming a home guard. The wives of the members form a league of peace and lock their husbands out, refusing to give them any dinner. Complications are caused by the arrival of a beautiful woman to whom the guard pay considerable attention. However, all is satisfactorily adjusted when the wives learn that the lady is lecturing on national defense.

A WOMAN (Essanay).—In this Chaplin re-issue Charlie shaves his mustache, dons feminine garb and gives a fine impersonation of a fashionable woman. There is plenty of knock-about comedy, with many good situations and several hearty laughs.

THE TRAMP (Essanay).—There are a number of good laughs and many fine comedy bits in this two-reel Chaplin re-

issue, in which Charlie appears as a Knight of the Road and with the help of a brick rescues beauty in distress, although a few feet of the film are a little off-color, though ludicrous. Chaplin also has the opportunity to do a little bit of straight work near the end of the picture and handles the situation effectively.

Bluebird Photoplays, Inc.

BRACE UP (Bluebird).—A five-reel subject, written and directed by Elmer Clifton, with Herbert Rawlinson, Claire Du Bray and Alfred Allen in the cast. The story concerns a young man who is strong and bold up to a certain point, but lacks courage at crucial moments. He takes a secret service assignment and overcomes this weakness in an interesting way. Reviewed at length elsewhere.

Famous Players Lasky Corp.

AMARILLY OF CLOTHESLINE ALLEY (Artcraft), March 11.—Taken from the novel of the same name, this five-part picture furnishes Mary Pickford with the greatest laugh getter of her career. A longer review is printed on another page of this issue.

SUNSHINE NAN (Famous Players), March 11.—Ann Pennington is the star of this five-part screen version of the novel "Calvary Alley." She gives a pleasing impersonation of a little "guttersnipe" who works her way up in the world. A longer review is printed on another page of this issue.

TENDER MEMORIES (Paramount-Chapin).—This installment of the Abraham Lincoln series, called "The Son of Democracy," produced by Benjamin Chapin, is a fine one, and contains the incident of the boy Lincoln when he wrote the letter to the minister asking him to come and say prayers over the grave of his mother. The scene at the lonely grave when the services are held are very touching and beautiful. At the finish the monument that now marks the spot where Nancy Hanks Lincoln was buried is shown.

THOSE ATHLETIC GIRLS (Sennett).—One of the best of the Paramount-Mack Sennett comedies, in which Louise Fazenda is featured. The dog, the cat and some ferocious looking lions take part in the comedy. A full review will be found elsewhere.

Fox Film Corporation.

AMERICAN BUDS (Fox Standard Feature), Feb. 24.—A Jane and Katherine Lee picture that is sure to win favor. The plot is not perfect, but the picture will carry all its defects with ease. There is so much good humor, wit, pathos and adventure in it that it will go splendidly. For a longer notice see elsewhere in this issue.

THE DEBT OF HONOR (Fox Standard), March 10.—A six-reel picture telling a fairy tale as a sort of introduction to a longer story of war times in Washington with a patriotic appeal that will make it liked. The construction of the picture is not perfect and it is not quite up to the best of the Fox output. For a longer notice see elsewhere in this issue.

THE DEVIL'S WHEEL (Fox Special Feature), March 17.—A strange and unusual story told in five reels. Many scenes show apache life in Paris so well acted and staged that they seem actual. The end is something of an anticlimax, but there is so much that is good in both story and screening that it will get over no doubt at all. For a longer notice see another page of this issue.

WOMAN AND THE LAW (Fox Standard), March 17.—A six-reel picture giving a close yet remarkably dramatic version of the famous De Saules murder case. It has been written and directed for the screen by R. A. Walsh and has the quality that keeps an audience bound by the closest attention. The acting and everything else that go to make the picture are able. It is surely a remarkable and unusual picture. A longer notice will be found on another page of this issue.

Goldwin Distributing Corporation.

THE FLOOR BELOW (Goldwin), March 10.—This Mabel Normand picture has plenty of comedy and shows a "copy girl" in a newspaper office who takes a brief flyer in society. A longer review is printed on another page of this issue.

Greater Vitagraph, Inc.

THE DESIRED WOMAN (March 11.—Taken from a novel by Will N. Harben, this five-part picture has a lot of real human nature in it. Harry Morey is well fitted to the leading role. A longer review is printed on another page of this issue.

W. W. Hodkinson Corp.

WITHIN THE CUP (Paralta Play), March 1.—A seven-reel subject, featuring Bessie Barriscale in a story of artists' life in the Latin Quarter of Paris and Greenwich Village, New York. This is a story of woman's sin and regeneration. The opening scenes are very brilliant, but the story slackens in interest later and could stand considerable cutting. Reviewed at length elsewhere.

George Kleine System.

THE MAN EATER (Edison).—One of the "Girls You Know" series, by James Montgomery Flagg, visualizing the character of the feminine flirt. The subject, which is well illustrated, will be found reviewed elsewhere.

THE MATINEE GIRL (Edison), Feb. 27.—One of the "Girls You Know" series, by James Montgomery Flagg. The type which he proposes to portray is characteristic of the girl who adores the star actor of the play and finds out after she has made a fool of herself that her adored one is already married. A review appears elsewhere.

Metro Pictures Corporation.

THE SHELL GAME (March 4).—An entertaining five-reel picture based on a magazine story by K. L. Roberts entitled "Good Will and Almond Shells." Emily Wehlen gives a pleasant interpretation of the leading role and is ably assisted by Henry Kolker and Joseph Kilgour. The story is out of the ordinary and there is a surprise at the finish.

BEFORE AND AFTER TAKING (Drew), March 4.—An amusing number in which a page of Henry Minor's history immediately previous to his marriage is pictured, in which he tells incredulous friends of the model of perfection his wife is to be. It also includes the aftermath when he awakens to the fact that his wish cannot always be law.

SPECIAL TO-DAY (Drew), March 18.—In this number of the Metro-Drew comedies Polly Minor has developed a bargain craze and insists on buying all sorts of things because they happen to be marked "special to-day." Finally Henry finds a cure which works like a charm. He buys a set of andirons which are useless without the big house and fireplace to accompany them. When he tries to get out of signing the lease for the present home, of which Polly is very fond, and shows an inclination to buy a home to harmonize with the andirons the cure begins to work.

Mutual Film Corporation.

ANN'S FINISH (American), March 11.—A five-part feature starring Marguerita Fischer. The play not always consistent is at the same time entertaining. One of the chief assets of the production is the charming manner in which Miss Fischer plays the role of the petted daughter of a lumber king in a series of escapades in a finishing school. A full review will be found elsewhere.

Pathe Exchange, Inc.

SHIFTING SANDS (Pathe), March 10.—This is the eighth number in "The Price of Polly" series. It has a good plot and holds the interest well, despite the fact

that much of the action is unconvincing. It concerns a girl who marries a young judge. He neglects her and she obtains a divorce to marry another. Later the second husband abuses her and divorce proceedings are held before the first husband. This situation would perhaps not be permitted in real life, but it is interesting. The first husband punishes the second and wants to remarry the woman, but she again spurns him.

FARE, PLEASE (Rolin-Pathe), March 17.—A two-reel comic featuring Toto, Bud Jamison and Louise Seymour. Toto appears as a street car conductor. He and his friends flirt with some girls on the beach and then go to a ball. The scenes on the ballroom floor are amusing, but the best scenes occur later on the street car. The action is largely of an acrobatic character and is very laughable in places.

HERE COME THE GIRLS (Rolin-Pathe), March 17.—A one-reel comic featuring Harold Lloyd, Harry Pollard and Bebe Daniels. The former appears as an adventurous young man who becomes clerk in a corset shop. Some customers from a girls' seminary appear and he finds the situation interesting. The plot is slight, but several of the scenes are quite amusing.

THE TIGER'S EYE (Pathe), March 17.—Episode No. 2 of "The House of Hate." This serial runs along in a mysterious way, and with more regard for story interest than is sometimes shown. Gresham rescues Pearl in the yard of the Walden War Works, and she returns home to find her relatives all scheming to control her father's property. The flashlight photograph of the Hooded Terror makes a good feature, and the number closes with Pearl in danger from this individual.

THE BEGGAR WOMAN (Pathe), March 17.—A five-reel subject, produced by the Russian Art Films organization. Two very capable performers, I. I. Mozukin and Mme. Lesienko, appear in the two leading roles. The plot is tragic and concerns a beautiful prima donna who lost both her voice and beauty from smallpox. The subject is unusual in plot and treatment. Reviewed at length elsewhere.

CAUTERETS (Pathe), March 17.—Another beautifully tinted half-reel scenic of the "Picturesque France" series. The town and vicinity pictured lie in a basin in the Haute-Pyrenees mountains, on the line between France and Spain. The number is very attractive.

CHILDREN'S DANCES (Pathe), March 17.—On same reel with above. This illustrates a number of dances, the pictures being taken with a Pathe Ultra-Rapid camera. This gives a slow movement, which enables the observer to make a close study of the various steps. Entertaining and informing.

Triangle Film Corporation.

THE SEA PANTHER (March 10).—A tale of the pirates of ancient days, written by Kenneth B. Clarke, this five-part picture is very well produced. William Desmond and Mary Warren are the leading players.

THE MARRIAGE BUBBLE (March 31).—A two-part comedy-drama with William Desmond and Anna Luther in the leads, this picture has a great finish. A longer review is printed on another page of this issue.

UNFAITHFUL (March 31).—Dorothy Dalton is featured in this three-part story by Lambert Hilyer. A wife in trying to help her husband find material for a novel he is writing almost turns the affair into a tragedy. Fairly interesting. It is reviewed at length on another page of this issue.

Universal Film Mfg. Company.

BEAUTY IN CHAINS (Universal Special), March 11.—A five-reel feature, with Ella Hall, Emory Johnson and Ruby Lafayette in the leading roles. This has a pleasant Spanish setting and the action centers about Dona Perfecta, a Spanish grand dame, who tries to prevent the

marriage of her granddaughter to a young man who has criticised their sleepy little home town. This is slow and leisurely in movement, but novel and enjoyable in plot.

EDDIE GET THE MOP (Joker), March 18.—A comedy number by King Vidas featuring Harry Murdock and Mattie Comant, the latter a very stout girl. The setting is a vaudeville act and the humor is in lifting weights, etc. A pet pig and some flirtations on the part of the strong man are features. This is fairly successful.

COOKS AND CROOKS (L-KO), March 20.—A very funny two-reel number of the comic, knockabout type, featuring Gale Henry, Hughie Mack and Dave Morris. The names of the characters in this are well selected, the subtitles are amusing

and the burlesque plot is decidedly good. Gale and Hughie appear as proprietors of a traveling lunch wagon. They are captured by a band of brigands, headed by Dave Morris as Melachrino Mike. The action is unusually pleasing.

RIDING WILD (Universal Special), March 23.—Episode No. 7 of "The Bullseye." This contains numerous novel incidents and is one of the best numbers in this entertaining serial. A stage holdup, North's discovery that McGuire is a secret service man, the fall of the stage over a cliff and the gun fight on a moving train are the principal features. There is some exceptional photography in this number also, picturing rugged mountain scenery.

THE MYSTERY SHIP (Universal Spe-

cial), March 23.—Episode No. 17. This interesting installment contains many scenes in the Grotto, a subterranean chamber occupied by Russell and his gang. The Man of Mystery penetrates this grotto with his ship and opens fire on the gang, who return the fire but are soon dispersed. Russell is killed and the number closes with an explosion which imperils the Man of Mystery himself. The secret of the latter's identity is still maintained.

World Pictures.

WANTED, A MOTHER, March 18.—Madge Evans is the little girl who is looking for a mother. The story is an excellent medium for the young star. George MacQuarrie is also featured.

Advertising Aids for Busy Managers

IN THIS ISSUE.

An American Live Wire (Vitagraph).
Ann's Finish (American).
The Answer (Triangle).
The Beggar Woman (Pathe).
The Claim (Metro).
The Devil's Wheel (Fox).
The Floor Below (Goldwyn).
Faith Endurin' (Triangle).
The Girl and the Judge (Triangle).
Love Me (Paramount).
Prunella (Paramount).
The Spurs of Sybil (World).
Thieves' Gold (Universal).
Wild Youth (Paramount).
The Wasp (World).
Woman and the Law (Fox).

"PRUNELLA."

Paramount Presents the Famous Players-Lasky Production, Starring Marguerite Clark, in a Sweet Story of Childhood and Youth. By Granville Barker and Laurence Housman. Scenario by Charles Maigne. Directed by Maurice Tourneur. Released March 18. Cast.

Prunella.....Marguerite Clark
Pierrot.....Jules Raucourt
Scaramel.....Harry Leoni
The Aunts.....Isabel Berwin, Marcia

Harris, Nora Cecil
The Gardeners.....Wm. J. Gross, A.
Voorhes Wood, Charles Hartley

The Gardeners' Boy.....Arthur Kennedy
The Story: Prunella is learning her lessons in the garden of her home with her spinster aunts, Prim, Privacy and Prude, watching over her. A troupe of vagabond players has come to town and the aunts fear Prunella may chance to catch a glimpse of the merry tribe.

As the sound of music and revelry approach the aunts take Prunella to the house and close all the shutters. Unfortunately Privacy drops the key to the garden gate and sends Prunella to fetch it. In so doing the child takes one peep over the garden hedge.

The Pierrot swinging along the road at the head of the laughing mummers sees Prunella and gayly leaps the hedge to make love to her. That night he steals her away while the aunts slumber.

The scene shifts back to the old garden three years later. There is only one of the aunts there, and she is leaving, for she has sold the house to a rich gentleman, a stranger, and only awaits his com-

ing to give up the keys. Her surprise when she discovers that it is Pierrot himself, returned saddened and wiser to await Prunella's return to her old home, is as great as that of the audience when Prunella, too, comes back to the old garden, and all ends happily.

Feature Marguerite Clark as Prunella of both the stage and screen. She played in the company at the Famous Little Theater, New York, and on the road.

Advertising and Program Phases:

Prim, Privacy and Prude, three precise aunts, drove Prunella from her pretty garden into fame as a Parisian dancer.

Pierrot was a wandering clown who married and then deserted Prunella, only to find he could not live without her.

Love in a Dutch garden turned Eden into a desert.

All the fame the stage can bring cannot requite lost love.

Real Heart Throbs in Poor Prunella's Love Story.

Stunts: The theme is too dainty and appealing to couple with "stunts" that cannot possibly be worked in becoming appeal. Use pictures of Marguerite Clark, in her Prunella costume. They were the means whereby Miss Clark became a Screen Queen, denoting an enticing appearance that should draw business for "Prunella."

Advertising Aids: Two styles each one, three and six-sheets. Lobby displays, 8x10, 11x14 and 22x28. Eight by ten photos of star. Ten cuts and mats each for star and production, one to three columns wide. Advertising layout mats. Press book:

"THE FLOOR BELOW."

Goldwyn Pictures Present Mabel Normand in an Absorbing Story, Combining Mystery, Adventure and Thrills in a Six-Part Comedy Drama. Written by Elaine Stearne. Hugo Ballin, Art Director; Oliver T. Marsh, Photographer. Directed by Clarence Badger. Releases March 10.

Cast.

Patricia O'Rourke.....Mabel Normand
Hunter Mason.....Tom Moore
Louise.....Helen Dahl
Monty Latham.....Wallace McCutcheon
Uncle Amos.....Lincoln Plumer
Mrs. Mason.....Charlotte Grenville
Ziegler.....A. Romaine Callender
Stubbs.....Louis R. Grisel
Managing Editor.....Willard Dashiell
The Story: Patricia O'Rourke, a care-free copy girl in the editorial department of a daily newspaper, so annoys the workers

that she is about to be dismissed when the managing editor gives her a chance to save her job by assuming the role of a derelict and mingling with crooks in order that she might get a line for the paper on the activities of a bunch of thieves. Hunter Mason's mission is the scene of operation of the crooks that Patricia is to associate with. Mason's mother takes a liking to Patricia, and consents to take her into her home, and attempt to "reform" her. Mason finds that he is falling in love with Patricia, much to the discomfiture of the society belle who had set her cap for him.

One of the gang confesses and the police start for the mission where they find the man who supplies all the plans of the homes they rob. It is the secretary of Hunter Mason. The copy girl is offered back her job, but she prefers to pool her future with the man she loves.

Feature Mabel Normand in Her Latest Success.

Advertising and Program Phrases:

Comedy Drama Mingling Smiles With Heart-Throbs.

Poor Girl Saves Her Job by Ready Wit. Care-free and Happy-go-Lucky Patricia Outwits Her Elders.

"Reformed" Against Her Will When She Didn't Need Reforming.

Tender Heart Halts Vengeance Because of True Love.

Bewitching Mabel Normand Seen at Her Best.

Mabel Normand Immensely Popular Queen of the Screen.

Engaging Comedy-Drama of General Appeal Has Bewitching Star.

Stunt Suggestions: Painted banners might be stretched above the windows in store buildings: "What Did Mabel Normand find in 'The Floor Below'?" Find Out by Visiting name of theater." This sign might be printed on cards and distributed around town.

Advertising Aids: One rotogravure and one lithograph one-sheet. One style each three, six and 24-sheets. Lobby displays 8x10 and 11x14. A1 so 22x28 enlargements of the star. Five scene cuts, two cuts of star, four ad-cuts. Two slides. Press book.

In Our Department "Advertising Aids for Exhibitors" the Busy Manager Will Find a Mine of Practicable Stunts to Help Him Play Up the Feature of His Show. Use the Department Every Week.

"AN AMERICAN LIVE WIRE."

Vitagraph Presents Earle Williams and Grace Darmond in an Adaptation of O. Henry's Story, The Lotus and the Bottle. Directed by Tom Mills. Released March 18.

Cast.

Willard Geddie.....Earle Williams
Ida Payne.....Grace Darmond
Frank Goodwyn.....Hal Clements
Isabel Guilbert.....Miss Toner
Detective O'Day.....Orral Humphries
Mrs. Payne.....Margaret Bennett
J. Ward Tolliver.....Malcolm Blevins

The Story: One of the liveliest of O. Henry's stories of South American life. Geddie is led to believe that Ida does not care for him. He accepts a minor consulate, where he lives the lotus life. But when an opera singer captures the heart of the president of the tiny republic and arranges to abscond with the treasury, Geddie gets busy, but instead he captures an absconding life insurance president from the states. Ida comes along with the family in a yacht, tosses a monkey wrench into the machinery as an excuse for stopping and goes ashore to look for Geddie. She falls into the hands of the enraged citizens, who mistake her for the President's siren, and Geddie happens along just in time to save her. He resigns the consulate to go home and get married.

Feature These Players: Earle Williams as the consul.

Grace Darmond as his sweetheart.

Programs and Advertising phrases: O. Henry at his vivid best.

You know the two-part O. Henry stories. This is in five acts.

American girl nearly torn to pieces by South American mob.

Stopped a yacht with a monkey wrench to see her sweetheart again.

Stunt Suggestions: Attach a monkey wrench to a card and letter it: "If you want to stop while on a yachting party, and your mother won't let you, throw a monkey wrench into the machinery. It won't hurt the wrench much and it surely will stop the engine. See how Ida did it in An American Live Wire at (house and date). A five-part O. Henry Story." If you can locate The Lotus and the Bottle, display the book open at this tale and back it with a card reading: "You can see this story come to life at the (house and date)."

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby displays, 11 x 14 and 22 x 28. Heralds. Slides, Plan Book. Press sheet. Released March 18.

"WILD YOUTH."

J. Stuart Blackton, "The Master of Screencraft," Presents a Paramount Picture from the Novel of Sir Gilbert Parker. Released March 18.

Cast.

Louise Mazarine.....Louise Huff
Joel Mazarine.....Theodore Roberts
Orlando Guise.....Jack Mulhall
Li Choo.....James Cruze
Orlando's mother.....Adele Farrington

The Story: This is an adaptation from Sir Gilbert Parker's novel of the same name, and deals with the age-old call of youth to youth and the love of a young girl-wife of a neighbor while her old husband—fully old enough to be her father—grows more and more cruel with his increasing jealousy. Matters seem inextricably tangled when a quick turn of fate leaves Louise a widow. For a while the young lover is accused of the murder of her husband, but Li Choo, a Chinese servant, confesses and the two youngsters are free to work out their happiness together.

Program and Advertising Phrases:

The Wedding of December and May.
Old Husband. Young Wife. The Inevitable Finish.

Wild Youth Has Its Fling When Old Age Submits.

Sir Gilbert Parker's Greatest Story Visualized.

J. Stuart Blackton, "The Master of Screencraft," Presents His Greatest Handiwork.

Louise Huff, as the Dainty Heroine.
Theodore Roberts, as the Crabbed Old Husband.

The Age Old Story of the Call of Youth to Youth.

Old Age Cannot Triumph Over Young Love. The Odds Prohibit.

Stunt Suggestions: Several handsome bird gages, hung in the lobby, and thus carded: "The Gilded Sages Could Not Form Prison Bars for 'Wild Youth.'" For a street stunt a riderless horse might be led around town with this sign attached to both sides of the saddle: "'Wild Youth' at the (name of theater) Will Show What Happened to the Rider Missing From This Horse." Hook up with your book store to display "Wild Youth" and other Sir Gilbert Parker books. Man in Chinese garb to walk the streets, bearing card: "I Am the Liberator of 'Wild Youth' at the (name of theater)."

Advertising Aids: Two designs each one, three and six-sheet posters. One 24-sheet. Rotogravure. Lobby displays, 8x10, 11x14 and 22x28. Scene and portrait cuts one to three columns wide. Slides. Advertising layout mats. Press book.

"THE SPURS OF SYBIL."

World Pictures Present a Story of a Society Butterfly Who Made Good Despite Cruel Suspicion. Story by Louise Winter. Directed by Travers Vale. Photographed by Max Schneider. Released March 4.

Cast.

Sybil Drew.....Alice Brady
Dr. Ross Alger.....John Bowers
Paul Berwick.....John Davidson
Mrs. Alva Penfield.....Isbeth Munro
Aunt Annabelle.....Justine Cutting
Oleander Berwick.....Eugenie Woodward
Detective.....Herbert Barrington
Doctor's Assistant.....Richard Clarke

The Story: This is a modern, metropolitan tale telling of the adventures of a beautiful young society butterfly, Sybil Drew, when she is told to go out into the world and earn her own living. She has been a "poor relation" dependent upon her wealthy aunt for support and this aunt decides that Sybil's unhappiness and discontent is due entirely to her dependent condition. Therefore the aunt decides on drastic means of bringing happiness to Sybil.

Feature Alice Brady in Brady-Made Picture.

Advertising and Program Phrases:

She Won Her Spurs Against Unjust Suspicion.

The Queerest Case A Doctor Ever Attended.

An Exciting Romance of a Society Butterfly.

Saved From A Sinful Life She Never Lead.

He Thought Her a Crook, but She Was Plumb Straight.

She Won Her Spurs in an Unusual Way.
Winning Her Spurs Against World-Hard Odds.

Stunt Suggestions: Offer prizes for odd or antique spurs. Display them in shop windows, giving the names of the owners.

Hang a beautiful pair of spurs above the box-office window. "Alice Brady Will Show You How To Win These. See Her in 'The Spurs of Sybil,' Here To-Day."

Invite all the Bradys in your town to see Alice Brady at a "Special Brady Matinee."

Advertising Aids: Two styles each one, three and six-sheets. Free advance poster. Lobby displays, 8x10, 11x14 and 22x28. Two color heralds. One and two column cuts. Slides. Press book.

"ANN'S FINISH."

Mutual Film Corp. and American Film Co. Present Margarita Fischer in a Silk Pajama Boarding School Comedy Drama. Directed by Lloyd Ingraham. Released March 11.

Cast.

Ann Anderson.....Margarita Fischer
Robert Chappell.....Jack Mower
Madame D'Arcy.....Adelaide Elliot
Teddy Barnes.....David Howard
The Rat.....John Gough
The Weasel.....Robert Klein
The Fox.....Perry Banks

The Story: The action involves Ann Anderson's adventures in a finishing school, where she has been sent in the hope that she will eliminate a certain tendency to wildness, but Ann is bound to play her string out and she proceeds to make matters interesting for the entire establishment.

A burglar breaks into Ann's room, but he doesn't look like a burglar to her so much as a hero, so she hides him in her clothes press. Then the watchman and the school principal get on the job and Ann has to pretend that she is a war bride, married to the burglar. It develops that the burglar is a masquerading millionaire who falls in love with Ann and wins her after exciting complications.

Program and Advertising Phrases:

You Can't Judge a Girl by Her Pajamas.
Silk Pajamas Lead to Capture of Millionaire Burglar.

How Would You Like To Be a Burglar in a Girls' Finishing School and be Chased by the Pajama Police?

Burglar Bill Captured by Silk Pajama Baby Dolls.

How To Be Happy—Even in Silk Pajamas.

Ann's Finish Was at the Altar.

Pajama Girls in a Finish Fight With Millionaire Burglar.

Stunt Suggestions: Hook up with a window display of silk pajamas.

"See Ann's Finish in Pajamas at (name of theater)" would do for wording of window card.

Let the girls in high school know that this is a boarding school comedy with Margarita Fischer at her best.

Advertising Aids: One design each, one, three and six-sheets. Unmounted banner. Half-column cut. One to three-column cuts and mats. Program cut, 4x4. Lobby displays, 11x14 and 22x28. Slides. Press sheet.

"LOVE ME."

Thomas H. Ince Presents Dorothy Dalton in a Five-Part Paramount Feature, by C. Gardner Sullivan, in Which a Winsome Girl Overcomes Family Opposition. Directed by Roy William Neill. Photography by John Stumar. Released March 18.

Cast.

Maida Madison.....Dorothy Dalton
Gordon Appleby.....Jack Holt
Rupert Fenton.....Wm. Conklin
Eunice.....Dorcas Mathews
Grant Appleby.....Melbourne MacDowell
Mrs. Appleby.....Elinor Hancock
Mortimer Appleby.....Robert McKim

The Story: Owing to the unexpected departure of a fellow engineer in charge of the construction of a bridge in North Dakota, Gordon Appleby is assigned to complete the work. He is greatly surprised to find upon arriving that the work is progressing capably under the direction of Maida Madison, a recent graduate of a school of engineering. A friendship springs up between them, which, by the time the task is finished, has developed into an enduring love, and Gordon brings back with him to his wealthy and exclusive family in the East a bride. Her acceptance by the Applebys was anything but cordial. Gordon's older brother, Mortimer, in particular, seemed bent on convincing Gordon that he had made a sad mistake in the choosing of his wife. He it

was who, watching Maida at a party, noticed her eyes fixed on Fenton, a man of the world and admirer of Gordon's married sister whose husband was at that time "somewhere with the fleet."

Mistaking Maida's motives, Mortimer follows her when she leaves the party and as he expects, finds her in Fenton's rooms. The fact that she had come merely to save their sister is brought forcefully home to Gordon and Mortimer, and Maida comes to take her rightful place in her husband's family.

Program and Advertising Phrases:

Filled With Thrills and Sensations.
She Struggled and Won Against Odds.
She Carved Her Name on the Family Tree.

Her Good Qualities Won Respect and Wealth.

She Made the Wealthy Snobs Respect and Love Her.

Dorothy Dalton, Past Mistress of Hair-Raising Suspense.

Feature the Star. Her recent hits include: "Flare-Up Sal," "The Price Mark," "Love Letters," and other Paramounts. "Love Me" is the most thrilling of all her thrillers.

Stunt Suggestions: The manufacturer suggests a post-card campaign, and supplies forms. Also advises hooking up window displays in department stores, contrasting Miss Dalton's khaki hunting costume she uses in lumber camp scene with fine gowns worn by society women in the play. Street stunts are hard to devise. A girl in khaki hunting costume, passing out advertising matter, would attract attention.

Advertising Aids: Two designs each one, three and six-sheets. One 24-sheet. Rotogravure. Photos, 8x10, 11x14 and 22x28. Ten cuts each on star and production. Advertising layout mats. Slides. Press book.

"THE WASP."

World Pictures Present Kitty Gordon in a Story of Speed, Thrills, Mystery and Excitement. Written by Willard Mack. Directed by Lionel Belmore. Photographed by Lewis Ostland. Released March 11.

Cast.

Grace Culver.....Kitty Gordon
John Culver.....Charles Gerry
Mrs. Culver.....Sadie Burbank
Harry Cortland.....Rockcliffe Fellowes
Mr. Cortland.....William Calhoun
Jackson Devereaux.....Edward Rosemond
Kate Putnam.....Victor Kennard
Brazos.....Lionel Belmore
Harry's Roommate at College,

Edward Burns

Miller (Grace's Maid)....Hazel Washburn

The Story: Grace Culver is known as "The Wasp" because of the stinging nature of the bitter remarks she makes about her friends and things in general. Efforts are made by a German spy to put out of commission the big war munitions factory operated by Grace's father. The new chauffeur to Grace aids in frustrating the plans of the plotters, and the ending of this exciting production shows how happiness comes to the cynical Grace after she has lost faith in men and life in general. The action throughout the picture is very rapid, and at no time is the interest allowed to wane.

Feature Killy Gordon, Famous English Beauty, Wasp-Waisted and Alluring.

Program and Advertising Phrases:

Look! See! Kitty Gordon's Back!
Wasp-Waisted English Beauty in "The Wasp."

Fast-moving! Thrilling! Exciting! Surprising!

A Speed Production of Great Beauty and Suspense.

World Pictures Create World Pleasures at a Pittance.

England Loans Her Most Famous Beauty to the American Screen.

Stunt Suggestions: With proper ingenuity a wasp's nest may be imitated by using

tissue paper. Several of these "nests" hung in the lobby would be a novelty. Kitty Gordon is a beautiful woman and her pictures would greatly ornament the outside "flash." The German spy plot of the piece may be worked up in the newspapers to an advertising advantage.

Advertising Aids: Two styles each one, three and six-sheets. Free advance poster. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two-column cuts. Slides. Press sheet.

"THIEVES GOLD."

Universal Presents a Harry Carey Feature Telling a Story of Adventure Along the Mexican Border. Based on Frederick Bechholdt's Story. Scenario by George Hively. Directed by Jack Ford. Five Reels. Released March 18.

Cast.

"Cheyenne" Harry.....Harry Carey
Curt Simons.....Vesta Pegg
Alice Norris.....Molly Malone
"Uncle" Larkin.....John Cook
Mr. Savage.....L. M. Wells
Mrs. Savage.....Helen Ware
"Col." Betoski.....Harry Tenbrooke
Mrs. Larkin.....Martha Mattox

The Story: Curt Simons, a highwayman, is caught by Mexicans intercepting one of the large shipments of money which is being smuggled into Mexico to aid the revolution, and sentenced to die. He escapes by killing the guards, and in his flight comes upon the cabin of "Cheyenne" Harry, in charge of the herds of the Savage Ranch. "Cheyenne," who had previously dispatched "Uncle" Larkin to the Savages with a note to the effect that he has decided to quit, is persuaded by Curt to join him in his escapades. They arrive at the Mexican town of Agua Prieta, where "Uncle" has been sent by Mr. Savage to meet Alice Norris. "Cheyenne" chances upon Alice and becomes infatuated with her. Betoski, a card sharp, is shot by "Cheyenne" through the trickery of Curt. The men then hold up a stage coach containing a large amount of gold, and "Cheyenne" later saves "Uncle" and Alice from impending death, due to "Uncle's" reckless auto driving. The pursuing posse capture "Cheyenne," and he is imprisoned, but is later pardoned through the influence of Mr. Savage with the governor. The Savages keep secret the fact that "Cheyenne" was incarcerated for murder and plunder, and they give him back his old job on the ranch. But a turn of events reveals "Cheyenne's" past to Alice, and, when questioned by her, he admits that it is true, and leaves her. Alice, much perturbed, writes to George Lilly, another suitor, telling him that she will accept him. In Agua Prieta "Cheyenne" wins heavily from Curt in a card game, which so angers the latter that he attempts to kill "Cheyenne" the next morning, but is prevented by Alice, who happens by. Alice is made to realize that "Cheyenne" is her man, and she dismisses forever from her mind the name of George Lilly.

Feature Harry Carey: "Cheyenne Harry" of many adventures.

Advertising and Program Phrases: See "Cheyenne Harry's" latest adventure.

Love and liberty among the lawless.
Desperate doings along the Rio Grande.
Where East meets West and is taken into camp.

Dainty Molly Malone, as pretty as her pictures.

Husky men in savage battles win victory for law and order.

Breezy atmosphere of the Wild West carried to the screen.

Lessons of a great story: "Back to the right trail."

Hitting the sand trail in the name of law and justice.

Stunt Suggestions: This Western story will stand for a revival of your best "stunts," there are cowboys, cattle, horses, wild riding and straight shooting. Offer prizes for empty bags of "Bull Dur-

ham"—"the makins'." Hook up with hat stores for displays of sombreros. Have men in "chaps" parading with advertising throwaways.

Advertising Aids: One design each one, three and six-sheets. One sheet of star. Black and white lobby displays. Slide. Player cuts. Heralds. Press book.

"THE DEVIL'S WHEEL."

Fox Presents Gladys Brockwell in a Thrilling Five-Reel Play of the Paris Underground—Directed by Edward Le Saint. Released March 17.

Cast.

Blanche De Montfort...Gladys Brockwell
Hortense.....Lucille Young
The Stag.....William Scott
De Guise.....Bertram Grassby
Father Adrian.....T. D. Crittendon
Marquis Henry De Montfort...Pietro Buzzi
Prefect of Police.....Andrew Robson

The Story: Marquis De Montfort has a system for winning at roulette. De Guise steals it. In the struggle he kills the Marquis and knocks the Marquis's daughter, Blanche, unconscious. "The Stag" holds up the auto in which De Guise is taking Blanche to Paris. "The Stag" throws out De Guise. When Blanche awakens she is in an Apache den and has no recollection of her past life. She is called "The Wild Cat." An operation brings back her memory after she had stabbed De Guise, whom she finds winning at roulette with her father's system. Blanche, however, has no idea she has been an Apache girl. "The Stag" follows her to her chateau, again saves her from De Guise and recalls the love she bore him as an Apache. "The Stag" reforms and Blanche finds happiness with him.

Feature These Players: Gladys Brockwell as the Marquis's daughter.

Bertram Grassby as the villain.

Advertising and Program Phrases: Miss Brockwell again plays a dual role. This time she goes from a chateau to become "The Wildcat" in an Apache den in Paris and then back to the chateau each time, losing all memory of her previous life.

A drama of high social life and of the Apache class in France.

Stirring portrayal of high and low life in France.

Stunt Suggestions: Have a well-dressed girl and a hard-faced Apache girl in the lobby or at the entrance with a sign in front of them reading: "See Gladys Brockwell portray each of these girls in The Devil's Wheel. If you think your patrons will be attracted by a roulette wheel have one in the lobby and have the girls spinning the wheel. Over the lobby display cards have the sign: "This sweet, gentle, well-bred girl lost her memory and became "The Wildcat" in a Paris Apache den. An operation brings back her gentle nature."

Advertising Aids: Two each one, two, three and six-sheets. Lobby displays, 8x10, 11x14, 22x28. Slides. Mats and press sheet.

"WOMAN AND THE LAW."

William B. Fox Presents in Intensely Dramatic Form a Question of Ethics That Is as Old as the Marriage State Itself. Directed by R. A. Walsh. Released March 17.

Cast.

Mrs. Jack La Salle.....Miriam Cooper
Jack La Salle.....Ramsay Wallace
Josephine Dwyer.....Peggy Hopkins
Don Francisco del Castillo,

George Humbert

Senora del Castillo.....Agnes Nielsen
Ramon Alvarez.....Louis Dayth

Col. La Salle.....John Laffé
Ruth La Salle.....Lillian Satherwaite

Jack La Salle, Jr.....Jack Connor

The Story: Jack La Salle marries and brings to New York a South American heiress. For a time their life is happy, but with the coming of little Jack and Bianca's absorption in the baby, he turns

again to his old friends of Broadway. Divorce is the inevitable result and little Jack is to spend a part of his time with each parent. At the end of one of his visits to his father, the latter refuses to return the child, and the desperate mother shoots him to regain her child and put an end to his threats that she shall never see the boy again. The law seizes her and the jury is asked to decide if the provocation warrants the deed.

Feature These Players: Miriam Cooper as Bianca La Salle.

Ramsay Wallace as the husband.
Advertising and Program Phrases: Based upon a tragedy that stirred New York society.

The mother-love that dared all things.
A question to which the answer will never be written.

Shall a mother kill to keep her child?
Stunt Suggestions: This production, based upon the Jack De Saulles case of last year, will permit of considerable advance discussion if you can get your newspaper to work in with you. Start the discussion on the custody of the child and introduce the greater question only after interest has been aroused. If you can arrange to borrow a couple of life-like dolls use these for window work, a doll and a copy of the revised statutes flanking a card reading: "Her husband defied the law and took her child, so she took the law into her own hands. Did she do right? May a mother kill for her child? See Woman and the Law at (house and date). Get the facts before you decide." For the lobby arrange a large balance with a child in one pan and the law in the other. Have a pointer so arranged that if the pan with the child sinks it points to life, and to death if the law sinks. Fasten so that it will stay at even balance and use a card, "Which way should the scales go? See Woman and the Law and decide for yourself."

Advertising Aids: Two designs each one, three and six-sheets. Lobby displays, 8x10, 11x14 and 22x28. Slides. Mats and press sheet free.

Released March 17.

"THE GIRL AND THE JUDGE."

Mutual Presents An Empire All Star Production, in Five Parts, Starring Olive Tell. Released March 18.

Cast.

Winifred Stanton.....Olive Tell
George Chartris.....David Powell
Mrs. Stanton.....Charlotte Granville
Mr. Stanton.....Eric Mayne
Mrs. Chartris.....Marie Reichert
Walter Stuyvesant.....Paul Stanton
Emily Lorimer.....Marie Burke
Frank Lorimer.....Thomas Curran

The Story: When Winifred Stanton, daughter of Mr. Stanton, wealthy oil operator, returns from abroad she learns that an estrangement exists between her parents, due to her mother being a kleptomaniac. George Chartris, who has recently been elected judge in a small New England city, accompanies his mother to New York on a visit to the Lorimers. While on a shopping tour with his mother and Emily Lorimer, George assists Mrs. Stanton, who has been accused of shoplifting. For his kindness he receives the thanks of Winifred. As a result of the unsavory publicity attendant upon the activities of Mrs. Stanton, Walter Stuyvesant, son of a wealthy New York family, breaks his engagement with Winifred.

We Manufacture Complete EXIT Signs

65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties

T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

We lead; let those that can, follow. DEVELOPING—PRINTING TITLES—TINTING—TONING

MANUFACTURERS AND SPECIALISTS
IN MOTION PICTURE PHOTOGRAPHY

GUNBY BROS., INC.
145 West 45th Street New York City

ON YOUR TOES

for the Forthcoming

LIBERTY LOAN

DRIVE

Prepare to Buy Bonds Yourself—
and to Sell to Your Associates

AMERICAN

Fotoplayer

(Trade Mark Registered)

The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

WAR PRICES—Going Down

The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitatos, hurries, mysteriosos, short plaintives, etc., on the market. Particularly useful in serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices: Piano (solo), 1st, 2d or 3d series, 35 cents each; Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.

CLARENCE E. SINN
1103 Grace St. Chicago, Ill.

We have for sale Twenty Million
Dollar Mystery, 22 reels; Zudora, 18
reels; and Million Dollar Mystery,
46 reels. We also have a large stock
of new and commercial film in all
lengths for all parts of the globe.

Established 1908

THE FILM EXCHANGE
125 West 46th St., New York City

Stanton neglects his business and loses his fortune. Thinking that he can retrieve his loss by starting anew in a small city, he moves his family to the New England city where George Chartris is judge of the court. Winifred and George meet again and a mutual attachment springs up. Mrs. Chartris calls on Mrs. Stanton and loses a valuable pin. Thinking to save her mother Winifred confesses to having stolen the jewel. She is brought before Judge George Chartris, who is stunned. Believing that Winifred is shielding somebody, he orders the prosecutor to investigate further. It develops that the landlady of the boarding house in which the Stantons are living is the real thief. The new environment cures Mrs. Stanton of her mania and she is reconciled to her husband, who has recouped his fortune. Winifred now sees that George is the man she really loves, and their engagement is announced.

Feature Olive Tell in a story of hereditary crime.

Advertising and Program Phrases: To shield her mother she convicted herself.

Daughter's sacrifice saves mother from prison.

Her love is a jewel in pawn.

Happiness comes through daughter's sacrifice.

Old New England family shelters kleptomaniac.

Judge of the law a judge of nature.

Stunt Suggestions: The story does not lend itself to stunts. Pictorial lobby displays featuring pictures of Olive Tell should be backed by newspaper advertising.

Advertising Aids: One design each one, three and six-sheets. Special process art herald. Lobby displays, 11x14 and 22x28. Slides. Electros and mats. Photos. Triangle Magazine. Press sheet.

"THE BEGGAR WOMAN."

Pathe Presents a Gripping Drama of Russia Before the Revolution. Produced by I. N. Ermoheff. Directed by Cheslar Sabinsky. Released March 17.

Leading Players.

Sergius, the poet.....I. I. Mozukin
Mary Mar, the prima donna,
Mme. N. A. Lesienko

Mary Mar's voice charms all Petrograd. Among the ardent admirers of the singer is Sergius, a poet and literary lion of Russia. He meets her and later is invited to join a select gathering at the prima donna's home. He tells her of his love. But he refuses to be numbered among her mere admirers, and the other suitors are told to stay away. The superficial glitter and tinsel of the opera lose their flavor. Mary Mar announces that she is to become the wife of the poet.

Inspired by the love of Sergius, Mary Mar becomes even more attentive to the needy, the sick and the unfortunate. She visits the sick child of a former member of her chorus. In the poverty-stricken hovel she contracts smallpox. Sergius calls at her home, but is not admitted to see her.

A month passes. The singer is on the road to recovery. The physician orders every mirror removed. He forces her to wear a veil "to shield her eyes." A new operatic star is in the ascendancy. Rumors that Mary Mar will not return to the stage bring hosts of creditors. Her most intimate possessions are sold at auction.

Everything is kept secret from Sergius

HEAR
YE!



HEAR
YE!

Why accept a lesser degree of DEVELOPING and PRINTING ability than is offered in the EVANS SERVICE?

Our superiority is unquestioned; desire to serve you, genuine; ability to satisfy you, positive and guaranteed by our reputation.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City

Telephone:
St. Nicholas 3443-44

until the announcement of the auction sale is published. He hurries to the home of his fiancée. Sergius crushes the veiled woman in his arms. Then she lifts the veil. What does Sergius see? What does he do?

Advertising and Program Phrases: Tragic drama of Russian aristocracy.

Petrograd while Czar Nicholas still ruled.
Gay life in the courts and salons of Petrograd.
Tragic love in the land of the Midnight Sun.
The voice that charmed all Petrograd.
Love that endured through tragic struggles.
When love lifted the veil of doubt.
Surging passion amid the glamor of stage gaieties.
Intimate vistas of life in Russian court circles.

Stunt Suggestions: Because of the locale of the story, advertising must be confined to displays of stills, lithographs, and to newspaper announcements. Play up the interest in life in Petrograd under the Czar who fell with the revolution.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet and one 24-sheet. Lobby displays, 11x14, both sepia and in colors, and 22x28. Slide. One-column cuts. Campaign book.

"THE ANSWER."

Triangle Presents E. Magnus Ingletton's Tragic Lesson in Socialism, Starring Alma Rubens. Directed by E. Mason Hopper. Released March 17.

Cast.

John Warfield.....Joe King
Robert Warfield.....Charles Dorian
Guido Garcia.....Francis McDonald
Shepard.....Jean Hersholt
Lorraine Van Allen.....Alma Rubens

The Story: John Warfield, reared by his father whose life has been spent in spreading the gospel of Socialism, receives as his heritage a letter telling him that his mother belonged to the people his father hated and urging him to carry on the work against wealth and luxury. Goldie Shepard, a telephone operator, hears Warfield haranguing a street crowd and becomes interested in him. Her drunken father is run down and killed by an automobile in which the wealthy Lorraine Van Allen is riding.

Goldie becomes a stenographer to Warfield and aids him in his socialistic work. She meets Guido Garcia, who gives his money to help Warfield establish a home for "down and outers." Lorraine Van Allen goes to the hall to comfort Goldie and is repulsed. She sees Warfield and enters into the work he is doing.

Warfield learns that he has fallen heir to his mother's mansion in England. He goes there, claims his fortune, sends for Goldie, and they are married. Into a life of luxury the bride plunges. Her husband begs her to return to America with him to keep up their work for the poor. She refuses. Guido, restless over Warfield's long absence, goes abroad and learns of conditions. In a rage he kills Goldie and himself. Warfield returns to America and finds Miss Van Allen running his uplift mission. He wins her love and together they give their mansion to the world as "The Warfield Children's Home."

Feature Alma Rubens as the girl who sacrifices comfort for the work of ministering to the poor.

Advertising and Program Phrases: Perils of life among the lowly.

Rich girl gives herself to charity work.

CLUNE FILM PRODUCING CO.

Los Angeles, California

Producers of "RAMONA" (8½ reels) and "THE EYES OF THE WORLD" (8½ reels)

Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.

Available for state rights.

FOR SALE

Second-hand Motiograph

Used one month; a bargain
1917 model; price, \$150.00

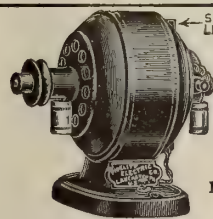
Also distributors of Richardson's M. P. Handbook, Hallberg's M. P. Electricity, Oil, Cement, Condensers and Parts
Moving Picture Machine Company
Binghamton, N. Y.

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE

The Leading British Trade Journal with an International Circulation

85 Shaftesbury Avenue, London, W.
Specimen on Application



Moving Picture Machine Motor \$16.00

Alternating or Direct current, complete with variable speed lever. Immediate delivery.

Fidelity Electric Co.
Lancaster, Pa.

PHOTO-GRAVURE PROGRAM

4 pages; size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens, \$2.50 per thousand in any quantity desired.

New
Colored
Catalogue
Now
Ready



The Photo-gravure program is a real souvenir and will bring you more patrons.

LARGE HANDCOLORED PICTURES

Size 22x28 inches. Every prominent player.....75c. each

FAC-SIMILE OIL PAINTINGS, all sizes, from \$2.50 to \$35, framed.

THE SEMI-PHOTO POST CARDS, \$3.00 per thousand, of over 600 players.

PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names, 20c. each.

LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 20c.

GRAVURE FOLDER, containing pictures of the prominent players, \$10 per thousand.

SINGLE COLUMN CUTS of every prominent player, 50c. each.

KRAUS MFG. CO.

220 West 42nd Street, New York
12th Floor, Candler Building

Crime and debauchery cannot rule a strong heart.

The gifts of sacrifice bring solace in sorrow.

She was only a settlement worker—but proved a heroine.

Suddenly gained riches wrecks a weak and selfish soul.

Of such is the kingdom of righteousness.

Stunt Suggestions: This is a good feature in which to interest your charitable organizations, settlement workers and Red Cross chapters. Alma Rubens plays the role of a friend to "down and outers," and the play carries a good lesson.

Advertising Aids: One design each one, three and six-sheets. Special process are heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.

"FAITH ENDURIN'."

Triangle Presents a Stirring Drama of the Rugged West. Featuring Roy Stewart and Fritzie Ridgway. Directed by Cliff Smith. Released March 17.

Cast.

Jeff Flagg.....Roy Stewart
Jim Lee.....W. A. Jeffries
Helen Dryer.....Fritzie Ridgway
Vic Dryer.....Joe Bennett
Edward Crane.....Edward Brady
Sol Durkee.....Walter Perkins
Old Jerry.....Graham Pette
King.....Walter Perry

The Story: Jeff Flagg is rescued from yeggmen by Jim Lee and they start raising cattle. When the Rex Copper Mining Company begins operations near by, Lee explains to Flagg that the erection of a smelter will spell disaster to their venture, as the copper will poison the water. A feud is begun in which Flagg and Lee are arrayed against Edward Crane, general manager of the mining company, and also against Sol Durkee, sheriff, seeking the miners' votes.

Flagg falls in love with Helen Dryer, stenographer in Crane's office. While the feud is at its height, Crane calls Helen to his office. He is making advances to her when her brother, Vic, the timekeeper, appears and kills him. Vic flees. Suspicion is directed toward Flagg. He leaves town and a search is instituted. A scar on his left arm is expected to reveal his identity. He arrives at a distant town where he comes across Lee, now a sheriff. Neither gives a sign of recognition. Flagg is inveigled into a poker game, and agrees to bare his arm if the cards are against him. He loses. Before he can pay the wager Lee shoots him in the arm, tearing away the tell-tale scar. Flagg is returned to the scene of the murder, but the guilty man is ferreted out, and Flagg wins Helen.

Feature These Players: Roy Stewart as Jeff Flagg.

Fritzie Ridgway as Helen Dryer.

Advertising and Program Phrases: Love and life in the rugged West.

Straight shooting and strong love.

The revolt against cruel oppression.

When love is more precious than life.

When wealth poisoned the streams.

Who draws quickest is best man.

Cold steel and cool nerve triumphant.

Pinning cowardice under the heel of bravery.

Swapping bullets for woman's love.

Advertising Stunts: Almost any "Western" stunt will fit. It's a story of the prairies

**HAVE YOU
AND
HAVE YOU**

B. F. PORTER, 1482 Broadway (on the Square), at Times Square, New York

Ever stopped to consider why a splendid film subject is sometimes killed in projecting to the screen?

Ever stopped to consider why a poor film subject has many times been improved in projecting to the screen?

The answers are—the OPERATING EQUIPMENT and the SCREEN. Watch your screen results and the box results will take care of themselves. CONSULT

and pistols; cowboys and miners; gamblers and women who know nothing about new-fangled dances. Revive some of your old "stunts" and lithograph the lobby heavily.

Advertising Aids: Two one-sheets, one each, three and six-sheets. Heralds in rotogravure. Slides. Lobby displays, 11x14 and 22x28. Electros and mats. Press sheets.

"THE CLAIM."

Metro Presents B. A. Rolfe's Production of the Five-Part Screen Version of Charles Kenyon and Frank Dare's Play of the Same Title. Scenario by Leighton Osman. Directed by Frank Reicher. Starring Edith Storey. Released March 18.

Cast.

Belle Jones.....Edith Storey
John MacDonald.....Wheeler Oakman
Kate MacDonald.....Mignon Anderson
Pansy Bryan.....Marion Skinner
Mike Bryan.....Paul Weigel
Ted Jerome.....Fred Malatesta

The Story: Ted Jerome, a gambler, deserts his wife and child and goes to the mining camp of El Dorado, where he falls in love with Kate MacDonald and succeeds in making her his wife. John, Kate's brother, a prospector, learns of Jerome's bigamous marriage and wreaks vengeance upon the evil doer by throwing him off a cliff. Belle, Jerome's first wife, arrives at the camp as Ted's body is being brought in. Belle feels that she cannot give her child the right kind of support and deserts it in the hotel. The child is found by John, who takes it home, and he and his sister adopt it. They give the name of Goldie to the infant.

John strikes it rich. Belle, who has become a singer in a music hall, is told to have her splendid voice cultivated. Not having the money, she decides upon blackmailing John MacDonald, who adopted her child. She meets John, but does not connect him with the John MacDonald from whom she intends to extort money. She communicates with Kate and demands \$20,000 under penalty of taking the child away and pushing her claim. John comes in as Kate is making part payment to Belle. A check for the full amount asked is handed to her. The appearance of Goldie awakens the mother-love and Belle, throwing the check upon the floor, takes her child and goes to the city. The pleadings of Goldie prove irresistible, and Belle brings the child back to her "relatives." In the end John and Belle are married, and her claim is made secure.

Feature This Player: Edith Storey in the story of a derelict landed in safe harbor. **Advertising and Program Phrases:** Mother-love better than gold.

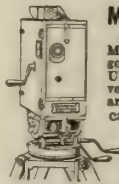
Heroic deeds under rugged skies.
The call of mother-love prevails.
Cruel villainy meets its just deserts.
The code of the West settles with crime.
A little child leads the way to happiness.
Thrills and sensations blaze the way to vengeance.

Advertising Stunts: The story combines the dance-hall with rugged Western life, and does not submit readily to stunts. Lobby displays, composed of material Metro will furnish, should be coupled with liberal newspaper advertising.

Advertising Aids: Two designs each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel for newspaper use. Slide. Herald. Lobby sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts.

THE AUTOMATIC
TICKET SELLING AND CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

EXHIBITORS SUPPLY CO., Inc.
Mallers Building, CHICAGO, ILL.
Exclusive Distributors
Simplex Machines
Illinois Indiana Wisconsin



MOTION PICTURE CAMERAS

BASS TESTED AND GUARANTEED
Motion Picture Cameras are the same of good value. Whether you purchase a new Universal at a big saving or a used Universal at prices from \$125 to \$250, you are obtaining a camera of undoubted capabilities. **USED MOTION PICTURE CAMERAS ALWAYS ON HAND**

BASS CAMERA COMPANY
111 N. Dearborn St., CHICAGO, ILL.
M. P. CAMERA DEPT.

**Non-Break-
able and
Sanitary
STEEL**

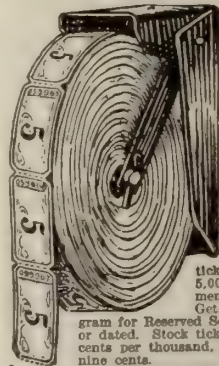
LOW Price and **CAST IRON**

Opera Chairs

Immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for **FREE SEATING PLAN.** Mention this paper.

STEEL FURNITURE CO.

Grand Rapids, Mich. New York, 150 Fifth Ave.



SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings. 5,000 \$2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

PRICES

Five Thousand.....	\$1.25
Ten Thousand.....	2.50
Fifteen Thousand.....	3.75
Twenty-five Thousand.....	5.50
Fifty Thousand.....	7.50
One Hundred Thousand.....	10.00

National Ticket Co., Shamokin, Pa.

Synopses of News Reels

Universal Current Events.

ISSUE NO. 40 (Feb. 9).

Zero weather and gale prove allies of Uncle Sam. When army motor transport breaks down ice boat is commandeered and makes 50-mile trip from Cleveland with repairs in 30 minutes—Lorain, Ohio.

Underworld gentry dread four-legged police rookies. "Man-hunting Max" and his partner, of the "Canine Squad," exhibit their skill in apprehending marauding "yeggs" and "porch-climbers"—Detroit, Michigan.

These be wonderful days on the old farm, by Heck! It ain't all war, go! darn it! as witness this parade illustrating the advance of farm appliances from ancient ox-drawn plow to modern tractor—Minneapolis, Minnesota.

Over the blood drenched battlefields of Verdun. Heroic defenders of the great French fortress are inspected by diplomatic mission from neutral Spain—Verdun, France (official French war film).

Monarchs of Scandinavia form neutral alliance. The royal yacht bears King Gustav of Sweden to the Danish capital for a conference with the kings of Denmark and Norway—Copenhagen, Denmark.

Making hay while the sun shines at zero. Preparation last summer would have meant coal this winter. Men are needed now to harvest vast ice crops that there may be no shortage this summer—Rockland Lake, N. Y.

OFFICIAL U. S. WAR FILM.

Pershing is proud witness as his boys in khaki learn art of battling the boche. General Petain, President Poincare and General Pershing pay an unexpected visit to one of the Yankee Training Camps—"Somewhere in France." (Released by the Committee on Public Information through the American Red Cross).

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 17 (Feb. 23).

San Francisco, Cal.—A fully equipped ambulance is presented by this city to the Red Cross, whose work grows ever larger as Humanity's aid. John A. Britton, chairman of the chapter, accepts the gift.

Paris Island, S. C.—Food conservation is in order, but live stock for the Marine Commissary will have none of it—they eat everything in sight. Piggie is always ready for grub, but when it comes to his daily dip.

In France.—This is not an advance over snow-covered hills—just some poilus enjoying a little winter sport while on a furlough.

Madrid, Spain.—Spain keeps her army in constant training—ready for any emergency. King Alfonso visits military camp at Carabanchel. The troops are instructed in the use of hand-grenades. The country is beset with internal difficulties—a great demonstration is held at Barcelona for amnesty to political prisoners.

New York City.—Large throngs gather to honor the memory of Captain Vernon Castle, the famous dancer, who gave his life for the cause.

Toledo, Ohio.—The industrial districts of this city are completely inundated when ice floes divert the course of the Maumee River.

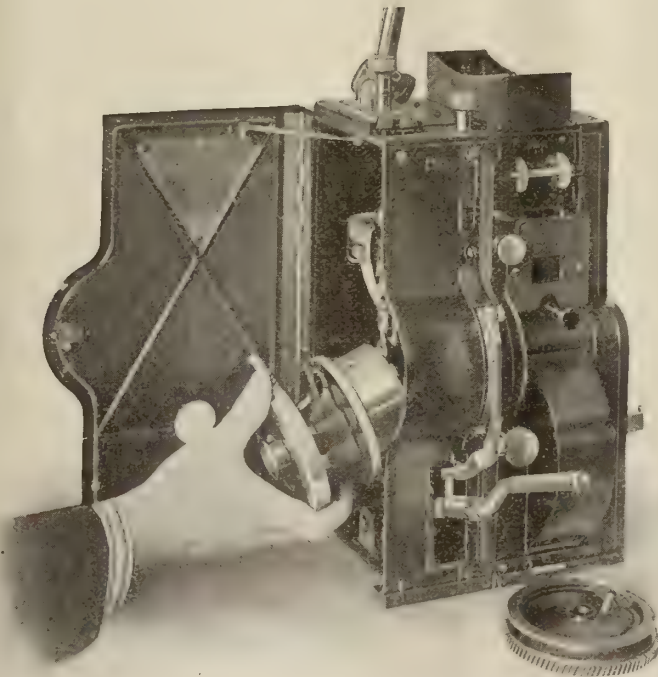
Making Smokes for the Boys.—Millions

COOL & VENTILATE BY TYPHOONS
1544 BWAY. TYPHOON FAN COMPANY NEW YORK CITY

Simplex

Quick Accessibility

The Oil Chamber,
which contains
the complete
Intermittent Movement,
and carries the
Register Sprocket,
can be
taken out and replaced
in about one minute
with no tools
except a screw-driver.



Now, we don't claim that the Simplex needs no attention, but we do claim:

- (1) that it is less likely to go wrong;
- (2) that although its vital parts are enclosed, away from dirt and danger of injury, they are as accessible as if they were out in the open;
- (3) that this is one reason for the permanence of its perfect projection, and
- (4) that these claims are substantiated by the almost universal acceptance of the Simplex, despite vigorous, and often unfair, competition.

We could only show a "still" here! Wouldn't you like a demonstration?

THE PRECISION MACHINE CO. INC.

317 East 34th St. New York

of cigarettes are being sent weekly to the American troops in France, and will help to "smoke out" the Kaiser.

Camp Dix, N. J.—Right up to the mark with all the rest, New Jersey's drafted men show Allied officers how fit they are to join the ranks.

Cartoon.—The Glutton.

Do Your Bit.—Remember children must have whole milk. Use all of the milk, Waste no part of it—U. S. Food Administration.

HEARST-PATHE NEWS NO. 18 (Feb. 27).

Camp Devens, Mass.—Practice is begun for the Marathon run over the Prussian hills—8,000 athletes start in a two-mile cross-country race.

On the Atlantic.—With the coming of milder weather, lighthouse tenders begin a search for all coast buoys damaged by ice floes.

Great Lakes, Ill.—Ex-President Taft visits the big naval station where thousands of Jackies prepare to man the nation's new warships.

On the Western Front.—Coming from distant lands and ancient civilization, French Colonial troops have amazed the world by their courage and eagerness to fight for mankind.

St. Maixent, France.—A ray of sunshine midst the ruin and devastation of war—the Yankees reawaken joy in the hearts of French kiddies.

Sawtelle, Cal.—They cannot fight any longer, these veterans of '65, but they still hold their weekly inspections just to keep in trim. However, if they cannot fight, they can farm.

Worcester, Mass.—A spectacular night fire of unknown origin razes the big Sawyer lumber mills, with a loss of more than \$250,000. Large stocks of lumber intended for army camps are destroyed.

New York City (Except New York).—Americans—see for yourselves how your army has developed! 10,000 men, new soldiers all, are brought from Camp Upton for a review by the people. Subtitles: Leaving Yaphank. Meanwhile tremendous crowds throng the line of march, eagerly awaiting the grand procession. The first line arrives. What an inspiring scene—the cream of the nation's manhood, stretched for miles along Fifth avenue. On to Victory, gallant soldiers of America, of the people, by the people, AND FOR HUMANITY!

Do Your Bit.—Hoarding food in your household is both selfish and unnecessary. The Government is protecting the food supply of its people. U. S. Food Administration.

Mutual.

SCREEN TELEGRAM NO. 2 (March 6). St. Louis home guard machine gun corps cut trees with gun fire in training under Capt. L. W. Rumsey, U. S. A.

Hardy Maine fishermen net mountain trout through ice to furnish luxurious New York breakfast tables.

Members of British Royal Flying Corps hold great field day races at Fort Worth Aviation Field.

Nobles of the Mystic Shrine, Syrian Temple, hold elaborate imitation ceremonies at Cincinnati, using the whole menagerie.

Cooking class for boys in North Bennett Street School, Boston, Mass., teaches kids how to make war muffins.

"Tiny May," littiest girl elephant in the world, helps St. Louis little girls to sell smileage books.

While New York soldiers at Camp Upton march through snow on Washington's birthday, New Orleans marchers honor the patriot in light summer costumes.

They're off at Havana! Racing season in Cuba now at its height. Derby entrants going to the post.

Hundreds of small boys at Houston, Texas, go crazy over flying machines and invent models of their own; army officers pass judgment.

Capt. C. F. Kemp and staff teach young

Watch for
coming announcement

of
SESSUE HAYAKAWA
PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

PHOTOPLAYLETS

Make Your Local Merchants Glad to Use
SCREEN ADVERTISING

Exclusive Territory—Wonderful Sample Outfit—
Helpful Cooperation—Investigate

ROTHACKER FILM MFG. CO.

1339-51 Diversey Pkwy., Chicago, Illinois

MOTIOGRAPH SERVICE

Pronounced by every user

THE ENTERPRISE OPTICAL MFG. CO.

574 West Randolph St., Chicago, Ill.
Western Office: 833 Market St., San Francisco, Cal.

PATENTS

Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan & Trust Bldg., Washington, D. C.

SWAAB

SIMPLEX MACHINE

Distributor

PENNSYLVANIA, NEW JERSEY,
DELAWARE, MARYLAND
1327 VINE STREET, PHILADELPHIA, PA.
Repairing and All Supplies

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

\$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND"

19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our Boys in France tobacco."

—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
The American Red Cross	Gertrude Atherton
Cardinal Gibbons	Theodore Roosevelt
	Alton B. Parker
	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"

19 West 44th Street, New York
GENTLEMEN: I want to do my part to help the American soldiers who are fighting our battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose \$1.00. I will adopt a soldier and send you \$1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....
ADDRESS.....

Americans to be officers of mercantile marine aboard U. S. S. Colvin, off an Atlantic port.

SCREEN TELEGRAM NO. 3 (March 10).

Build Bridge of Ships to France.—The largest wooden vessel in the history of the world launched at a "Texas Port" in response to General Pershing's plea for "ships and more ships."

Wash 500,000 Dirty Shirts a Day.—Jackies at Great Lakes, Ill., operate their own laundry which handles half a million pieces of linen daily—"Cage Hall," why they need it.

Warfield Takes Chances on Dolls.—"The Music Master," besieged by pretty girls at country fair of Stage Women's War Relief Committee's country fair, Chicago.

King Albert Reviews First Army.—The evening sun glints from Belgian bayonets as veteran soldiers of Flanders pass before their king and commander.

French Take 1,500 Huns in Italy.—Official French war pictures show battle of Mount Ponis, the capture of Austrians by Pouli under General Fayenne.

Brooms Discarded for Pitchforks.—Texas girls go a-farming, raise chicks, do the chores, pitch hay, milk cows and generally discredit the "hired man."

History Makes Way for Progress.—Holloway Street theater, cradle of "The Star Spangled Banner," razed to make room for Baltimore's new civic center.

Ski Champion Jumps 185 Feet.—World's record on Skis set by Lars Haugen in fifth annual carnival at Steamboat Springs, Colo.

Universal Screen Magazine.

ISSUE NO. 60 (March 1).

Preparedness—A Day with Our Future Admirals.—The splendid efficiency of our navy in the war is largely due to the superb training the "middies" receive at the Naval Academy, Annapolis, Maryland.

Nature Studies—Fish Frolics De Luxe!—Come with us for a few minutes to the great aquarium in Battery Park, New York, and watch the antics of interesting varieties from seven seas.

Industry—Eight Hundred Years of Coal—We should worry! It is estimated that it will take centuries to exhaust the supply in the mines of West Virginia!

Animal Friends War—Burdened London Extends Hand of Mercy to Injured Pets.—Notwithstanding the great drain human misery now makes upon tender sympathies of the big British heart, a generous measure is reserved for suffering animals.

Art—Miracles in Mud, produced by Willie Hopkins, "Nature's Camouflage."

ISSUE NO. 61 (March 8).

Agriculture—"King" Hog is Hoover's Best Bet.—Everywhere farmers are diligently raising hogs to supply the lean larders of our suffering Allies and to augment the frugal fare of our own people.

Industry—Eat Oysters and "Kan the Kaiser."—No oysterless days yet, thank God! Mr. Oyster still remains untouched by food edicts and is being harvested in abundance down in Chesapeake Bay.

Preparedness—Steel—Democracy's Right Arm!—Everywhere in this great country mills are rolling millions of tons of steel for our new ships, armor plates and big guns (Courtesy of the Agriculture and Immigration Department of the State of West Virginia).

Industry—The Horse Drive is On!—Automobiles have almost put the horse out of business, but he is needed now for the farms and war as he never was before. Some splendid types are presented at this horse show (Official film of the United States Department of Agriculture).

Art—Miracles in Mud, produced by Willie Hopkins, "Souls and Soles."

Classified Advertisements

NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

SITUATIONS WANTED.

LABORATORY CHEMIST or assistant. Technically efficient man and practical photographer. Now with half-million feet a week firm. Age 24, married. Chemist, care M. P. World, Chicago, Ill.

MANAGER at liberty, exempt from draft, twelve years' experience, knows business from A to Z. Sober, reliable, best of references, go anywhere. Address Expert, care M. P. World, N. Y. City.

ORGANIST, exceptional education, ability, experience, desires change of location. Immense library. Good organ and salary essential. Address Musician, care M. P. World, N. Y. City.

BUSINESS OPPORTUNITIES.

ARE YOU REPRESENTED in the United Kingdom? If not communicate with The Lander Film Co., Ltd., 29a Charing Cross Road, London, W. C. 2. Photoplay Specialists who are open to represent a house with a regular program of multiple reel photoplays, or would purchase rights. Large turnover, premier organization, unrivaled connection.

THEATERS FOR SALE OR RENT.

ONE OF THE leading and largest photoplay house in a town of thirty thousand inhabitants, about half way between Buffalo and New York, seating capacity fourteen hundred, fifty box seats. Only three other theaters in town, no immediate competition. Expenses about forty-five dollars daily. This theater is conducted entirely by hired help, under personal management should clear six to seven thousand net per annum. Open six days week. Price for machinery and lease only twenty-two hundred fifty, cash. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

FOR SALE lease and fixtures of Symphony Theater, 614-16 So. Broadway, Los Angeles, Cal. 250,000 people pass theater daily. Owner sick in sanitarium. Responsible party can buy with small cash payment. Address C. H. DuBois, 122 Daisy Ave., Long Beach, Cal.

FOR SALE only theater in Menominee, Michigan, seating 418, large capacity. Finely equipped, good lease. Inventory \$3,800, cash price \$2,000. Fine opportunity. Communicate quick. A. T. Campbell, Menominee, Mich.

EQUIPMENT WANTED.

WANTED 1,000 moving picture seats, new or second hand. State lowest price. Address D. Surprenant, Comique Theater, New Bedford, Mass.

EQUIPMENT FOR SALE.

FOR SALE—A Hallberg transformer, transforms alternating current to direct, with switches, wire, etc. Purchased for experimental work, very little used. Cost \$350. Will sell for \$200. T. H. Blair, Northboro, Mass.

FOR SALE—About 300 motion picture seats. Inquire Herman Ellis, Perth Amboy, N. J.

3,000 OPERA CHAIRS, steel and cast frames, 75c. up. Serviceable goods guaranteed, cut prices on new chairs. Three asbestos booths. Send for list dropped patterns and save half. J. P. Redington, Scranton, Pa.

EXHIBITORS—OPERATORS—PROJECTION EXPERT F. H. RICHARDSON SAYS "INSTALL 'AMBERLUX' LENS FILTERS." IMPROVE PROJECTION 100%. RESULTS GUARANTEED. PRICE WITH ADVERTISING SLIDE, \$3.50. PARCELS POST PREPAID. W. D. WARNER, 8 EAST BROAD ST., COLUMBUS, OHIO.

CAMERAS, ETC., FOR SALE.

PATHE Professional studio camera, like new. Perfect mechanically. Bargain for quick sale. Address C. R. S., care East End Studios, 7405 Euclid Ave., Chicago, Ill.

BELL & HOWELL camera, perfect condition and looks like new, with accessories invoicing \$1,211. Will sell for \$1,000. F. H. Miller, 4037 Sheridan Rd., Chicago, Ill.

FIVE RATTLING GOOD BARGAINS FOR QUICK CLEARANCE.—400 ft. capacity Professional Photo Cines Motion Picture Camera, automatic dissolve and all adjustments. Complete outfit, including Tessar F:3.5 lens and tripod. Price \$195.00. 1917 Model Universal, equal to new, fitted with Tessar F:3.5 lens,

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Our experience and laboratory equipment assures you the best motion picture film developing, printing and the making of titles best that can be secured.

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List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Moment of Victory (One of the O. Henry Series—Two parts—Comedy-Drama).
The Trimmed Lamp (One of the O. Henry Series—Two Parts—Comedy-Drama).
Schools and Schools (One of the O. Henry Series—Two Parts—Drama).
A Madison Square Arabian Night (One of the O. Henry Series—Two Parts—Drama).
The Rathskeller and the Rose (One of the O. Henry Series—Two Parts—Drama).
By Injunction (One of the O. Henry Series—Two Parts—Drama).
The Song and the Sergeant (One of the O. Henry Series—Two Parts—Drama).

CHAPLIN COMEDIES.

Work (Two parts—Comedy).
A Woman (Two parts—Comedy).
The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).

ESSANAY COMEDIES.

A Tough Knight.
Our Little Nell.
Cheek Your Hat, Sir.
Wild Algy of Picadilly.
All Stuck Up.
The Lie That Failed.
The Jazbo Sheriff.
The Snakeville Fire Brigade.
Snakeville's Sleuth.

ESSANAY SCENICS.

Agricultural Opportunities in Western Canada.
Water Power of Eastern Canada (Scenic).
A Romance of Rails and Power (Scenic).
Grand Canyon of Arizona and Canyon de Chelly.

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(Seventh Series.)

The Unofficial Maneuver.
What Occurred on the Beach.
An All Fools' Day Affair.
Beating Him to It.
Forced Into Matrimony.

JAXON FILM CORPORATION.

"A Daughter of Uncle Sam" (A One-Reel Episode of this Patriotic Serial released each week).

JUDGE BROWN STORIES.

(All Two-Part Comedy-Dramas.)

Marrying Off Dad.
The Preacher's Son.
Thief or Angel?
The Accusing Toe.
Black and White.
The Rebellion.
Frank's Endorser.
City of Boys.
A Boy Built City.
I'm a Man.

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

SELBURN COMEDIES.

(Piedmont Pictures Corporation)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

SPARKLE COMEDIES. (Fifth Series.)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES.

A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Hot Carrier's Millieu.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF FEB. 24.

The Naulabka (Six Parts—Drama—Astra).
The Hidden Hand (Episode No. 14—"The Unmasking"—Two Parts—Drama—Pathe).
The Price of Folly (Episode No. 6—"In Poverty's Power"—Two Parts—Drama—Balboa).
Argus Pictorial No. 8 (One Reel—Educational—Argus Laboratories).
A One Night Stand (Two Parts—Comedy—Rolin).
Beat It (One Part—Comedy—Rolin).
Around Central Auvergne (Colored), The Verzere Valley, France (Travel), and Clermont-Ferrand, Central Auvergne, France (Travel) (Pathe Split Reel).
Katzenjammer Kids—"Burglars" (Cartoon Comedy) and Apple Blossom Land (Educational) (International Split Reel).
Hearst-Pathe News No. 18 (Topical).
Hearst-Pathe News No. 19 (Topical).

RELEASES FOR WEEK OF MARCH 3.

Daddy's Girl (Five Parts—Comedy—Drama—Diando).
The Hidden Hand (Episode No. 15—"The Girl of the Prophecy"—Two Parts—Drama—Pathe).
The Price of Folly (Episode No. 7—"The Rebound"—Two Parts—Drama—Balboa).
A Gasoline Wedding (One Reel—Comedy—Rolin).
Our National Parks (colored)—Yellowstone Park—The Geysers (Travel) and Buxton (colored)—Derbyshire, England (Travel) (Pathe Split Reel).
Katzenjammer Kids—Too Many Cooks (Cartoon Comedy), and A Temporary City (Educational)—International Split Reel.
Hearst-Pathe News No. 20 (Topical).
Hearst-Pathe News No. 21 (Topical).

RELEASES FOR WEEK OF MARCH 10.

The Great Adventure (Five Parts—Comedy—Drama—Pathe).
The House of Hate (Episode No. 1—"The Hooded Terror"—Three Parts—Drama—Pathe—Astra).
The Price of Folly—(Episode No. 8—"Shifting Sands"—Two Parts—Drama—Astra).
Look Pleasant Please—(One Part—Comedy—Rolin).
Our National Parks—Rainier Park—Mesa Verda Park (One Reel—Travel—Pathe).
Katzenjammer Kids—Spirits (Cartoon) and Jackie's Clothes (Educational)—(International Split Reel).
Hearst-Pathe News No. 22 (Topical).
Hearst-Pathe News No. 23 (Topical).

RELEASES FOR WEEK OF MARCH 17.

The Beggar Woman (Five Parts—Drama—Russian Art Films).
The House of Hate (Episode No. 2—"The Tiger's Eye"—Two Parts—Drama—Astra).
Fare, Please (Two Parts—Comedy—Rolin).
Here Comes the Girls (One Reel—Comedy—Rolin).
Picturesque France, The Cauterets (Colored—Travel), and Children's Dances (Colored—Educational) (Pathe Split Reel).
Hearst-Pathe News No. 24 (Topical).
Hearst-Pathe News No. 25 (Topical).

Paramount Pictures Corp.

KLEVER KOMEDY.

Jan. 28—He Got His.
Feb. 11—Adam and Some Eves.
Feb. 25—Some Professor.

PARAMOUNT MACK SENNET COMEDIES

Jan. 13—The Kitchen Lady (Two parts).
Jan. 27—His Hidden Purpose (Two parts).
Feb. 3—Watch Your Neighbor (Two parts).
Feb. 10—Sheriff Nell's Tussle (Two parts).

PARAMOUNT ARBUCKLE COMEDIES

Dec. 10—A Country Hero.
Jan. 20—Out West (Two parts).

FAMOUS *PLAYERS-LASKY CORP.

Paramount Features.

Feb. 4—A Petticoat Pilot (Five parts—Dr.).
Feb. 11—The Thing We Love (Five parts—Dr.).
Feb. 18—The Keys of the Righteous (Five Parts—Drama).
Feb. 18—Hidden Pearls (Five Parts—Drama).
Feb. 25—One More American (Five Parts—Drama).
Mar. 4—Eve's Daughter (Five Parts—Dr.).
Mar. 4—Huck and Tom (Five Parts—Drama).
Mar. 11—The Family Skeleton (Five Parts—Drama).
Mar. 11—Sunshine Nan (Five Parts—Drama).
Mar. 18—Prunella (Five Parts—Drama).
Mar. 18—Wild Youth (Five Parts—Drama).
Mar. 18—Love Me (Five Parts—Drama).
Mar. 25—La Tosca (Five Parts—Drama).
Mar. 25—Naughty, Naughty (Five Parts—Drama).

Aircraft Pictures.

Jan. 14—Wolves of the Rail (Five Parts—Dr.).
Jan. 21—Stella Maris (Five Parts—Drama).
Feb. 14—The Song of Songs (Five Parts—Dr.).
Feb. 18—Blue Blazes Rawden (Five Parts—Drama).
Feb. 25—Headin' South (Five Parts—Drama).
Mar. 11—Amarilly of Clothes-Line Alley (Five Parts—Drama).
Mar. 25—The Whispering Chorus (Five Parts—Drama).

PARAMOUNT SERIAL.

Jan. 14—Who Is Number One? (Episode No. 12—"The Show Down"—Two parts—Drama).
Jan. 21—Who Is Number One? (Episode No. 13—"Cornered"—Two parts—Drama).
Jan. 28—Who Is Number One? (Episode No. 14—"No Surrender"—Two parts—Drama).
Feb. 4—Who Is Number One? (Episode No. 15—"The Round Up"—Two parts—Drama).

PARAMOUNT-BURTON HOLMES.

Jan. 7—Sydney, the Antipodean Metropolis (Scenic).
Jan. 14—A Trip to the Jenolan Caves of Australia (Scenic).
Jan. 21—Melbourne the Magnificent (Scenic).
Jan. 28—Round About Melbourne (Scenic).
Feb. 4—Adelaide, Capital of South Australia (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Dec. 30—No. 100—Knit Your Bit; War Dogs; Bobby Bumps' Tank.
Jan. 6—No. 101—The New Art of Dress; Destructive Power of T. N. T.; Goodrich Dirt and Duke de Whatanob.
Jan. 12—No. 102—The Panama Canal; Evolution of the Dance; Flour from Potatoes.

BENJAMIN CHAPIN'S PARAMOUNT SERIES.

"The Son of Democracy."
Feb. 11—My Mother (First Release—Two Parts).
Feb. 18—A Call to Arms (Second Release—Two Parts).
Feb. 25—My Father (Third Release—Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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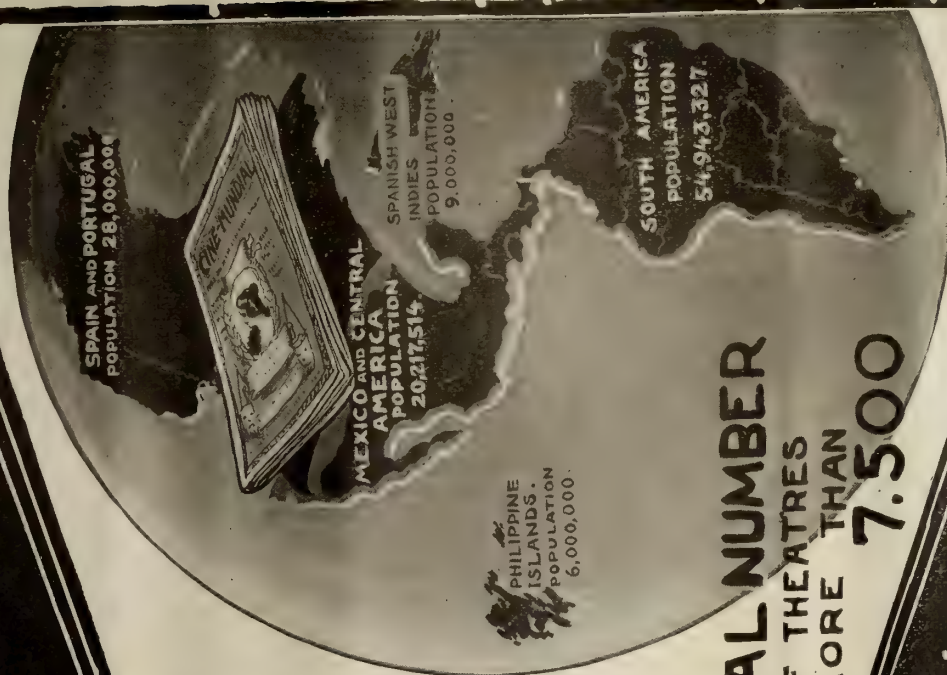
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**TOTAL NUMBER
OF THEATRES
MORE THAN
7,500**

List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Feb. 13—Number 11 (Topical).
Feb. 20—Number 12 (Topical).
Feb. 27—Number 13 (Topical)—02904.
Mar. 6—Number 14 (Topical)—02913.
Mar. 13—Number 15 (Topical)—02922.
Mar. 20—Number 16 (Topical)—02931.

L-KO

Feb. 13—Pearls and Girls (Two Parts—Com.).
Feb. 20—Beaches and Peaches (Two Parts—Comedy—Drama).
Feb. 27—Ambrose, The Lion Hearted (Two Parts—Comedy)—02903.
Mar. 6—A Flyer in Folly (Two Parts—Comedy)—02912.
Mar. 13—Ambrose and His Widow (Two Parts—Comedy)—02921.
Mar. 20—Cooks and Crooks (Two Parts—Comedy)—02930.

NESTOR.

Feb. 4—The Great Sea Scandal (Comedy).
Feb. 11—A Devil With the Wimin (Com.).
Feb. 18—Ship, Oy, Oy (Comedy).
Feb. 25—Watch Your Step (Comedy)—02902.
Mar. 4—At Sword's Point (Comedy)—02910.
Mar. 11—I'll Fix It (Comedy)—02920.
Mar. 18—Eddie Get the Mop (Comedy)—02929.

UNIVERSAL PRODUCTION.

Jan. 28—The Phantom Riders (Five parts—Drama).
Feb. 4—Painted Lips (Five Parts—Drama).
Feb. 11—New Love for Old (Five Parts—Dr.).
Feb. 18—The Flash of Fate (Five Parts—Drama).
Feb. 25—Wild Women (Five Parts—Dr.)—02901.
Mar. 4—Nobody's Wife (Five Parts—Drama)—02910.
Mar. 11—Beauty in Chains (Five Parts—Dr.)—02919.
Mar. 18—Thieves' Gold (Five Parts—Drama)—02928.

UNIVERSAL SCREEN MAGAZINE.

Feb. 16—Issue No. 58 (Educational).
Feb. 23—Issue No. 59 (Educational).
Mar. 2—Issue No. 60 (Educational)—02905.
Mar. 9—Issue No. 61 (Educational)—02914.
Mar. 16—Issue No. 62 (Educational)—02923.
Mar. 23—Issue No. 63 (Educational)—02932.

UNIVERSAL SPECIAL FEATURE.

Mar. 9—The Mystery Ship (Episode No. 15—"The House of Trickery"—Two Parts—Drama)—02916.
Mar. 9—The Bull's Eye (Episode No. 5—"The Swing of Death"—Two Parts—Drama)—02917.
Mar. 9—Finley Nature Studies No. 8—"The Indian Fisherman" and "The Grandeur of Switzerland" (Scenic)—02918.
Mar. 16—The Mystery Ship (Episode No. 16—"The Forced Marriage"—Two Parts—Drama)—02925.
Mar. 16—The Bull's Eye (Episode No. 6—"On the Brink"—Two Parts—Drama)—02926.
Mar. 16—Finley Nature Studies No. 9—"The Geysers of Yellowstone Park" and "Flower of the Orient" (Scenic Split Reel)—02927.
Mar. 23—The Mystery Ship (Episode No. 17—"The Deadly Torpedo"—Two Parts—Drama)—02934.
Mar. 23—The Bull's Eye (Episode No. 7—"Riding Wild"—Two Parts—Drama)—02935.
Mar. 23—Finley Nature Studies (No. 10—"Where Rolls the Oregon" and "Mosquito" (Educational Split Reel)—02936.

UNIVERSAL CURRENT EVENTS.

Feb. 2—Issue No. 38 (Topical).
Feb. 9—Issue No. 39 (Topical).
Feb. 16—Issue No. 40 (Topical).
Feb. 23—Issue No. 41 (Topical).
Mar. 2—Issue No. 42 (Topical)—02906.
Mar. 9—Issue No. 43 (Topical)—02918.
Mar. 16—Issue No. 44 (Topical)—02924.
Mar. 23—Issue No. 45 (Topical)—02933.

Mutual Film Corp.

MUTUAL WEEKLY.

Jan. 21—Number 4 (Topical).
Jan. 28—Issue No. 5 (Topical).
Feb. 4—Issues No. 6 (Topical).
Feb. 11—Issue No. 7 (Topical).
Feb. 18—Issue No. 8 (Topical)—8W1.
Feb. 25—Issue No. 9 (Topical)—9W1.

STRAND.

Jan. 1—Her Awful Fix (Comedy).
Jan. 8—A Peach and a Pill (Comedy).
Jan. 15—Burglars (Comedy).
Jan. 22—Their Little Kid (Comedy).
Jan. 29—Somebody's Widow (Comedy).
Feb. 5—Her Friend Brown (Comedy).
Feb. 12—Three Times and Out (Comedy).
Feb. 19—Miss Cinderella (Comedy)—8CST1.
Feb. 26—Up in the Air (Comedy)—CCST1.
Mar. 5—Waltzing Around (Comedy)—10CST-1.
Mar. 12—Finishing Mary (Comedy)—11CST-1.
Mar. 19—His Quaker Girl (Comedy)—12-CST-1.

MUTUAL STAR PRODUCTION.

Jan. 14—The Impostor (Frohman—Five parts—Drama).
Jan. 21—In Bad (American—Five parts—Dr.).
Jan. 28—Beauty and the Rogue (American—Five parts—Drama).
Feb. 4—Who Loved Him Best? (Goodrich—Five parts—Drama).
Feb. 11—Jilted Janet (American—Five Parts—Drama).
Feb. 18—My Wife (Frohman—Five Parts—Drama)—8FAM5.
Feb. 25—The Midnight Trail (American—Five Parts—Drama)—9FR5.
Mar. 4—Powers That Prey (American—Five Parts—Drama)—10-FM-5.
Mar. 11—Ann's Finish (American—Five Parts—Drama)—11-F-F-5.
Mar. 18—The Girl and the Judge (Frohman—Five Parts—Drama)—12-F-T-5.

MUTUAL.

Mar. 3—Screen Telegram (Topical)—1-T-1.
Mar. 6—Screen Telegram (Topical)—2-T-1.
Mar. 10—Screen Telegram (Topical)—3-T-1.
Mar. 13—Screen Telegram (Topical)—4T1.
Mar. 15—Screen Telegram (Topical)—5T1.
Mar. 20—Screen Telegram (Topical)—6T1.
Mar. 24—Screen Telegram (Topical)—7T1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Comedy—Drama).
Dec. 2—The Auction Block (Eight parts—Drama).
Dec. 16—The Cinderella Man (Six parts—Comedy—Drama).
Dec. 30—Thais (Six parts—Drama).
Jan. 14—Fields of Honor (Six parts—Comedy—Drama).
Jan. 28—Dodging a Million (Six parts—Comedy—Drama).
Feb. 10—Our Little Wife (Six parts—Comedy—Drama).
Feb. 24—The Beloved Traitor (Six Parts—Drama).
May. 10—The Floor Below (Six Parts—Comedy—Drama).
Mar. 24—The Splendid Sinner (Six Parts—Drama).

GOLDWYN SPECIALS.

The Manx-Man (Seven parts—Drama).
For the Freedom of the World (Seven parts—Drama).

Metro Pictures Corporation.

METRO PICTURES CORP.

Jan. 21—The Eyes of Mystery (Rolfe—Five parts—Drama).
Jan. 28—Her Boy (Five parts—Drama).
Feb. 4—Under Suspicion (Five parts—Dr.).
Feb. 11—Broadway Bill (Yorke—Five parts—Drama).
Feb. 18—A Weaver of Dreams (Rolfe—Five Parts—Drama).
Feb. 25—Revenge (Rolfe—Five Parts—Dr.).
Mar. 4—The Shell Game (Five Parts—Drama).
Mar. 11—The Brass Check (Five Parts—Dr.).
Mar. 18—The Claim (Rolfe—Five Parts—Dr.).
Mar. 25—Breakers Ahead (Rolfe—Five Parts—Drama).

METRO SPECIALS.

Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).
January—The Legion of Death (Rolfe—Seven parts—Drama).
January—Revelation (Seven parts—Drama).
Lest We Forget (Eight parts—Drama).

METRO COMEDIES.

Dec. 31—Shadowing Henry (Drew).
Jan. 7—Their Mutual Motor (Drew).
Jan. 14—Why Henry Left Home (Drew).
Jan. 21—Their First Love (Drew).
Jan. 28—Under the Influence (Drew).
Feb. 4—Help Wanted (Drew).
Feb. 11—The Bright Lights Dimmed (Drew).
Feb. 18—After Henry (Drew).
Feb. 25—His Generosity (Drew).
Mar. 4—Before and After Taking (Drew).
Mar. 11—His Strength of Mind (Drew).
Mar. 18—Special Today (Drew).
Mar. 25—When a Man's Married (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Feb. 24—Little Red Decides (Five Parts—Dr.).
Feb. 24—A Soul in Trust (Five Parts—Drama).
Mar. 3—An Heiress for a Day (Five Parts—Drama).
Mar. 3—Shoes that Danced (Five Parts—Dr.).
Mar. 10—The Hard Rock Breed (Five Parts—Drama).
Mar. 10—The Sea Panther (Five Parts—Dr.).
Mar. 17—Faith Endurin' (Five Parts—Drama).
Mar. 17—The Answer (Seven Parts—Drama).
Mar. 24—Nancy Comes Home (Five Parts—Drama).
Mar. 24—Innocent's Progress (Five Parts—Drama).

TRIANGLE KOMEDY.

Feb. 17—Their Undercover Capers.
Feb. 17—A Full Dress Fizzle.
Feb. 24—A Coward's Courage.
Feb. 24—His Nimble Twist.
Mar. 3—A Discard in a Flat.
Mar. 3—His Hidden Shame.
Mar. 10—Wives and Worries.
Mar. 10—She Didn't Do It.
Mar. 17—A Social Shock Absorber.
Mar. 17—Caught With the Goods.
Mar. 24—Fork Over.
Mar. 24—A Janitor's Fall.

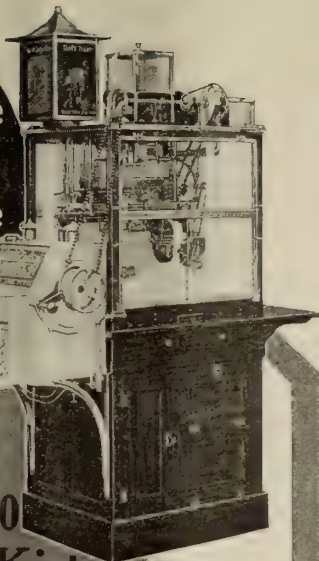
KEYSTONE COMEDY.

Feb. 3—A Sea Serpent's Desire (Two parts).
Feb. 10—Wronged by Mistake (Two Parts).
Feb. 17—His Double Life (Two Parts).
Feb. 24—A Tell Tale Shirt (Two Parts).
Mar. 3—A Lady Killer's Doom (Two Parts).
Mar. 10—Did She Do Wrong? (Two Parts).
Mar. 17—Mud (Two Parts).
Mar. 24—A Safe Danger (Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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a Little Waste
Space Pay
Extra Theatre
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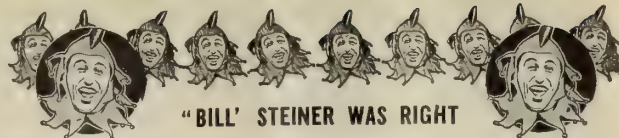
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**THEY CAME
THEY SAW
THEY BOOKED**

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JESTER (SUPER) COMEDIES FEATURING TWEDE-DAN

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INTERNATIONAL
MIRTH MAKER



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For Omaha, Neb.—Standard Film Exchange.

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For Louisiana and Mississippi—Foursquare Pictures, Inc., New Orleans, La.

For the New England States—R. D. Marson Attraction Co., 26 Piedmont St., Boston, Mass.

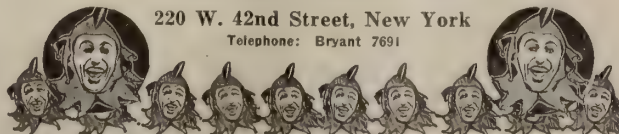
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220 W. 42nd Street, New York

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List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Feb. 25—Cavanaugh of the Forest Rangers (Five Parts—Drama).
Mar. 4—The Song of the Soul (Five Parts—Drama).
Mar. 11—The Desired Woman (Five Parts—Drama).
Mar. 18—An American Live Wire (Five Parts—Drama).
Mar. 25—The Home Trail (Five Parts—Dr.).

BIG V COMEDIES.

Feb. 25—Rooms and Rumors.
Mar. 4—Jumping Jacks and Jall Birds.
Mar. 11—Meddlers and Moonshiners.
Mar. 18—Tramps and Traitors.
Mar. 25—Stripes and Stumbles.

VITAGRAPH COMEDIES.

Jan. 7—A Little Oulja Work.
Jan. 14—Seeking an Oversoul.
Jan. 21—A Four Cornered Triangle.
Jan. 28—Their Anniversary Feast.
Feb. 4—Surprising Husband.
Feb. 11—Coals for the Fire.
Feb. 18—Sweets of the Sour.
Feb. 25—Their Godson.

DREW COMEDIES.

Mar. 11—Their First Quarrel.
Mar. 18—A Telegraphic Tangle.
Mar. 25—His Wife Knew About It.

VITAGRAPH SERIAL.

Vengeance and the Woman.

Feb. 18—Episode No. 9—"Buried Alive" (Two Parts—Drama).
Feb. 25—Episode No. 10—"The Leap for Life"—(Two Parts—Drama).
Mar. 4—Episode No. 11—"The Cavern of Terror"—(Two Parts—Drama).
Mar. 11—Episode 12—"The Desperate Chance"—(Two Parts—Drama).
Mar. 18—Episode No. 13—"Sands of Doom"—(Two Parts—Drama).

FAVORITE FILM FEATURES.

Feb. 18—The Mischief Maker (Two Parts—Drama) and Sonny Jim in Search of a Mother (One Reel—Comedy).
Feb. 25—Old Reliable (Two Parts—Drama) and "Stenographer Troubles" (One Reel—Comedy).
Mar. 4—An Officer and a Gentleman (Two Parts—Drama) and "Unlucky Louis" (One Reel Comedy).

Feature Releases

BLUEBIRD PHOTOPLAYS, INC.

Jan. 21—Broadway Love (Five parts).
Jan. 28—The Fighting Grin (Five parts).
Feb. 4—The Wife He Bought (Five parts—Drama).
Feb. 11—Hands Down (Five parts—Drama).
Feb. 18—Her Body in Bond (Five Parts—Dr.).
Feb. 25—The Rough Lover (Five Parts—Dr.).
Mar. 4—The Girl in the Dark (Five Parts—Drama).
Mar. 11—Hungry Eyes (Five Parts—Drama).
Mar. 18—Brace Up (Five Parts—Drama).
Mar. 25—The Wine Girl (Five Parts—Drama).

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My Friend the Ant (Approx. 671 feet).
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The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

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Dec. 19—Flying Trip Through Japan No. 2.
Dec. 24—Nature's Songsters (Ditmar's Living Book of Nature).
Dec. 26—Beside the Glimmer Glass.
Dec. 31—Animals in Mid-Summer (Ditmar's Living Book of Nature).

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Daughter of Destiny.
Empty Pockets.
Charlie Chaplin's Forthcoming Comedies.
The Sign Invisible.
The Light Within (Mme. Petrova's Second Picture).
Tarzan of the Apes (National Film Corp.).
Fall of the Romanoffs (Brenon Productions, Inc.—Eight Parts).

FOX SPECIAL FEATURES.

Feb. 10—Jack Spurlock, Prodigal (Five parts—Drama).
Feb. 17—The Moral Law (Five Parts—Drama).
Feb. 24—Six Shooter Andy (Five Parts—Comedy—Drama).
Mar. 3—The Girl With the Champagne Eyes (Five Parts—Drama).
Mar. 10—The Debt of Honor (Five Parts—Dr.).
Mar. 17—The Devil's Wheel (Five Parts—Dr.).
Mar. 24—A Daughter of France (Five Parts—Drama).

FOX-LEHRMAN COMEDIES.

Jan. 20—Son of a Gun (Two parts).

FOX STANDARD PICTURES.

Jan. 20—Cheating the Public (Seven parts—Drama).
Feb. 3—The Forbidden Path (Six parts—Dr.).
Feb. 10—Les Miserables (Eight Parts—Dr.).
Feb. 24—American Buds (Seven Parts).
Mar. 17—Woman and the Law (Seven Parts—Drama).

FOX SUNSHINE COMEDIES.

Dec. 23—Damaged—No Goods (Two parts).
Jan. 6—Shadows of Her Pest (Two parts).
Feb. 3—Hungry Lions in a Hospital.
Feb. 17—Are Married Policemen Safe?

W. W. HODKINSON CORP.

(Paralta Plays.)

Jan. 15—His Robe of Honor (Seven parts—Dr.).
Feb. 15—The Turn of a Card (Seven Parts—Drama).
Mar. 1—Within the Cup (Seven Parts—Dr.).
Mar. 15—Humdrum Brown (Six Parts—Dr.).

JEWEL PRODUCTIONS, INC.

Sirens of the Sea (Six parts—Drama).
The Man Without a Country (Six parts—Dr.).
The Co-Respondent (Six parts—Drama).
The Price of a Good Time (Seven parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).

GEORGE KLEINE SYSTEM.

Jan. 1—Uneasy Money (Essanay).
Jan. 10—Brown of Harvard (Selig).
Jan. 25—I, Mary MacLane (Essanay).
Feb. 11—The Unbeliever (Edison).
Feb. 25—Ruggles of Red Gap (Essanay).

Montgomery Flagg One Reel Comedies.
"Girls You Know" (Made by Edison).

Jan. 2—Screen Fan (1st release).
Jan. 16—The Bride (2d release).
Jan. 30—Superstitious Girl (3d release).
Feb. 13—The Artist's Model (4th release).
Feb. 27—The Matinee Girl (5th release).
March 13—The Spoiled Girl (6th release).

Essanay.

Mar. 1—Broncho Billy's Leap.
Mar. 8—Broncho Billy and the Rattler.
Mar. 15—Broncho Billy's Close Call.
Mar. 22—Broncho Billy and the Settler's Daughter.

SELECT PICTURES.

Dec.—Shirley Kaye (Five Parts—Drama).
Dec.—The Honeymoon (Five Parts—Drama).
Jan.—The Marionettes (Five Parts—Drama).
Jan.—Ghosts of Yesterday (Six Parts—Drama).
Jan.—The Studio Girl (Five Parts—Drama).
Jan.—Woman and Wife (Five Parts—Drama).
March—The House of Glass (Five Parts—Dr.).
March—By Right of Purchase (Six Parts—Dr.).
March—The Shuttle (Five Parts—Drama).
March—The Knife (Five Parts—Drama).

Special Releases.

Over There (Six Parts—Drama).
The Lone Wolf (Five Parts—Drama).
The Barrier (Seven Parts—Drama).
The Wild Girl (Five Parts—Drama).

WHOLESONE FILMS CORPORATION.

His Awful Downfall (One Reel Comedy).
Little Red Riding Hood (Four parts—Juvenile).

WORLD PICTURES.

Feb. 4—Divine Sacrifice (Five parts—Drama).
Feb. 11—Whims of Society (Five parts—Dr.).
Feb. 18—Broken Ties (Five parts—Drama).
Feb. 25—His Royal Highness (Five parts—Dr.).
Mar. 4—Spurs of Sybil (Five Parts—Drama).
Mar. 11—The Wasp (Five Parts—Drama).
Mar. 18—Wanted, A Mother (Five Parts—Dr.).
Mar. 25—The Way Out (Five Parts—Drama).

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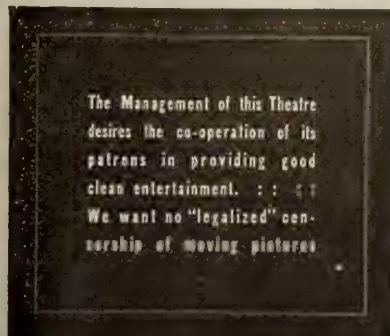
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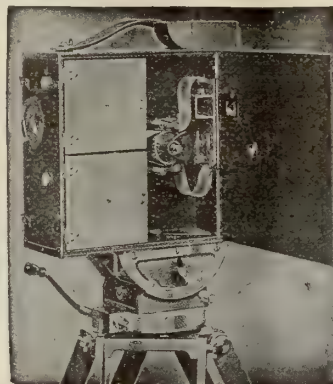
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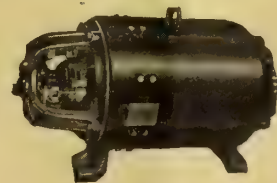
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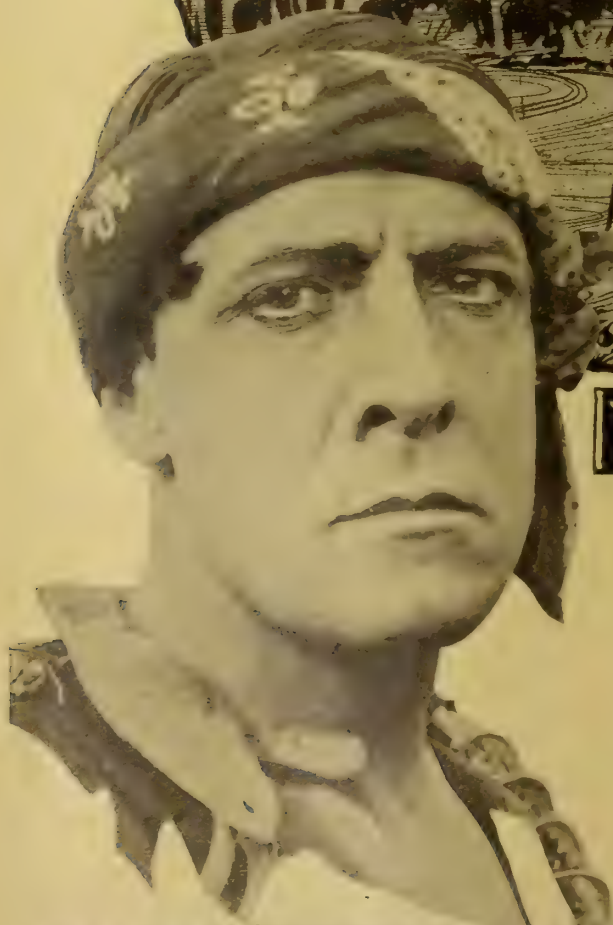
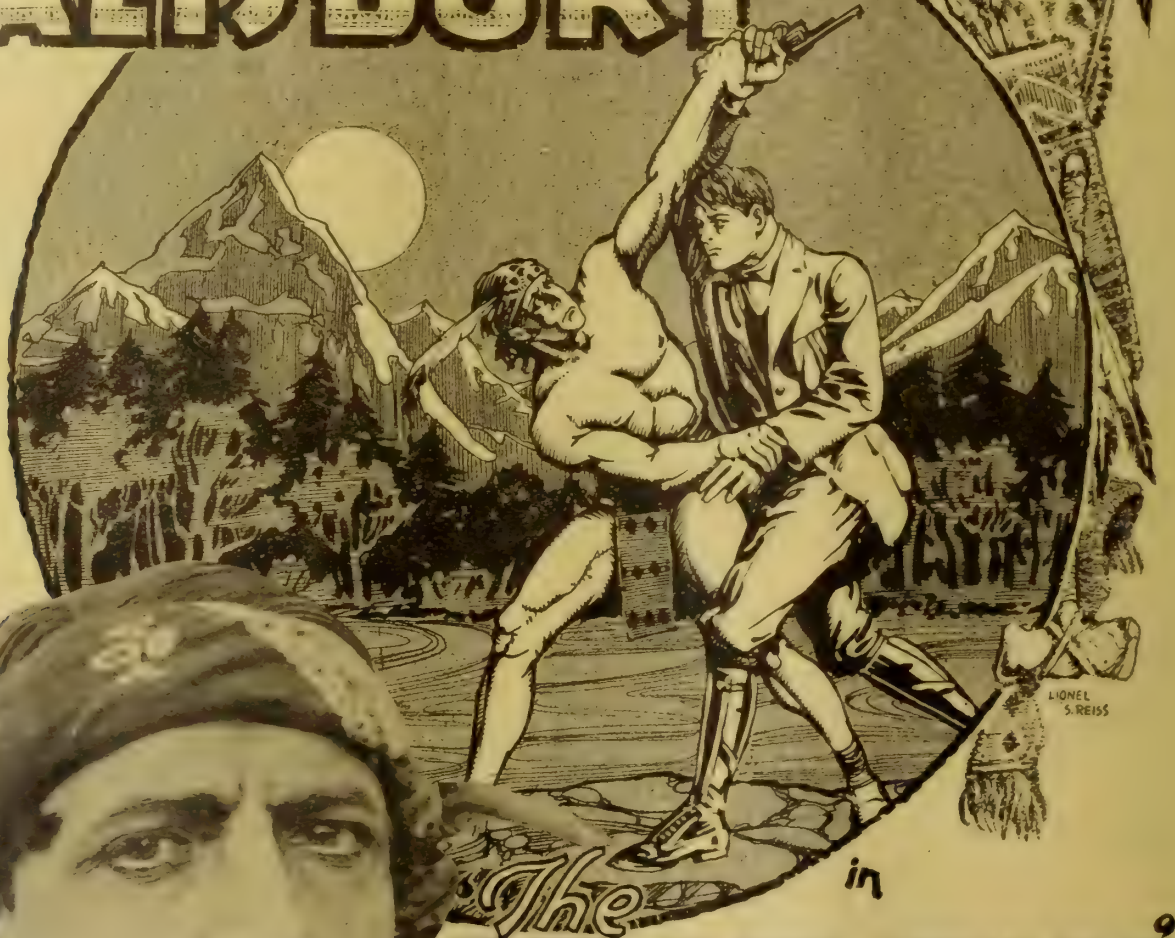
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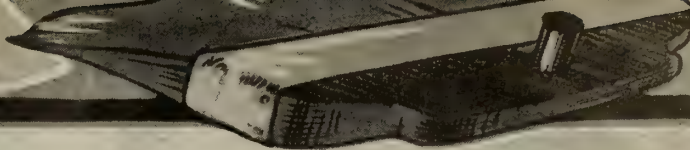


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Exhibitors looking for a real show will do well to see this picture. Critics who have seen it pronounce it the best farce comedy screened. You have the value (1) of the advertising of the stage production, (2) the name of Taylor Holmes, known for his comedy from coast to coast, and (3) a national billboard advertising campaign. Arrange your bookings **now**.

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made New York stand



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The Kaiser

ional picture that
up and cheer like mad!

On these two pages, and the following two pages, Jewel Productions, Inc., makes the greatest announcement in the history of its organization. We have secured the biggest feature of the century—"THE KAISER"—"The Beast of Berlin"—the tremendous sensation that made blasé New York *stand up and cheer like mad*.

No production in the wide world, including *any* and *every* big one that the trade has seen in the past ten years, sets red blooded Americans so wild with excitement as does—"THE KAISER"—"The Beast of Berlin." New York went mad over it and when calloused New York goes wild, it will sweep the rest of the country like wild fire.

It is colossal. It will make your audiences boil. It will pack your house. It will smash your house records to smithereens. Every Jewel Exchange (see list on next page) has the picture. Smashing ads and publicity ready prepared. If you ever **acted quickly** in your business life, NOW is your hugest opportunity.

■■■■ OVER ■■■■ 

Read



what the
New York
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—“The beast of Berlin”—

Directed by Rupert Julian

“Masterful screen production—It is the moving picture stupendous.”

—MOVING PICTURE WORLD.

“A remarkable and wonderful picture.”

“Conveys powerful message for every true American. The picture wrung round after round of applause from the Critics.”

“Worked audience into tremendous pitch of enthusiasm.”

—N. Y. TELEGRAPH.

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—N. Y. TRIBUNE.

“Audience applauded wildly.”

—N. Y. TIMES.

“German butchery and ‘KULTUR’ are revealed in all their hideousness.”

—N. Y. WORLD.

“Pictorial revelation. Instructingly vivid.”

—N. Y. HERALD.

“Elaborate picturization.”

—N. Y. GLOBE.

“Stirring. Received tumultuous applause from people who packed the theatre.”

“Polite playgoers become orgiastic mob.”

—N. Y. AMERICAN.

“Should be shown to every one of our one hundred million citizens.”

“A Picture to make your blood boil—every American Exhibitor should book it.”

“Never yet has a document been written, not even President Wilson's forceful address to Congress in which he declared war on Germany, thereby stirring the whole world, that will drive home this fact more convincingly.”

“Grips you like a vise from beginning to end.”

“Arouses a desire to make you head for the trenches.”

“The Picture is a Masterpiece.”

“Will raise the roof of the theatre.”

—MOVING PICTURE NEWS.

See

the list of Jewel
Exchanges where
immediate bookings
may be had



The KAISER

"The beast of Berlin"

Directed by Rupert Julian

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2 E. Baltimore St., Baltimore, Md.
JEWEL PRODUCTIONS, Inc.
60 Church St., Boston, Mass.
JEWEL PRODUCTIONS, Inc.
35 Church St., Buffalo, N. Y.
JEWEL PRODUCTIONS, Inc.
52 E. Broadway, Butte, Mont.
JEWEL PRODUCTIONS, Inc.
230 S. State St., Chicago, Ill.
JEWEL PRODUCTIONS, Inc.
850 Prospect Ave., Cleveland, O.

JEWEL PRODUCTIONS, Inc.
1900 Commerce St., Dallas, Tex.
JEWEL PRODUCTIONS, Inc.
1422 Welton St., Denver, Colo.
JEWEL PRODUCTIONS, Inc.
83 E. Elizabeth St., Detroit, Mich.
JEWEL PRODUCTIONS, Inc.
113 W. Superior St., Indianapolis, Ind.
JEWEL PRODUCTIONS, Inc.
12th and Walnut Sts., Kansas City, Mo.
JEWEL PRODUCTIONS, Inc.
117 Hennepin Ave., Minneapolis, Minn.

JEWEL PRODUCTIONS, Inc.
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JEWEL PRODUCTIONS, Inc.
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121 S. 4th St., St. Louis, Mo.
JEWEL PRODUCTIONS, Inc.
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JEWEL PRODUCTIONS, Inc.
1304 Farnum St., Omaha, Neb.

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JEWEL PRODUCTIONS, Inc.
56 Exchange Pl., Salt Lake City, Utah
JEWEL PRODUCTIONS, Inc.
106 Richmond St. W., Toronto, Canada
JEWEL PRODUCTIONS, Inc.
914 Gravier St., New Orleans, La.
JEWEL PRODUCTIONS, Inc.
918 Locust St., Des Moines, Ia.
JEWEL PRODUCTIONS, Inc.
2116 Locust St., St. Louis, Mo.
JEWEL PRODUCTIONS, Inc.
327 9th St. N. W., Washington, D. C.

Smashing Newspaper Ads For "The Kaiser - The Beast of Berlin"

It was physically impossible to even begin to show the amazing newspaper ad smashes at the time of the writing of this advertisement. Sufficient to say they will electrify your town exactly as they did all New York. Your Jewel Exchange will furnish you copies of all ads with mats of cuts.

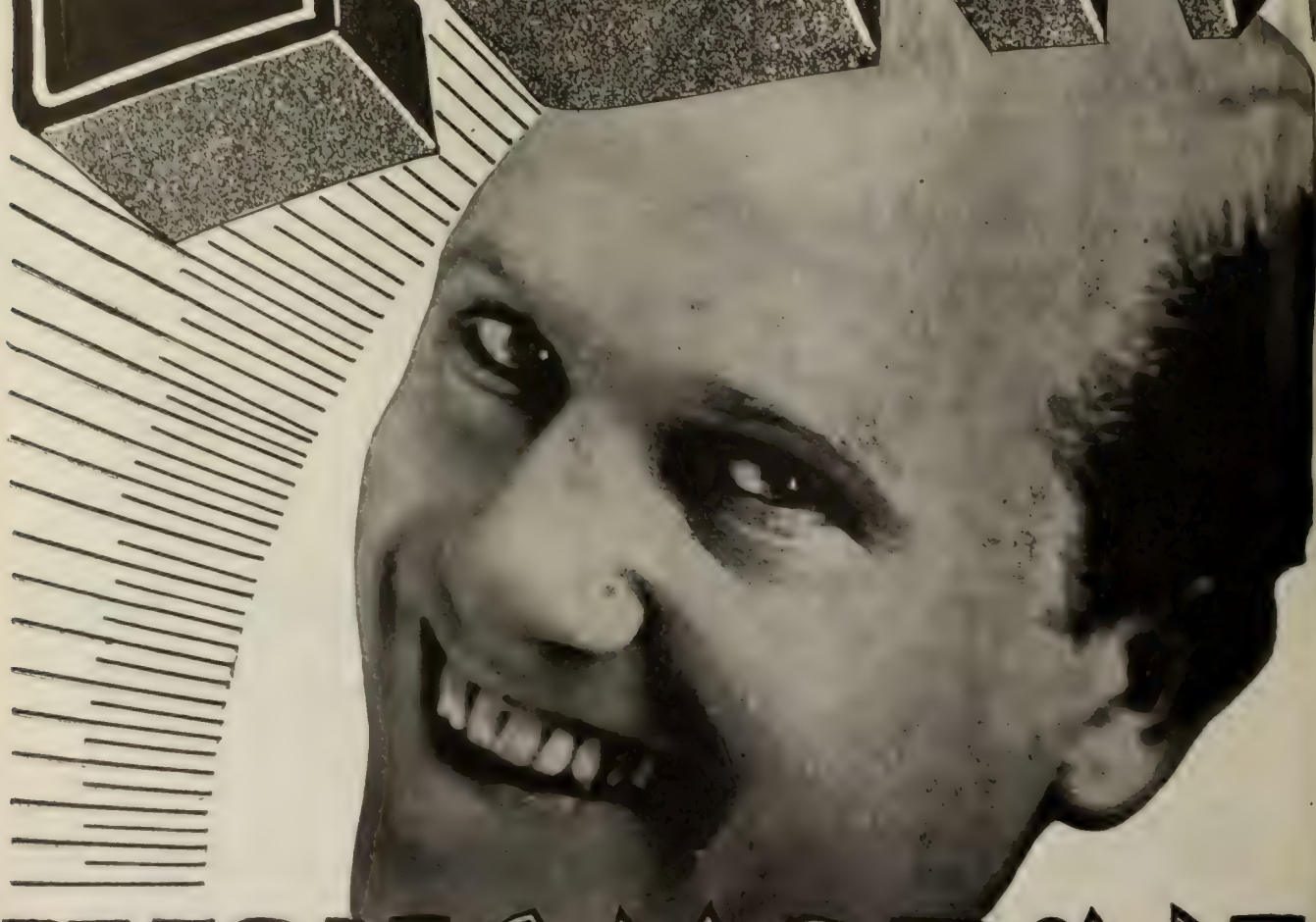
Extraordinary Publicity Stories For "The Kaiser - The Beast of Berlin"

Tremendous newspaper publicity stories written to arouse the country from end to end. Bookings for "THE KAISER"—The Beast of Berlin will be accepted by all Jewel Exchanges in order of receipt, AND NO OTHER WAY. Sweep aside your biggest feature booking if you have to and wire for at least a week's run. It is the hugest opportunity in ten years. WIRE your nearest Jewel Exchange or,—

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1600 Broadway New York

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WONCE



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WORLD WITH LAUGHTER

at our nearest Universal Exchange

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UNIVERSAL CURRENT EVENTS
UNIVERSAL SCREEN MAGAZINE
every week**

they understand human interest

**exactly the same as the
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metropolitan dailies
throughout the world**

that's why millions of people every-

**where are demanding these
intensely fascinating news reels
that are also showing the official
war pictures every week**

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"THE BLUE BIRD"



*Directed by Maurice Tourneur,
Scenario by Charles Maigne*

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THOMAS H. INCE presents

CHARLES RAY

in
"The Family Skeleton"

Directed by Victor Schertzinger, photographed by
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A Paramount Picture

"MY sentiments, too! Keep up the good work!" That's the comment a Chicago exhibitor wrote alongside a criticism of Charles Ray that he mailed to us.

The criticism was from "Screen Opinions," and it said—"They make no better pictures. Clean, wholesome entertainers like Ray will eventually save the industry. The theatre that cannot cash in on a picture like this, had better analyze itself—because something is wrong with it."



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ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK





Jesse L. Lasky presents

JACK PICKFORD

in

"Huck and Tom"

or "The Further Adventures of Tom Sawyer"

By Mark Twain

Scenario by Julia Crawford Ivers, Directed by William D. Taylor
By arrangement with Mark Twain Co.

A Paramount Picture

WHAT the newspapers say about this great picture:

Salt Lake City Tribune—"Jack Pickford is winning new laurels for himself in 'Huck and Tom,' which opened a four-day run at the Paramount Empress to the customary surging crowds." *New York Tribune*—"We thought when we saw 'Tom Sawyer' that nothing could ever again be so nice. But in the new picture Jack's portrayal of Tom is quite as entertaining as before and the story itself has far greater possibilities for the screen."

The newspapers give valuable advertising free to theatres that show pictures such as Jack Pickford's Paramount Pictures.



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NEW YORK





Paramount-Arbuckle Comedies

Joseph M. Schenck presents

ROSCOE "Fatty" ARBUCKLE

in
"THE BELL BOY"

Produced by Gonioue Film Corporation

"HOW he does it without killing himself is more than I can understand," remarked one of "Fatty's" fascinated fans a few days ago.

Wait till she sees him in "The Bell Boy"!

"Picture hardened" exhibitor that you are you'll laugh at every move in this, the greatest of all Paramount-Arbuckle Comedies.

See it at your Exchange. Laugh at it yourself. Then pass the good thing along.



FAMOUS PLAYERS-LASKY CORPORATION
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NEW YORK





J. STUART BLACKTON

Master of Screencraft, presents

"Wild Youth"

from the novel by Sir Gilbert Parker

Picturized and produced under the personal direction of J. Stuart Blackton

A Paramount Picture

"BIG NAMES" are the public's guarantee. They go to see the work of men and women in whom they have confidence. Two big names are enough to assure the success of any motion picture. J. Stuart Blackton's "Wild Youth" gives you FOUR:

J. Stuart Blackton Sir Gilbert Parker Theodore Roberts Louise Huff

Mr. Blackton's Productions are available at a price that is made to order for you—individualized—so that a handsome profit is certain, no matter how small your town.



FAMOUS PLAYERS-LASKY CORPORATION
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A straight-from-the-shoulder letter

from William S. Hart



TO YOU, MR. EXHIBITOR

Certain motion pictures advertised as "Wm. S. Hart's Super Features" are being offered to State Right buyers by a company called the "W. H. Productions Co."

It has created the impression upon the minds of some patrons that these pictures are my latest pictures, produced by a company in which I am personally interested.

I am not now nor have I ever been connected with the "W. H. Productions Co.," I am not interested in their output and their pictures are not new pictures.

The fact is that some of these so-called "Wm. S. Hart Super Features" exploited by the "W. H. Productions Co." were made from two to four years ago. The old titles under which they were previously exhibited have been changed and new titles substituted. In short, they are old pictures with new labels. If your patrons, acquainted with my old pictures, are misled by new titles into a belief that these pictures are my latest productions, it will not only injure my reputation but also seriously affect the reputation of your theatre.

I have received letters from many "picture fans" protesting that they had paid admission to their local theatre expecting to see me in a new five-reel subject only to discover that what was advertised and exhibited was an old two-reel picture which had been shown years ago.

You should be fair to your public. Each exhibitor who shows under a new title an old film in which I have appeared, undoubtedly creates the impression upon those who have closely followed and seen my work upon the screen, that it is a new production, when this is not the fact; this is unfair to them and to me. The motion picture industry, of which you are a part, suffers thereby.

These are true words. You know that.

Every one of my new productions bears the "Arctcraft" trade mark. All of my best productions bear the "Arctcraft" trade mark. They are:

"The Narrow Trail"

"The Silent Man"

"Wolves of the Rail"

"Blue Blazes Rawden"

"The Tiger Man"

The public's judgment of your theatre's loyalty depends upon the business methods you employ in conducting it—upon the public's judgment depends your success or failure.

Yours sincerely, **WILLIAM S. HART**

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LOS ANGELES

Goldwyn Pictures

Another Remarkable Success For Mabel Normand In "The Floor Below."

ANOTHER rush for the box-offices of the nation marked the release of Mabel Normand in her second Goldwyn production, "The Floor Below." Exhibitors everywhere are writing and telegraphing their delight over the record-breaking patronage brought into their theatres by this immensely popular star.

The box-office value of Mabel Normand in "The Floor Below" is indicated by these enthusiastic comments:

WID'S: "The Floor Below" is a great yarn with plenty of snappy treatment. Sure to draw heavy patronage.

PICTURE-PLAY MAGAZINE: Mabel Normand is the best comedienne on the screen and "The Floor Below" proves it.

MOTION PICTURE NEWS: Through "The Floor Below" Mabel Normand goes rollicking along in her own irresistible way. . . . It is the usual lavish Goldwyn production.

DRAMATIC MIRROR: "The Floor Below" is a lively and laughable story of love and mystery and of strong popular appeal.

EXHIBITORS TRADE REVIEW: Mabel Normand is the most vital bit of magnetism that has ever worked before a camera. Here is a picture that "has everything."

MORNING TELEGRAPH: A well-conceived and delightfully constructed crook story combining rapid-fire farce, comedy and drama. . . . A sure-fire entertainment for Goldwyn exhibitors.

Based on the reports from this production and her first Goldwyn triumph, "Dodging a Million," Goldwyn confidently announces to all exhibitors that Mabel Normand has *tripled her previous popularity*. She is today one of the greatest box-office stars in the screen world. Are YOU playing her pictures in your theatre? Ask the nearest Goldwyn office for prices and a contract.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN, President EDGAR SELWYN, Vice President
16 East 42nd Street New York City

Goldwyn Pictures



PICTURE a beautiful, daring and courageous woman defending a helpless husband as a tigress defends her cub.

Depict her facing poverty for the man she loves and spurning jewels, untold luxuries and power in the world's capitals from the hands of a man she despises.

When you have conceived in your own mind a thrilling emotional drama that sends a woman to her death for the protection of her honor, you still will not have guessed half of the second remarkable story that Goldwyn again offers you with

Mary Garden in *The* **SPLENDID SINNER**

by Kate Jordan — Directed by Edwin Carewe.

As we have told you: It is greater than "Thais" which broke box-office records all over the nation. It is heroic, wonderful, thrilling with few parallels for production beauties. It goes to *all Goldwyn contract customers at their regular rental*—a remarkable special production at no advance in prices. Released everywhere March 24.

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16 East 42nd Street New York City

REX BEACH PICTURES



ANOTHER great special production by the most famous of all American authors; bigger than "The Spoilers," more exciting than "The Barrier" and more thrilling than "The Auction Block." Exhibitors are urgently advised to *book at once* the greatest box-office success of 1918.

REX BEACH'S

Screen Classic of the Great Southwest

HEART OF THE SUNSET

Directed by Frank Powell

Now Ready for Immediate Release

Once or twice each year Rex Beach comes to the assistance of the world's exhibitors with a production that breaks all existing box-office records. This is the most powerful Rex Beach Picture ever made.

"Heart of the Sunset" is released singly as a great seven-reel production and is not linked with any other pictures. It can be booked only through the offices of

GOLDWYN DISTRIBUTING CORPORATION

16 East 42nd Street New York City

REX BEACH PICTURES



"The Picture of 1,000 Thrills!"

HAVE you ever seen the notorious Philippine "water cure" in a motion picture? It provides one of the powerful scenes of "Heart of the Sunset."

Have you ever thrilled with patriotic fervor as you read of the daring Texas Rangers sweeping into Mexico? You see this in "Heart of the Sunset."

Do you know the most terrible death in the world? In "Heart of the Sunset" General Longorio threatens to bury a man to his neck in an ant-hill and fill his mouth with honey. You see the terrified Mexican shiver and tremble.

Think of a brave American boy being made to watch throughout the night a band of Mexican savages *digging his own grave*.

These are but a few more of the unusual and dramatic scenes in "Heart of the Sunset" which the entire world will want to see. Protect yourself against your competitor by booking this production at once by telegraph.

GOLDWYN DISTRIBUTING CORPORATION

16 East 42nd Street

New York City



Goldwyn
announces

"SMILING BILL" PARSONS



A new and soon to be nationally-famous comedian of *cleanliness* and *happiness*. He will be seen in



Two joyous reels of healthy laughter to each picture. Twenty-six pictures a year. One every second Monday.

Exhibitors everywhere are begging producers for sane and cheerful comedies. Goldwyn hunted for a year without finding what it knew the public wanted.

Suddenly in "Smiling Bill" Parsons we found a new favorite *with the beguiling smile of the serpent in the fable, and the radiant disposition that Nature bestows upon its beloved fat men.*

These splendid successes produced for us by The National Film Corporation of America are controlled and released exclusively through the offices of

GOLDWYN DISTRIBUTING CORPORATION

16 East 42nd Street

New York City



To Stars wishing control of their own productions:

THE great Studios of Triangle at Culver City and elsewhere have ample capacity for more than fifty companies, so that in addition to Triangle Programme, and special productions constantly in work, they are in position to undertake the making of moving pictures of the highest quality to individual order.

The organization has been so perfected that you may have at your command as much or as little as you need.

You will find continuity and scenario departments, photographic and manufacturing departments, wardrobe and property departments, developed to the last degree of completeness, under the most capable department heads and assistants.

Everyone in the Motion Picture industry recognizes the leading position of the studios themselves, their splendid equipment and the magnificent properties in which they are situated.

Each "Order Picture" will be produced precisely as desired by the owner.

It may be simple and inexpensive, or most elaborate and costly—at his will. He may select his own company, his own author, his own director, if he wishes.

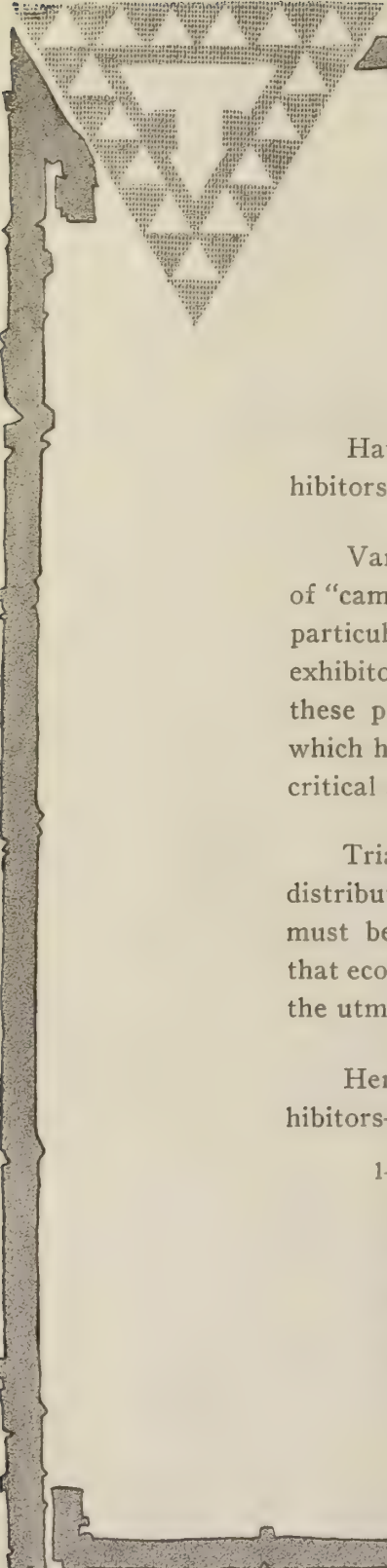
Stars who wish to *control their own productions*—from scenario to theatre, may do it easily, and without any investment beyond **cost of production plus a reasonable fee**, under this arrangement.

This means that Triangle does not wish to share in the profits of the picture after its completion.

Our relationship with distributors in this country and Europe enables us to undertake marketing, if desired, on a percentage basis.

Publicity and paper—if desired

TRIANGLE FILM CORPORATION
1457 BROADWAY NEW YORK



Think It Over

Have you heard the latest scheme for the salvation of exhibitors? There seems to be a new plan announced every day.

Various producers are coming forward with some new form of "camouflage" and are endeavoring to show exhibitors that their particular plan is the only one that will save the day and enable exhibitors to make money. But the funny part of it all is that these producers have only recently become wise to a situation which has existed for some time and which was bound to become critical sooner or later.

Triangle decided nearly a year ago that the production and distribution of motion pictures must be made a real business—must be run on business principles, straightforward and clean; that economies must be practised and that exhibitors must be given the utmost consideration.

Here are some of the things that Triangle HAS done for exhibitors—not that it is going to do:

- 1—*It has already materially cut the cost of producing pictures by placing its studios on a scientifically operated basis—no hundred thousand dollar stars—no money wasted or time lost. Business principles are practised by business men. No possible combination of studios would enable Triangle to make quality pictures at lower costs than at present.*

T R I A

2—It has paid the reel tax without transferring it to exhibitors — the only honorable solution of the problem.

3—It has reduced the cost of service to exhibitors for high quality pictures. It is not necessary for Triangle exhibitors to spend money for memberships in any association in order to procure a square deal.

4—It has co-operated with exhibitors by only charging them rental prices which would assure them of profits — reducing the cost of service and in some instances giving free service, where conditions required. **Free service is nothing new with Triangle. Justice and not charity is what every exhibitor desires.**

5—It has established a Traffic Department and rearranged the territories of exchanges in order to give every exhibitor the best possible service in the delivery of film. Every reel of film is carefully inspected before being sent out. Prompt and courteous service is the watchword at every exchange.

Think it over! Is there any company that has done more for exhibitors in the last year than Triangle? Do you realize that by using Triangle pictures you help to enlarge the cooperative service of an organization which has lead the way in reducing the cost of pictures to exhibitors and in establishing the policy of an absolute fair and square deal every time?

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH, President
R. W. LYNCH, Vice-President

FRED KENT, Treasurer
Y. F. FREEMAN, Gen. Mgr.

TRIANGLE

"Little Talks with Foreign Buyers" No. 5

By



President

WORLD TALK

ITS line of World Films gives you a corking idea of how careful Inter-Ocean is in its recommendations to foreign buyers. Reports on my desk show that no brand of American film has made greater profits for showmen in all sections of the world THAN WORLD FILMS. In the last year it has been our pleasure to deliver to our foreign customers such World box-office magnets as Carlyle Blackwell and Madge Evans in "The Burglar;" "Rasputin" with an all-star cast including Montague Love, June Elvidge, Henry Hull, Arthur Ashley and Irving Cummings; Kitty Gordon in "Her Maternal Right," Ethel Clayton in "Stolen Paradise," Madge Evans in "The Bondage of Fear," Robert Warwick in "All Man," Clara Kimball Young in "Dark Silence," and Alice Brady in "Hungry Heart." Incidentally, we delivered these perfectly packed, with sufficient posters and minus all invoice trouble! (Did you read last week's "Little Talk?") We have established World Films so firmly on the foreign market that we seriously doubt if any make of American film has a larger sale. Almost every foreign buyer of World Films in 1917 renewed his contract for 1918! Doesn't it show you that Inter-Ocean believes in the best and offers buyers nothing else?



"We Operate Everywhere"—Largest Distributors of Films in Foreign Fields.

READY FOR WORLD SALE—52 World Films a year, featuring Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell, and June Elvidge; 24 **Paralta Plays** a year, featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall, and Louise Glaum; the great features "**Whither Thou Goest**," "**To-day**," "**Mad Lover**," "**Hunting Big Game in the Frozen North**," "**The 13th Labor of Hercules**," the sure fire comedy brands, **Vim**, **Black Diamond**, **Bingo**, "**Charlie**" (Mabel and Fatty) cartoons.



COMPLETED

"MADAM WHO?" By Harold MacGrath
"WITHIN THE CUP" By Monte M. Katterjohn
"BLINDFOLDED"—By Richard E. Schayer
"ROSE O' PARADISE"—By Grace Miller White

BESSIE BARRISCALE FEATURES CORPORATION

So long as Producer and Distributor insist
that all profit belongs to them,
and let the Exhibitor whistle for his, —
just so long will this business be headed
for the toboggan.
It is high time for Producer and Distributor
to realize that they must consider
the Exhibitor not as an enemy,
but as a Partner.

W. W. Hodkinson.

"Hodkinson Service"

PROGRESS — INTEGRITY — PERMANENCE
in the Motion Picture Industry

The First Four Paralta Plays

J. Warren Kerrigan *in*
"A Man's Man"

Henry B. Walthall *in*
"His Robe of Honor"

Bessie Barriscale *in*
"Madam Who?"

J. Warren Kerrigan *in*
"The Turn of a Card"

"HODKINSON SERVICE"
at all General Film Exchanges

These and all other Paralta Plays are not to be obtained anywhere else.

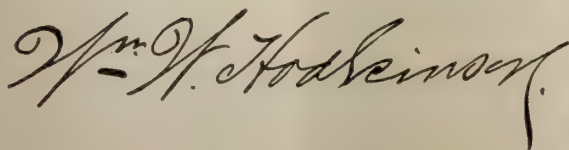
W. W. Hodkinson Corporation

527 Fifth Avenue, New York City

PROGRESS—PROSPERITY—PERMANENCE

A Personal Message

The first stalwarts of the coming army have entered the arena. They are Co-believers, like myself, in the principle of equitable, fair business dealings, unhampered by a strangling "producer dominance." I am glad to announce that six men, foremost exhibitors, and tried and true to their clan, have joined my Co-partnership plan. Eugene Roth of San Francisco and Messrs. Moore, Greaves and Ellison of Denver are four. The others I will announce later. Exhibitors the country over will do well to watch the proving of our basic principles upon which rest their hope for a free, profitable and pleasant business future.



NEW RELEASES

Louise Glaum in
"An Alien Enemy"

Substituted for the regular Kerrigan Release

Bessie Barriscale in
"Within the Cup"

Henry B. Walthall in
"Humdrum Brown"

J. Warren Kerrigan in
"The Turn of a Card"

COMING

"Blindfolded," with
Bessie Barriscale

"The Snap Dragon" with
Louise Glaum

"With Hoops of Steel,"
with Henry B. Walthall

ALREADY RELEASED

"A Man's Man"—Kerrigan

"Madam Who?"—Barriscale

"His Robe of Honor"—Walthall

W. W. HODKINSON CORPORATION

527 FIFTH AVENUE, NEW YORK CITY

"HODKINSON SERVICE" AT ALL GENERAL FILM EXCHANGES

LEST WE
FORGET *with*
RITA JOLIVET

Week runs to capacity at
Fox's Terminal Newark N.J.,
Boston Theatre, Boston, Zieg-
feld Theatre Chicago, Paris
Theatre-Denver-
*Booked 66 days solid by
Marcus Loew for his circuit.*

REVELATION
with
NAZIMOVA

A conceded box office success
being snapped up by all the
first run houses in America
for runs of a week

BLUE JEANS
with
VIOLA DANA

A conceded box office
triumph—just booked 66
days solid on Marcus Loew's
circuit-

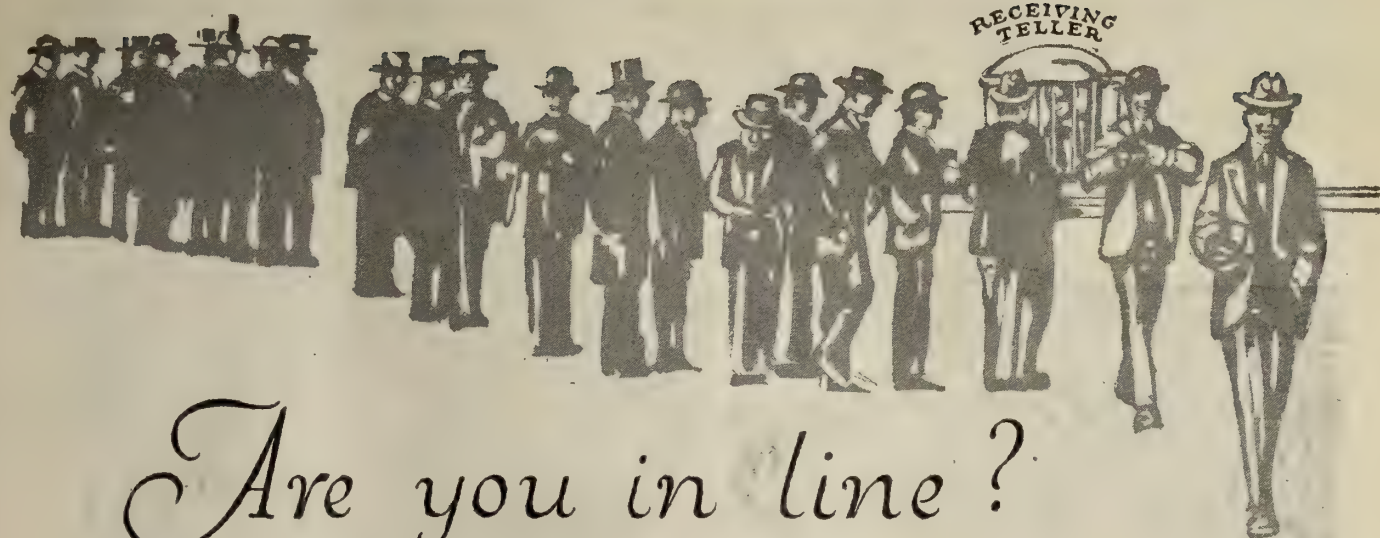
LEGION *of*
DEATH *with*
EDITH STOREY

Tremendous bookings—
A picture of the day
and hour—growing more
timely as the Russian
crisis develops-





METRO



Are you in line?

THESE big fine METRO specials are piling up money for every exhibitor who lets his public know in advance the quality of the entertainment.

No matter who makes the picture you can't expect to cash in unless you advertise.

advertise, advertise

These are the *really great* productions of the day - *Book them - Exploit them roll up your profits.*



METRO



B.A.ROLFE presents

The inimitable star

EDITH STOREY

in the supreme drama by
Charles Kenyon and Frank Dare

The CLAIM

*A Metro all star series production directed by Frank Reicher
in 5 Acts, from the script by June Mathis and Leighton Osmun*

Released on March 18. by

M E T R O



WORLD-PICTURES



WORLD - PICTURES
present

CARLYLE BLACKWELL
JUNE ELVIDGE

¹⁷
"The Way Out"

CAST INCLUDING
MURIEL OSTRICHE & JOHN BOWERS
Story by JACK O' MARA
Directed by GEORGE KELSON



UNITED PICTURE THEATRES OF AMERICA



Questions and Answers

Taking up and answering one by one
The Moving Picture World's objections
to co-operative plans and its doubt as
to the organization and personnel of

United Picture Theatres of America, Inc.

Question. Is the United Picture Theatres of America working unselfishly for the exhibitors' interest?

Answer. It is, because it is a mutual co-operative organization, legally under the control of its exhibitor membership, designed to reduce film rentals to its members from 30 to 50 per cent., and to improve quality.

Question. Will United Picture Theatres engage in the making and marketing of films?

Answer. It will not. The plan is to buy film, not to manufacture or peddle it.

Question. Is our plan a reversion from open bookings to programme?

Answer. Emphatically NO! We shall book by the "star series" system and such acceptable productions as the market affords.

Question. How do we expect to get the exhibitors to stick?

Answer. By making every member an actual benefiting partner. Twenty-two thousand druggists stick together. Why not a few thousand exhibitors?

Question. How can we please both producers and exhibitors?



Answer. The producers, by giving them cash and a guaranteed profit besides, for their negatives. The exhibitors, by giving them pictures that their membership prefers and by eliminating film waste of all kinds.

Question. Can the opposition of powerful vested interests be combated?

Answer. Certainly, because the combined power of the exhibitors is greater than that of all the other factors in the industry. Consolidation of offices, cuts in big salaries, elimination of useless service, direct routing, abolition of financier profiteering—these things can be accomplished in the film world by the United Exhibitors just as they are being accomplished in the railroad world to-day by Director McAdoo.

Question. Is United Picture Theatres promising anything it cannot perform?

Answer. No, because the promises are well within the reasonable expectation of what co-operative movements can do. The Moving Picture World cannot discover one extravagant, unwarranted statement in any of the speeches of Mr. Ochs or our published statements. Are other co-operative companies overstating? We do not know, but we feel sure exhibitors are so strong for the co-operative idea that overstatement is not necessary to secure membership.

Question. Finally, are the men behind United strong enough to put it over?

Answer. Messrs. Ochs, Seelye, Blumenthal, Goldsmith and the other executives of United Theatres enjoy exhibitor confidence as do no other group of men in the country. They are known to be honest, conservative, forceful and energetic, and can point with pride to their achievements in the film industry.

THE LAWYERS AND BANKERS OF PROMINENT EXHIBITORS HAVE MINUTELY EXAMINED EVERY DETAIL OF OUR PLAN, AND THEN THESE EXHIBITORS HAVE ENDORSED THE SAME BY BECOMING UNITED MEMBERS

Write to-day to

United Picture Theatres of America, Inc.

1600 Broadway, New York

**Now
Ready
for
State Rights
Distribution**



SIX ONE REEL COMEDIES

NOW READY—OTHERS WILL FOLLOW

Produced by

THE SCRANTONIA PHOTOPLAY CORPORATION

Featuring the Popular, Quaint

CHARLIE FANG

The Only Chinese Comedian in Captivity

CLEAN COMEDIES

NOVEL CHARACTERS

RIGHT PRICES

The First Six Smiling Subjects

"THE CHINESE MUSKETEER"

"FATE AND FORTUNE"

"FEET AND DEFEAT"

"PARSON PEPP"

"CHEERFUL LIARS"

"THE RING AND THE RINGER"

Produced under the direction of C. R. De Barge
at the Studios of The Scranton Photoplay Corp.
at Scranton, Pennsylvania.

DON'T WIRE OR PHONE if you don't care to
JUST WRITE and if your territory is
still open details will be mailed you

JESSE J. GOLDBURG

SOLE SALES AND EXPLOITATION REPRESENTATIVE

1105 TIMES BLDG.

BRYANT 847

NEW YORK, N. Y.



ANNOUNCING THE COMING
OF MISS EDNA GOODRICH
IN A SERIES OF SPECTACU-
LAR SPECIAL PRODUCTIONS
OF REGAL QUALITY ESPEC-
IALLY SELECTED TO CAPI-
TALIZE FOR THE SCREEN HER
WORLD FAMED BEAUTY.

TO BE DISTRIBUTED THROUGH
THE EXCHANGES OF

THE MUTUAL FILM CORPORATION





MR. WILLIAM
RUSSELL'S FIRST
SPECIAL VEHICLE
IS "HEARTS OR
DIAMONDS" A FAMOUS
STORY BY THE
CELEBRATED MR.
WILLIAM HAMILTON
OSBORNE.

MR. RUSSELL'S
PICTURES WILL BE
AVAILABLE AT
MUTUAL EXCHANGES.

WILLIAM RUSSELL
PRODUCTIONS

444 Hollywood Blvd. Los Angeles, California

They have picked **TOTO** for a winner !!

After seeing the Toto comedies the ,
following (and many other) exhibitors
have booked them for lengthy runs ,
Toto has made good with their audiences!

Valentine Theatre, Toledo, O. 7 days
Fox's Terminal, Newark, N.J. 6 days
Stillman, Cleveland, O. 7 days
Grand, Williamsport, Pa. 7 days
Gifts, Cincinnati, O. 6 days
Proctor's, Schenectady 3 days
Strand, Akron, O. 4 days
Dome, Youngstown, O. 4 days
Colonial, Indianapolis 3 days
Isis, Indianapolis 3 days
Palace, Wichita, Kans. 3 days
Idle Hour, Kansas City, Mo. 3 days
Regent, Great Bend, Kans. 3 days

In every town successful
exhibitors are showing
Toto! Are You?

Produced by
ROLIN



PATHE

Famous houses book PATHE'S greatest serial *"The HOUSE of HATE"*

for runs of two days or more *!!! !!! !!! !!!*

Among them are the following:

<i>The Grand</i> , Philadelphia, 6 days	Lyceum, New London, Conn. 2 days
Orpheum, Allentown, Pa. 3 days	Mystic, Malden, Mass. 2 days
Lyric, Williamsport, Pa. 3 days	St. James, Boston, Mass. 3 days
Victoria, Baltimore, Md. 3 days	Dijou, Springfield, Mass. 3 days
Proctor's, Elizabeth, N.J. 3 days	Plaza, Worcester, Mass. 3 days
Garden, Passaic, N.J. 2 days	Empire, Hartford, Conn. 3 days
Olympic, Boston, Mass. 2 days	Piedmont, Charlotte, N.C. 2 days

The men who have run Pearl White serials in the past are the first to book "The House of Hate". They KNOW what a moneymaker it will be for them !!! !!! !!! !!!

Have the first episodes screened for you. You will see why it will be a moneymaker for YOU *!!! !!! !!! !!! !!! !!! !!! !!!*

BOOK IT NOW!



17 houses in the City of Cincinnati
alone have already booked ~

"The HOUSE of HATE"

with

PEARL WHITE and **ANTONIO MORENO**

Well known houses everywhere are booking
the serial, among them ~

<i>The Colonial, Newark, N.J.</i>	<i>The Lincoln, Memphis, Tenn.</i>
<i>The Crawford, " "</i>	<i>Majestic, Evansville, Ind.</i>
<i>The Victor, Richmond, Va.</i>	<i>Palace, Covington, Ky.</i>
<i>The Star, Wichita, Kans.</i>	<i>Rex, Spartanburg, S.C.</i>
<i>The Daisy, Memphis, Tenn.</i>	<i>Amuzu, Winston-Salem, N.C.</i>

Produced by **ASTRA** Directed by Geo. B. Seitz
Written by Arthur B. Reeve and Chas. A. Logue
Scenarios by B. Millhauser

PATHE





GLADYS HULETTE AND CREIGHTON HALE

ARE ANNOUNCED IN THE TIMELY,
PATRIOTIC & ARTISTIC PATHE' FEATURE

"MRS. SLACKER"

PRODUCED BY ASTRA... DIRECTED BY HOBART HENLEY
WRITTEN BY AGNES JOHNSTON

MISS HULETTE AND MR. HALE FORM A MOST
ATTRACTIVE COMBINATION FOR THE EXHIBITOR
TO OFFER. THEY ARE APPEARING IN PLAYS WHICH
ARE FULL OF YOUTH, BEAUTY AND SUNSHINE.

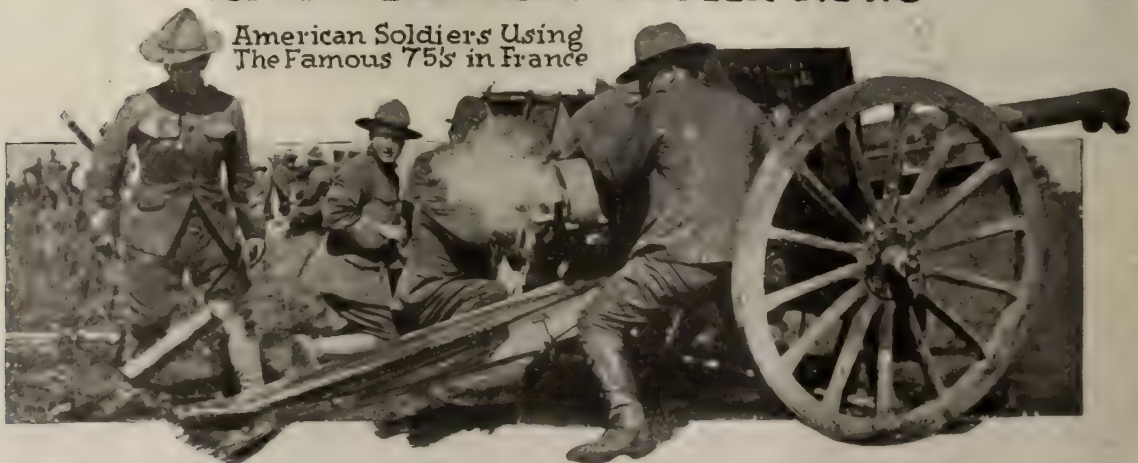
PATHE'

News from Everywhere — Known Everywhere
Shown Everywhere —

THE HEARST-PATHE' NEWS

You See It FIRST — and You See It BEST —
in the HEARST-PATHE' News

American Soldiers Using
The Famous 75's in France



**Gaumont
News**

TWICE WEEKLY

**Gaumont
Graphic**

Released Tuesdays

Released Fridays



**First release
Tuesday March 26
Wire for name of Exchange
serving your Territory**



PARIS

Gaumont Co.

NEW YORK



LONDON



and One Is Wondrous Wise

Foreign Rights to "First National" Chaplins
controlled by Wm. Vogel Productions, Inc.,
Longacre Bldg., New York City.

¶ Coming up from the clouds of pessimism which have shrouded the film business for months past

TARZAN OF THE APES

is sweeping tornado like across the continent enveloping all in its sweep.

- ¶ 5,000 newspapers are publishing "TARZAN" stories or will begin publication within a few weeks.
- ¶ Ten thousand drug stores, eight thousand book stores, five thousand stationery stores are decorating their windows to reap the reward of the films popularity.
- ¶ Capacity audiences still crowd the Broadway Theatre where the prices are six times as great as at picture houses. And the engagement has again been extended.
- ¶ Marcus Loew, B. S. Moss, S. Z. Poli, have all booked for their entire circuit to open at the same time, within half a block of each other, on release date April 2.
- ¶ Magazines and periodicals are coming out with page after page of pictures and stories.
- ¶ Fans are writing in by the thousands inquiring for the release dates in their cities.

NO FILM CONCERN ON EARTH COULD AFFORD TO PURCHASE FIVE PER CENT OF THE PUBLICITY AND ADVERTISING "TARZAN OF THE APES" HAS HAD, WILL GET AND WILL FORCE FREE OF CHARGE.

"TARZAN"

Is the outstanding event, the revivifying incident of the motion picture business. It breaks the monotony of conventional pictures and time worn stories.

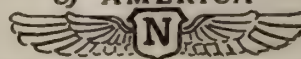
And say the NEW YORK PAPERS:

"Even if all the drama were removed from 'TARZAN OF THE APES' it would still be the best picture ever thrown upon a screen."

YOU CAN BOOK NOW
ADDRESS NEAREST EXCHANGE

First National Exhibitors' OR
Circuit, Inc.

National Film Corporation
of AMERICA



1604 BROADWAY, NEW YORK CITY

"Tarzan of the Apes" is a mastodonic monopoly embracing all that the mind of man can possibly conceive, suggest or imagine.

It is a symphony of dramatic, art-rugged adventure splendid atmospheric detail, picturesque romance—
IT IS THE DIFFERENT PICTURE.



LYRIC THEATRE WILLIAM FOX

PRESENTS

WOMAN AND THE LAW



PRICE FIVE CENTS

MRS. DE SAULLES IS FREED BY JURY IN HOUR AND A HALF

Verdict of Not Guilty Is Returned by Twelve Arbiters of Her Fate at Ex-citly 9.22—Pri-
oner Shakes Hands. With Each Man of
Dozen, but Otherwise Betrays No Emotion

ELCQUENT APPEAL MADE BY ATTORNEY UTERHA

By Staff Correspondent. MINNEOLA, L. I., Dec. 22.—Mrs. Blanca de Saulles, the old-time Yale football star, by a jury after a deliberation lasting only an hour and thirty-two minutes. The case was turned over to the jury at 6 o'clock, when they after a deliberation lasting only an hour and thirty-two minutes. The case was turned over to the jury at 6 o'clock, when they after a deliberation lasting only an hour and thirty-two minutes. The case was turned over to the jury at 6 o'clock, when they after a deliberation lasting only an hour and thirty-two minutes.

R.A. WALSH

Drama

Based on the Internationally Sensational De Saulles Case

WILLIAM FOX PRESENTS

STANDARD
PICTURE

WOMAN

THE GREATEST WOMAN'S PICTURE EVER MADE

MRS. DE SAULLES IS FREED; VERDICT QUICKLY FOUND; TO HAVE CUSTODY OF SON

Eleven for "Not Guilty" on First Ballot Taken, Is Report.

BOY IS LARGE FACTOR

'He Was Most in Out'

MRS. DE SAULLES FOUND NOT GUILTY

(Continued from First Page)

WOMAN'S WORLD

One of the most dramatic features of the Herald, Daily and Sunday.

BLANCA DE SAULLES IS ACQUITTED

PRINT

NEARLY OVERCOME TO ARISE, BUT CANNOT.

District Attorney, in Closing Address: Asked for No First-Degree Verdict and Touched Lightly on Premeditation—Prisoner's Counsel's Plea Brought Tears to Hearers.

Mrs. Blanca Errazuriz De Saulles was acquitted last night of the murder of her divorced husband, John, and killed Aug. 3 last.

The jurors began to deliberate at 1 o'clock and returned their verdict at 11:40.

MRS. DE SAULLES FOUND NOT GUILTY; JURY IS OUT ONLY 1 HOUR 43 MINUTES

Jurymen Announce Their Verdict in Chorus, and When Acquitted of Murder, Is Formally Walks Up

A SENSATION AT BROADWAY & 42ND ST NEW YORK CITY WILL PACK HOUSES IN ANY CITY TOWN OR ZONE



Turning thousands away at \$1 Admission

and the LAW



Smash!

William Fox presents—America's most popular actor

WILLIAM

FARNUM

IN

**ROUGH and
READY**

by Richard Stanton and Ed. Sedgwick — Directed by Richard Stanton

HIKE WITH THE HUSKIES

Ride in on the tide of FARNUM popularity!

Profit from public demand!

Wire for dates today!

F O X F I L M



500 feet
of the finest
fist-fight
ever filmed

WILLIAM FARNUM
in
ROUGH and READY
The greatest Farnum picture ever filmed.

C O R P O R A T I O N

Keep your eye

THE CROWN
PRINCE

THE

WILLIAM FOX PRESENTS

German Spy System

The U.S. Embassy

Berlin at War

CONTRACT NOW

FOX FILM



The KAISER

on the KAISER

THE KAISER

SPY

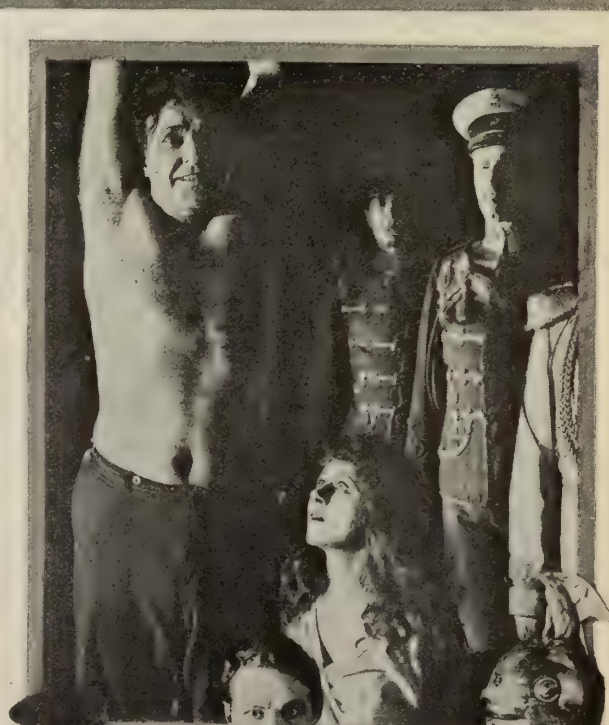
A STARTLING EXPOSURE

The Kaiser's Agents

The Teuton Tortures

A Box-office Riot

NEW PRINTS READY
CORPORATION



EXPOSED!

A SENSATION- FOR YOUR WOMEN PATRONS

A plucky French girl
triumphs over
German invaders



WILLIAM FOX PRESENTS
A VIRGINIA PEARSON in
DAUGHTER of FRANCE

THE GREATEST LOVE AFFAIR OF 1918
MISS PEARSON'S GREATEST SUCCESS -
STAGED BY : EDMUND LAWRENCE

A SURE WAY TO MAKE MONEY
CONTRACT FOR

ONE A WEEK
52 A YEAR **FOX SPECIAL FEATURES**
START NOW WITH THESE MARCH-APRIL BREAD WINNERS

PEGGY HYLAND in **THE DEBT OF HONOR**

GLADYS BROCKWELL in **THE DEVIL'S WHEEL**

GEORGE WALSH in **THE KID IS CLEVER**

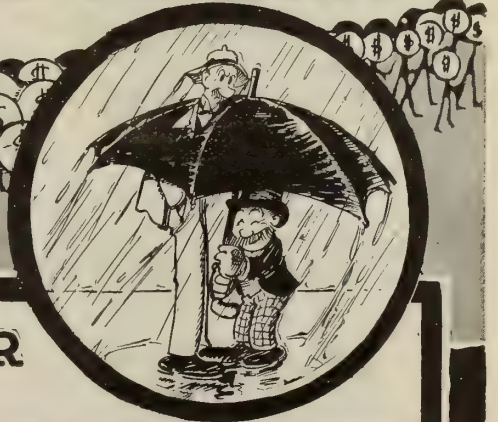
JUNE CAPRICE in **A CAMOUFLAGE KISS**

**FOX FILM
CORPORATION**

A Million Dollars

pass your theatre
every day

HOW TO GET YOUR SHARE



CONTRACT FOR
BUD FISHER'S

MUTT AND JEFF

Weekly release

**FOX FILM
CORPORATION**

Now ready-

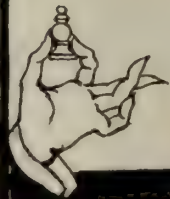
"THE DECOY" — "THE LEAK"
"BACK TO THE BALKANS"
"THE FREIGHT INVESTIGATION"

**FOX FILM
CORPORATION**

TO STATE RIGHTS BUYERS — A TEMPTING OFFER!
The FIRST of our series of Five Great ~
BESSIE BARRISCALE

The all star cast includes
BESSIE BARRISCALE
EDWARD CONNELLY
CLARA WILLIAMS
RHEA MITCHEL
ARTHUR MAUDE

Super ~
Features



"SATAN'S
PAWN"

W·H·PRODUCTIONS CO.
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5 REELS



EXHIBITORS-STATE RIGHT BUYERS AND THE INDUSTRY IN GENERAL

TELEPHONE
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CABLE ADDRESS
SIMFILMCO

W. H. PRODUCTIONS CO.

71 WEST 23RD STREET

ROOM 1702

NEW YORK March 18th, 1918.

Gentlemen:

There is a question in the minds of some as to reasons for our overwhelming success in re-issuing three of the first big Thos. H. Ince super-pictures featuring Wm. S. Hart, which were produced by the New York Motion Picture Corporation in 1914-15, viz: "The Two-Gun Man" in "The Bargain", "The Bandit and the Preacher" and "The Hell-Hound of Alaska".

These are the three best pictures in which Wm. S. Hart ever appeared. He was not known to the picture-going public at that time. Desiring to make a reputation, and the work being new and fascinating, he therefore put his heart and soul into it - and these productions, in turn, made him the popular film idol he is today. Furthermore, the picture-going public has doubled within the past two years, so that a great majority of the new film fans never saw these features when they were first released.

W. H. Productions Company saw the possibilities in re-issuing super-features that made stars famous, and such we considered these Hart productions. Within a period of two months we have sold these re-issues to the keenest and most reliable independent exchangers in the business, and they in turn are now successfully booking these box office features to the leading exhibitors. If further proof of the soundness of our judgement is required it is furnished by the box office results which the exhibitors are now obtaining.

Good judgement, proper exploitation, and fair prices put these excellent pictures over.

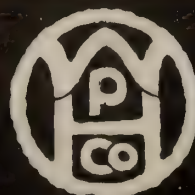
We have proven to the trade that these productions were never properly exploited until W. H. Productions Company saw their box office possibilities, and Thos. H. Ince and Wm. S. Hart should feel greatly indebted to us for the intelligent and dignified method in which the pictures that made their reputation have been handled. We do not feel surprised that Mr. Ince and Mr. Hart are chagrined in not being connected in any way, manner, shape or form with W. H. Productions Company, especially as they are not "CUTTING IN" ON THE PROFITS of these productions, and since these re-issues are breaking records for capacity business in the leading theatres throughout the country.

Pursuing this same policy we have purchased five of the finest Bessie Barriscale pictures ever made. All of them have extraordinary publicity and advertising possibilities, so much so, as to guarantee a tremendous success to the independent exchangers and exhibitors throughout the entire country.

Yours very truly,

W. H. PRODUCTIONS COMPANY.

P.S. We beg to announce that the entire world rights have been sold on all of our present re-issues featuring Wm. S. Hart.



MABEL NORMAND in



"MICKEY"

ON THE ROAD TO SUCCESS!

The
MACK SENNETT
MASTERPIECE

World Rights
Controlled by
**WESTERN
IMPORT CO.**
1010 BROOKAW BLDG
NEW YORK



"THE LITTLE GIRL YOU
WILL NEVER FORGET"



*The story of the girl
who hid her record*
Max Marcin's
great stage success

"THE HOUSE OF GLASS"

Adapted by Charles E. Whittaker
directed by Emile Chautard

Better on the screen than on the stage,
says the New York Evening Mail.

"Should play S. R. O. in almost
any house!"—Wid.

"It is Clara Kimball Young's tri-
umph!"—Motion Picture News.

Presented by

CLARA
KIMBALL
YOUNG
AND HER OWN COMPANY

This is the fourth of Miss
Young's Select pictures, and
follows her prior productions
"MAGDA," "SHIRLEY
KAYE," and "THE
MARIONETTES"

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City



BRONCHO BILLY

(Reg. U. S. Pat. Off.)

The Most Popular Film Hero

REVIVIFIED!

In the world famous dramas of the hills and plains. Single reels that carry a strong punch and thrilling action.

PHOTOGRAPHY—NEW PROCESS—1000% BETTER
BOOK ONE EACH WEEK

Broncho Billy's Leap
Broncho Billy and the Rattler
Broncho Billy's Close Call
Broncho Billy and the Settler's Daughter
Broncho Billy's Indian Romance

Broncho Billy, A Friend In Need
Broncho Billy's Wild Ride
Broncho Billy's First Arrest
Broncho Billy and the Rustler's Child
Broncho Billy's Last Deed

Essanay

George Kleine System, Distributor



GENERAL FILM COMPANY

THE STAR THAT NEVER SETS

YOUR PATRONS
NEVER TIRE OF
SEEING

CHARLIE CHAPLIN

in
ESSANAY-CHAPLIN
COMEDIES

Book Him in

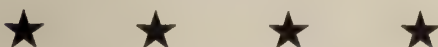
“HIS NEW JOB”



“THE TRAMP”
“IN THE PARK”

“A WOMAN”
“BY THE SEA”
“THE CHAMPION”

“A JITNEY ELOPEMENT”
“WORK”



THE FINAL WORD IN COMEDIES IS ESSANAY MADE

“THE JAZBO SHERIFF”
“ALL STUCK UP”

“THE LIE THAT FAILED”
“WILD ALGY OF PICCADILLY”

A NEW ONE EACH WEEK

Essanay

*Distributed Exclusively by
General Film Company*

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.



NEW U. S. RELEASE

Again Wins Big Circuit Bookings

JULIUS STEGER'S STUPENDOUS PRODUCTION OF

EUGENE WALTER'S



Starring

Charlotte Walker

Booked Immediately for 143 Days by New York's Leading Theatres

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"Just a Woman"

An instantaneous stage hit scoring a record Broadway run at the Forty - Eighth Street Theatre, New York.

Charlotte Walker

The Warrens of Virginia
The Trail of the Lonesome Pine
The Wolf
Two Virtues
Just a Wife
Etc.

Eugene Walter

Paid in Full
The Easiest Way
The Knife
The Undertow
Sergeant James
Etc.

Julius Steger

The Fifth Commandment
The Blindness of Love
The Stolen Triumph
The Master of the House
Etc.

Selected as the Best of 36 Special Productions Considered for Release by
U. S. EXHIBITORS' BOOKING CORPORATION

FRANK G. HALL, President

TOP O' THE TIMES BUILDING, NEW YORK

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NOW
Through

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FRANK GERSTEN, INC.
NEW JERSEY.....220 W. 42d St., New York City

FOREIGN RIGHTS TO ALL "U. S." PRODUCTIONS CONTROLLED EXCLUSIVELY BY
ROBERTSON-COLE COMPANY, Times Building, New York

GENERAL FILM COMPANY

Another JUDGE BROWN Story—



Wharton Jones and Guy Hayman in "The Preacher's Son"

and another and another
and another and an-
other; and so on!

**It's a gilt-edge
series!!**

Listen, they're booking the
Judge Brown Stories, de-
lighting their audiences—
and clamoring for more.

BRIGHT STUFF, THIS

Real boy and girl adventures—
written and produced with every
eye to dramatic and comedy
values.

The Series Will Total Twenty Releases--Now Ready:

"Bud's Recruit"

"Chocolate of the Gang"

"The Lost Lie"

"Tad's Swimming Hole"

"Marrying Off Dad"

"The Accusing Toe"

"The Preacher's Son"

"Thief or Angel"

P. S.—Another great patriotic subject equal to "Bud's Recruit" is promised soon.

Produced by

BOY CITY FILM CORPORATION

Culver City, Cal.

Distributed Exclusively by General Film Company
25 W. 44th St., New York City

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

GENERAL FILM COMPANY

Clover Comedies Are Coming

With
"Bud" Duncan
Dot Farley
"Kewpie" Morgan



A Scene from the Firemen's Ball in "From Caterpillar to Butterfly"

A trio of "peppy" entertainers.

Little "Bud" Duncan of "Ham and Bud" fame.

Dot Farley, the "scream vampire" of the movies.

"Kewpie" Morgan whose droll heart beats in a giant frame.

A capable crew of supporting players.

Rollicking stories.

Single-reel riots of fun.

(A riot instigated weekly.)

Sure-fire subjects.

Nuf ced.

Produced by

NATIONAL FILM CORPORATION

Denver

Distributed by General Film Company
25 W. 44th St., New York City

General Film Company does not impose the 15c. charge on any of its releases

GENERAL FILM COMPANY

The Fascination of "O. Henry"

No wonder the admirers of "O. Henry" are loyal to this prince of short story writers.

Never at any time in his career did "O. Henry" pen a trite, obvious plot. Each of his tales sparkled with surprise and suspense.

Add to that, they vibrated with the sweet cadence of human appeal.

On the screen his stories are visualized with all these fine qualities.

What a relief to audiences, what a benediction is an "O. Henry" story, especially when it follows one of those primitive, mechanical, pattern-made photoplays that are five false reels all about nothing.



A Scene from "THE SONG AND THE SERGEANT," with Alice Terry, Stanley Dunn and Templer Saxe—one of those gripping heart interest dramas with a last minute "O. Henry" climax.

The Genuine Showman Books "O. Henry" Stories to Save His House Program

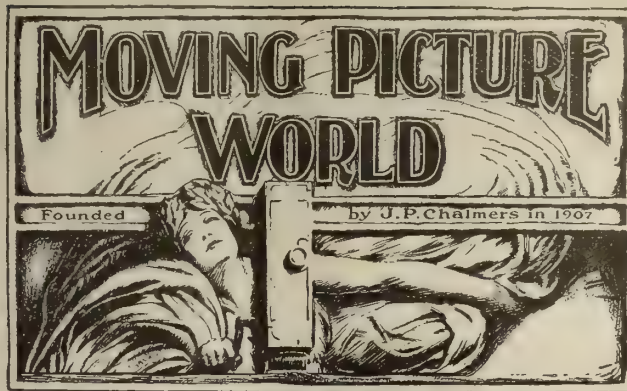
FIFTY SPLENDID ONES AVAILABLE TO CHOOSE FROM.

Seven are 4-reel classics. The others are in two parts each. Reviewers agree with the public that these are the most original picture play subjects ever interpreting a popular author.

BROADWAY STAR FEATURES

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

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J. F. Chalmers Vice-President
E. J. Chalmers Secretary and Treasurer
James L. Hoff Managing Editor
A. MacArthur, Jr. Advertising Manager

The office of the company is the address of the officers.

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United States, Cuba, Mexico, Hawaii, Porto

Rico and Philippine Islands \$3.00 per year

Canada 3.50 per year

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CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, \$1.50. Advertising rates on application.

Saturday, March 30, 1918

Facts and Comments

FROM the reports which are just beginning to come in there promises to be a big effort on the part of the motion picture exhibitors of the country to help put the third Liberty Loan over the top. Preparations are being made by exhibitors everywhere to give special patriotic pictures on at least one night during the drive for the loan. Many will devote several nights and the opportunities for "Four-Minute Men" will be innumerable. It is quite probable that the motion picture theater in this drive will be the most potent force for success that has yet been developed. When you stop to think of it you realize that in no single place can you depend upon finding so many people at a regular and given time as in a picture theater. Picture theater patrons are of a class that is most approachable and will be most responsive to the appeals of the Government for funds

to run this war. The average picture theater audience is more largely represented in Uncle Sam's fighting forces than any other assemblage, and there are more picture theater audiences in this country than can be shown by any civic organization, so to reach the people that are most responsive one must go to the picture theater.

In this campaign every opportunity will be given the Government to make its personal appeal to the public. "Four-Minute Men" will be welcomed to explain the necessities of the occasion and selling agents will be permitted to canvass audiences for the sale of bonds and thrift stamps; in fact, the theaters will be wide open to Uncle Sam and his representatives.

SOMEONE said to us the other day: "The State Right business is shot to pieces." When asked upon what he based his statement he said: "Well, I notice that the trade papers are not carrying much state right advertising." What else he said is immaterial, his main contention being that the volume of advertising was the true indication of the condition of the business. While we do not indorse our friend's analysis in full, there still remains something of truth in his reasoning and it has to do with advertising. Trade papers do not exist as an excuse for advertising; they come into being by reason of the necessity of advertising and the need of a proper medium to carry that advertising. Upon that theory, which we believe to be the true one, we should not be judged expressing a wish that is father to the thought when we say that there is no branch of the film business that is more sensitive to good advertising than the state right method of marketing pictures; no branch of the business that responds more quickly to advertising, or that suffers more for lack of it.

Up to this writing state right advertising has but one purpose: the securing of buyers for the feature advertised—and there it has stopped. The result has been that many inexperienced men have bought state right pictures because they were willing to pay more than other men who knew what the pictures were worth would pay and, consequently, the road to state right success is strewn with the empty wallets of the easy mark. In other words, the state right manufacturer has not built for the future, but has tried to make all he could in the present, regardless. It was a short-sighted policy, and the state right manufacturer is just now suffering the effects.

It ought to be evident to any business man that the state right buyer who is successful in putting over a feature with the exhibitors of his territory will be in the market for more pictures, and each following success makes him stronger; therefore, if there is anything within reason that the manufacturer can do to insure the success of the man who buys his feature that is the thing he should do. This leads us right up to the complaint made to the Moving Picture World by a state right man who dropped in at our office the other day to lay this particular subject before us. This man owns two theaters in a town in Tennessee and does a large state right business, which qualifies him to talk on the subject. He said:

You will notice that when a state rights feature is finished and placed on the market there are page and half-page advertisements running on each feature probably two or three weeks, until the great majority of territory is sold, and then those advertisements are stopped suddenly and the feature in question drops from sight, as far as the publicity

is concerned, and the exhibitors in a short time forget all about them, and we lose many quick bookings that we otherwise might get if a campaign of advertising were kept going.

I suggest that the broker or firm who handles or sells a state rights feature agree to take or pay for one-fifth of a page ad weekly as their share, and let each territorial buyer agree to pay for the rest of the page, or their pro rata share of the page.

I would suggest that these contracts be for a period of three months after the release or selling of each feature. In this way exhibitors would have publicity weekly regarding the big features.

I would also suggest that in each ad the firms buying these features be listed weekly so that exhibitors in their territories may know just where they can wire or write and secure them.

There is a state right man's view of the situation and every state right broker or producer knows that it is correct.

*

If a dealer in any sort of merchandise wishes to insure the sale of his product he backs it up with a national campaign of advertising, urging the public to buy his product. So general is this practice that there is scarcely a product of even commonest use that is not so advertised. On the same principle a state right feature should be advertised so that the exhibitor will be urged to book it for his house. Failure to do this will result in lack of sales or bookings for state right features just as surely as the sales of a merchantile product will fall off when it is not advertised. If the name of the picture is not kept before the exhibitor he soon forgets its existence.

So greatly is the need of advertising appreciated by the man who buys a feature for a given territory that he is willing to pay his share of the expense, as in the case of the state right man with whom he discussed the subject. There really is no reason why producers and brokers of state right subjects should not establish a stable market for their product so that they would not find their business "all shot to pieces" every so often. It can be done if they will back up the men to whom they sell territory.

* * *

THE advocates of commercial efficiency in marketing methods for the picture industry appear to have overlooked a rather important governing factor, the individuality of each and every picture produced. A salesman can go on the road and sell soap, breakfast food or monkey wrenches by sample and the purchaser may rest reasonably secure in the knowledge that each item in a carload lot will be like sample and like each other and, if the products take with the public, repeat orders will require very little time or ability on the salesman's part. A picture on the contrary must sell on its individual merit plus the ability of the salesman, and it is practically just as expensive to sell picture number 200 as to put number one over. It requires something more than an order taker to dispose of each successive picture and the self-selling repeat orders of commercial lines, also their money and time saving possibilities are absent in the picture industry.

NO SUNDAY SHOWS IN MARYLAND.

On Tuesday, March 5, an unfavorable vote was taken on the Norris bill, in the house, at Annapolis, Md., which provided for restricted concerts in Baltimore on Sundays. It was killed by a vote of 60 to 17. Delegate League, who introduced the bill prohibiting children under twelve years to enter moving picture theaters without a guardian, supported this Sunday concert bill. Thus the proposed amendment of the Sunday laws which would permit moving pictures to be shown after 3 p. m. on Sundays is made impossible by this vote.

Plays That Coin Money

By LOUIS REEVES HARRISON.

TOO severe, the rude literary test that a story must stand reading a second time to be worth reading at all. It is entirely too severe for an art so young as that of picturing stories on the screen, though we are constantly confronted with old plots, many of them culled from files of the MOVING PICTURE WORLD and dressed up in brand new store clothes by the hack writer at seventy-five per week. New screen stories are entirely too scarce at this evolutionary stage, almost as scarce as critics who can tell the truth and satisfy everybody at the same time. Even the most accurate and discriminating critic seldom gets beyond predicting the immediate effect of a photodrama. We are in a constant state of change, and he has to be unusually gifted to see very far into the future, to pick plays that coin money.

A three-year-old, still popular, is not unknown.

One five-reel flivver, starless and far from being a work of art in all respects, was released some three years ago amid no particular excitement, at a cost about one-tenth of the late features, but it ran well from the start and is still booming merrily along. It is not safe to reason from premises so limited as to the longevity of other products, but investigation reveals that the secret of its success is vitality of theme. People are still in a receptive mood for it, and they may continue so for some time.

Vitality of subject is one essential to lasting success, but who is to decide what is vital?

There is a very simple and natural answer to that question, but the time is not here when an author may measure the vitality of his own work against the requirements of those who purchase what he does. Nor is the scenario department of any large concern entirely free from embarrassment. Directors have their own ideas, so have the star performers, so has the distributive organization. In order to harmonize these varied interests, the scenario department is bound to be affected in considering what is presented for examination. It is often a question of compromise.

To get at the real causes we must unlock secret doors.

Only those who are permitted to inspect the workings of a big distributive force at close range know all concealed behind those doors, but what is going on can be glimpsed. There are some very fine salesmen on the road, persuasive gentlemen of winning personality, and good fellows at that, but it is in them to feel that they must have something big to brag about. They can present a case with more enthusiasm when they have, at least, a foundation of fact to build upon, very much like the dramatist who constructs a romance on some underground concrete of reality. Hence the salesman quite naturally favors what has past performance back of it.

"Of course," he says, "you have heard of 'Happy-Go-Lucky?' Of course you have. It ran one entire season on Broadway to crowded houses, with a long line at the box office. They refused to sell the movie rights until we planked down a hundred thousand in cold cash, and we engaged Stella, the great Stella Longacre, from the original cast to play the lead. Cost a lot of money, seven thousand a week, a thousand a day for little Stella, besides a lavender limousine with gold trimmings thrown in."

The noble art of lying will never decay as long as we have with us that master of distributive fiction, the traveling salesman.

The really capable salesman takes an honest pride in his ability to sell something which would never sell itself on merit alone. He proves his case most strongly when he markets the unmarketable. Why should he bother his head about "vital themes" and all that sort of stuff? He should worry. The main thing for him to do is to get rid of as much as possible at the best price obtainable, make money for the firm and ask for a raise when he comes in to tell them all about it.

The miserable necessity of telling the truth never bothers him in the least.

While the traveling salesman is defying skepticism with fervent and fiery-colored eloquence, known in his own vernacular as "raw stuff," he formulates an opinion that the exhibitors need what he finds he can sell them to best advantage. It is not of the slightest consequence what the public should have. He comes back home with a report that nothing goes unless there is some other established reputation than that of the firm back of its product. He is the man who sells the goods. He ought to know. He is in "touch with the trade." His verdict goes to the scenario department. How can unprejudiced judgment be expected under such circumstances?

It would be a sad state of affairs for the salesman if exhibitors were invariably given plays which could be depended on to suit the public.

What a lot of illuminating eloquence would be lost to the world, the flesh and the devil if our photodramas were so good that they could find their way to public approval without all the arts and crafts of salesmanship! Even the publicity man might have a hard time to stagger along, though we should all hate to dispense with his really wonderful presentations of fiction in the guise of alluring facts. Publicity organs today are the work of bright minds. They never bore us by describing anything that has ever really happened. They even point the way for trade papers. They have the wit, light touch and brisk style which make print readable.

They plentifully sugar the bitter pills which exhibitor and public have to swallow.

The idea of giving narcotics to blunt human sensibilities is being abandoned in medical practice—the reaction often proves worse than the pain originally relieved. A producer must necessarily advertise to make his product known. That is his introduction of what he has to sell. Thereafter the intrinsic merit alone counts. Where it is lacking, he gets the reaction of cancellations, often to an extent that he faces a heavy loss, a loss not shared by his publicity agent and salesman, though he may have acted on their recommendation. To get plays that last, that coin money year after year, he must go deeper than their superficial representation, deeper than those of star and director, until he reaches some definite and unprejudiced policy of selection and production.

The successful producer of tomorrow will be one who has grasped the full meaning of what is known as "the modern drama."

Humanity seems to have fallen in love with exhibitions of its own laughable weaknesses, with frank confessions of its own faults. The opinions, the achievements, of man seem to be of secondary importance to the character behind his conduct. Whether he is a saint or a sinner, he reaches our hearts quickest when he is the incarnation of what we recognize in ourselves. The world seems never weary of watching the unveiling of a troubled soul in its progress from shadow to enlightenment, or from sunrise to shadow, so long as it solves the problem of what is vital to life as we know it, or believe it to be.

Such is the play that charms our lips to silence, our eyes to fascinated watching, the play that coins money.

A Question of Methods

By EDWARD WEITZEL.

BACK in the Dark Ages when the world had heard naught of the silent drama and the shadow stage had not begun its brilliant career as a rival to the art of Shakespeare's Theater, a comedian of good repute, who amassed a fortune by acting in but one play during a round dozen of years, surprised several members of his company by openly rebuking them, one evening, for inattention, while the performance was going on. So adroitly was this accomplished, however, that few of the spectators were aware anything of the kind had taken place.

It was near the end of the season, and long familiarity with the lines and situations had made a number of women of the company slightly indifferent to the business in hand. During the second act it was their duty to follow the comedian about a room, while he searched in the closets and under the table for one of the other characters. The scene should have been played with every indication of nervousness and apprehension on the part of the young women. That night they all entered rather listlessly and omitted to "work up the business," until brought to a startled realization of their neglect by the interpolation of a significant line. Turning upon them suddenly the star delivered the following speech, with an icy sweetness that brought immediate obedience:

"Don't be frightened, ladies! *Look* frightened! and *act* frightened! but don't be frightened!"

The introduction of this reminiscence is prompted by the thought that every device born of man's intellect has its reverse side, and although the actors in a photoplay can never alter their work to the slightest degree, once the magic of the camera has been assembled, there must come times when a director, watching a public showing of one of his pictures, greatly regrets he cannot follow the example of his brother of the spoken stage and infuse new life into the scene before him by a few emphatic words to the members of the cast.

The screen actor has no opportunity to round out and mellow a characterization by playing it for an entire season, and must create his effects with a comparatively small number of rehearsals and without the spur of public indorsement and applause. Were it not for the wonderful way the camera intensifies his efforts, it would be impossible for him to achieve the desired result with such limited preparation and lack of incentive. The hush that surrounds the actor on the stage is seldom present in the studio. Hammer and saw, the spluttering of the Cooper Hewitt lights, the shuffling of feet, the tongues of men waging a war of words, these contribute the usual "incidental music" to his scenes, not to mention the voice of the director keeping up an almost continual fire of advice, entreaty and command. Under such conditions, the marvel is not that certain scenes sometimes fall below the mark, but that the desired standard is so frequently reached.

The stories told of the great men and women of the older form of the drama and also of the famous musical artists of the past; of how one should never say he knew them at their best unless he had witnessed, or listened to, the same effort several times, can never be repeated in the case of the mummer of the screen. He or she must stand by what, so far as the public is concerned, is a single attempt to impersonate a character, a fact that restricts the number of actors who make a success on the silent stage, and prevents a failure from being whipped into shape after the picture has once been placed on exhibition.

Anyone who has occupied a position which permitted

him to watch an actor of the first rank perform the same part, or round of parts, during a season on the spoken stage, is aware that really great artists are very uneven in their work. They never fall below a certain artistic level and their poorest performances are illuminated by flawless technic and the authority of their past reputations; but there arise occasions when their physical and mental being is in such perfect unison with the character they are portraying that they are touched by the divine light of genius and carry the audience to unexpected heights of enjoyment.

The finest actor this country ever knew, the most spiritual and incomparably the greatest player of tragedy, was extremely susceptible to this rule. He did not always give a true taste of his quality at the beginning of a performance, and frequently let half the play go by without putting his whole soul into his task. Presently, as he approached some big scene, he would seem to take fire, as one of his admirers expressed it, and the audience would be treated to a display of histrionic pyrotechnics that filled everyone with awe and admiration.

Again, when some special event influenced him strongly, he would sound the keynote of what was to rank among his great nights with the first word he uttered and move on to the final curtain with steadily mounting passion and power. Every psychologic aid was given to his performance: the rapt attention of a large body of spectators, the absence of every distracting element, and the long sweep of the acts that permitted him to "warm to his work" and build up to a climatic intensity that repeated practice had taught him to reach by the surest and most compelling method. No restriction of tempos, the laws of perspective, or time limit, as to scenes, prevented him from the fullest expression of his mood at any and all stages of the play. Small wonder his mind was "so nimble and so full of subtle flame" that he held the audience entranced!

The process by which the stars of the screen reach their noblest moments has none of this atmosphere of artistic finality, the ease that comes from playing a part that has had the seal of general approval placed upon it, not once, but many times. Their impersonations are always in a formative state, and absolute assurance that they have accomplished just the effect they aimed at is never theirs until after the time for alteration is past. The paying public is the court of last appeal for the moving picture actor, in common with all other entertainers, and there is never an opportunity to profit by the verdict of the public, so far as a completed picture is concerned.

These conditions indicate something of how exacting and difficult an art screen acting is; also the amount of care and thought that must be given to the production of a photoplay. That the art is mastered, and thoroughly mastered, by the leaders of the silent drama, the screen is continually furnishing eloquent and incontrovertible proof.

Off the Reel

By SAM SPEDON.

No Place for Ananias.

NOW that exhibitors have called attention to the waste of the producers and some of the producers have pointed out the waste attributable to the exhibitors, both are due for a noticeable increase in profits and an appreciable decrease in losses. When people get to talking "right out in meetin'" somebody is going to tell the truth. We like that expression of Mr. Laemmle's, "The time for mealy mouthed compliments and pussy-foot praise of all things and all persons connected with

the moving picture industry should cease." Don't you love that? When we all believe this doctrine Ananias will have to steer clear of the motion picture industry. We will then have the truth, the whole truth and nothing but the truth. No more subterfuged publicity, superlative advertising, camouflaged reviews, padded subscription lists and straddling editorials. We are all strong for the truth stuff if *we* can prove an alibi.

All One and the Same.

Every day we are getting closer to truth and sincerity. Everybody worth while seems to realize that the producers and exhibitors, indeed every branch of the industry, in co-operative and it is only through the united efforts of the whole that desired results can be reached. No one branch is sufficient in itself. It is only by getting together, dealing squarely and fairly with each other that the industry can be brought to that much talked of basis of business principles and the honest establishment of it.

"Efficiency" a Disease.

An old lady whose husband had been taken to a hospital for an operation, called every day to find out how he was getting along. She received the same answer: "A decided improvement." Finally she called and was informed that her husband was dead. A neighbor asked her what he died of and she replied: "improvements."

"Efficiency! what great crimes have been committed in thy name." Efficiency has been the cause of an epidemic in many industrial institutions. It has become a disease in the motion picture industry. Most of the efficiency done by so-called "efficiency experts" is done on paper and not in actual results. It is largely theoretical and not practical. Many an efficient hard working employee has been supplanted by an "efficiency quack," who squandered money to experiment with his own ideas at the expense of the concern which employs him. At one half of the outlay the old employee, with practical knowledge, could have instituted the necessary system and improvements if he were given half a chance and the confidence and trust of his employers.

We believe that fifty per cent. of the present waste could be eliminated from distribution, if there were less correspondence school "sales talks" and more practical salesmanship displayed. The elimination of managers plenipotentiaries, sub-managers, and secretaries, sub-secretaries and so on ad-infinity would help to conserve. By giving the more useful employees an occasional audience, a little monetary recognition with a little more initiative and canning a few of the ornamental "posers" there might be a whole lot more of efficiency developed and accomplished.

Wouldn't Know the Old Place Now.

A friend of ours who has been interested in the industry since its very infancy gave us a surprise the other day, by saying: "I attended the state convention of the Exhibitors' League at the Hotel Astor. Do you know it was a very nice affair? It was well conducted and most business like all the way through." O yes! we said, the exhibitors are doing things in good shape nowadays. "You know," said he, "I haven't attended any of the exhibitors' conventions of late years and I must say this one was attended by a representative body of men. The personnel has greatly changed within the past four or five years."

We were glad to hear this gentleman's opinion. He is only one of a great many who sit at their desks and do not get out among their constituents. When we say a great many, this includes some exhibitors who stand aloof from their fellow exhibitors and encourage themselves in

a feeling of false superiority. If these self-satisfied individuals would get out and mix a little with the other half, they would have different ideas and broaden considerably. They would get infused and enthused with the spirit of get together and the co-operative strength of united action, of doing things for the good of the industry and welfare of all.

Gestures—Empty and Otherwise

By ROBERT C. McELRAVY.

THE casual attendant at moving picture entertainments is apt to come away with the impression that about all the screen performer has to do is to "pose." It may readily be admitted that in a great number of instances this is only too true.

But the impression of the casual observer is after all not to be trusted on the whole. Moving pictures are like olives—they must be tried out frequently before the actual taste for them is acquired. One may be aware of a certain spicy tang the first time, the mental palate is piqued and the gastric juices of the cerebrum are set in motion. But unless the observer has been fortunate in encountering a first class production he is not apt to be stirred out of his prejudices. He is conscious only of the picture's shortcomings, and the olive is set down as a bitter thing.

False gestures were for a long time the prevailing fault of screen actors. They ran the gamut of overacting in their efforts to thrill and astound. It is only within the last two or three years, generally speaking, that we have come into a better understanding of restraint and repose before the camera, to know, in fact, that there is more power in repression than in wild and meaningless excess motion. Having learned this truth, which probably came about with the "close-up," many producers went to the other extreme. Posing had its day, and still has it too frequently at times. This method, pushed to an extreme, is just as ineffective as the other, although perhaps not so glaringly offensive. A prolonged and inane pose is in itself an unfortunate gesture.

Screen performers are not only ones who have been bothered with the problem of how and when the gesture may be made most effective. It has been the bane of actors from the infancy of the stage. There comes down, in this connection, an interesting story of one of Voltaire's pupils. She was given to violent gesticulating and in order to restrain this tendency on her part Voltaire ordered her hands tied. The actress recited her lines in a quiet, admirable way, until she finally became overwrought at a certain place. She then threw up her hands and broke the binding cords. She was at once repentant, but Voltaire assured her that she had done no harm, telling her that her gesture had been a proper one because it was irrefragable.

This story is cited by George Henry Lewes in his book on "The Art of Acting," and the author makes the following comment: "If actors will study fine models they will learn that gestures, to be effective, must be significant, and to be significant they must be rare. To stand still on the stage (and not appear a guy) is one of the elementary difficulties of the art—and one which is rarely mastered."

Curiously enough, screen performers are perhaps not so greatly troubled with false gestures as are actors of the vocal stage. They have a director over them to guard against this very thing. Neither are they carried away by spoken words, which have a strange tendency to stimulate unnecessary movements.

It is a fact perhaps worth noting that there is a certain analogy between the best screen acting and the acting of

what we now term the "old school" of the legitimate stage. The writer was struck by this similarity not long since in watching the veteran actor, Frederick Warde, in a film subject. His movements were filled with a grace and ease which had come down with him through years of distinguished acting on the legitimate stage. It may be doubted if he had to greatly alter the practice of years in getting screen tempo. He gave every moment of his performance its just proportion of time; extracting full dramatic effect from every situation, making every gesture count, and in one memorable instance bringing out the entire climax of one scene by facial expression alone.

It would seem from this that acting before the camera has much in common with that of the old days when those who are fond of reminiscence tell us "acting was acting." If this is the case, young modern actors on the legitimate stage should not look too contemptuously upon some of the methods now in vogue in moving picture studios.

Sunday Opening and Prejudice

By SAM SPEDON.

THE opposition to the Sunday showing of motion pictures by "conscientious objectors" is so deep rooted that it goes far beyond prejudice and almost amounts to bigotry or excessive zeal. Pictures are being used in some churches as an aid to the moral enlightenment and uplift of their congregation, or to impress a lesson in connection with a sermon. And yet if these same pictures are shown in a theater the "conscientious objectors" invoke the law and threaten imprisonment or the revocation of the theater's license to exist.

In North Dakota, according to the Bismark Tribune, "conscientious objectors" refused to serve on a committee or sanction the showing of patriotic pictures on Sunday because there was a state law against Sunday opening. H. Lord of Cando was one of the objectors and Attorney General William S. Langer ordered the sheriff of state to prevent the Sunday showing of these pictures and seize the projecting machines, notwithstanding the showings were to be made under the auspices of the North Dakota Council of Defense. Even Governor Fritzler made a demand on Washington that they be stopped. F. O. Hellstrom, secretary of North Dakota State Council of Defense, is going on with the showings, with the sanction of the authorities of Washington and the support of the people of North Dakota. This is an instance of to what extremes some person's prejudices will carry their objections and we must always be ready to meet them. Every one of them is a boost.

Realizing that the objection to Sunday opening is, in most instances, the objection of a few in opposition to the many, a bill has been introduced in New York State legislature, making Sunday opening a matter of local option and a question to be decided by the majority of the people in each community or municipality instead of a state wide proposition.

Motion pictures are the universal language and they speak from the theater screens to millions every day and to many more on Sunday. They are being used by the Government in propaganda for universal peace and democracy, regardless of creed and nationality. Therefore, at this trying period neither time or place should deter our efforts to win and we believe the better the day the better the deed. If it is so ordered, the theaters are willing to confine themselves to pictures of a patriotic and educational nature. Knowing that the results accomplished and the revenue to the Government will greatly enhance the fund necessary for victory and peace.

Exhibitors Strong for Liberty Loan

Reports from Various Cities Give Assurance of Full Co-operation with Government by Picture Theater Managers—Chicago Producers Write Strong Indorsements—Secretary McAdoo Says "Organized and Thoroughly Systematic Effort Must Be Made."

SO WIDESPREAD, so generous and enthusiastic has been the response during the past week to the MOVING PICTURE WORLD's plan for boosting the third Liberty Loan that it would seem as though its success was assured. How could it be otherwise? Here is one of the greatest patriotic movements that has ever been put up to the people of the United States—the raising of money to sustain our great army of fighters in France and upon the seas. It is our fight for liberty and justice and the sacred principles of democracy, principles for which our great republic has always stood. Those principles have been assailed by a merciless, remorseless military power which has shown this world that it will stop at nothing which its devilish ingenuity can invent to gain its unholy desires. To prevent such a catastrophe we have called upon the best of our young men to face the enemy in the trenches and to man the guns of our warships, so now it is up to us to back them up with our sympathy and our dollars—especially our dollars.

The purpose of the MOVING PICTURE WORLD's appeal to the exhibitors is to arouse them to the supreme effort that will be needed to meet this demand. It will require a strong and concerted effort to secure the sum necessary to meet the ever-mounting cost of war. There is no other way of arousing the people that is quite so good as the moving picture way, through the agency of the moving picture theater, and the power the moving picture theater can exert is greatly augmented by concerted action. Much has been done by exhibitors for previous loans, but it was done in a hit and miss way; this time we want to put our united power back of the loan drive.

In addressing the various organizations of the country Secretary McAdoo says:

To make this Loan the desired success, organized and thoroughly systematized efforts must be made. Therefore, the enlistment of all organized bodies in the coming campaign for the third Liberty Loan is of the utmost importance. I earnestly hope that the Government will receive this co-operation in unstinted measure.

W. G. McADOO, Secretary of the Treasury.

There is the keynote: "Thoroughly systematized efforts must be made." That is why the MOVING PICTURE WORLD has made its appeal to you. Yet the exhibitors in every city and town get together and lay out their work so that the drive can be made as strong as team work can make it. Begin to make your plans now.

Widespread Approval of World Plan

MUTUAL FILM CORPORATION IS BUSY.

Chicago, March 13, 1918.

Editor, The Moving Picture World,
New York City.

Dear Sir—I desire to express to you my sincere appreciation and that of the Mutual Film Corporation and allied organizations of The Moving Picture World's "Liberty Loan Night" movement, in support of the campaign for the floating of the Third Liberty Loan.

It is characteristic of the enterprise of your institution and an honor to the motion picture industry of which your publishing house is a part.

Incidentally, perhaps, you may be interested to know of the activities of the Mutual Film Corporation in behalf of the new Liberty Loan.

Probably the most effective of our moves in bringing the loan to public attention in the light of patriotic obligation is our campaign for presentation of the matter in the Screen Telegram, our twice-a-week news reel, which is seen by many million persons every week. This constitutes one of the greatest publicity mediums and is always available to the purposes of the Government and the Nation.

A systematically designed series of special propaganda inserts on the Third Liberty Loan will be carried in the Screen Telegram throughout the campaign.

Special instructions have gone forward to the managers of the Mutual Film exchanges in all parts of the United States, directing their attention to the movement as presented in The Moving Picture World and calling upon them to enlist the cooperation of our exhibitor-customers in putting the Third Liberty Loan before the public.

We have issued other instructions concerning subscribing for bonds on the part of various department heads and employees. All of our many branch managers are also under instructions to get in touch with the local Liberty Loan officials in each city and work out cooperative promotional ideas of special application to the local situation.

This patriotic opportunity is also an opportunity for the demonstration of the effectiveness of the motion picture and the picture industry as an arm of the Government.

Yours faithfully,

JOHN R. FIENLER,

President, Mutual Film Corporation.

AMERICAN FILM CO. DOES ITS "BIT."

Chicago, March 13, 1918.

Editor, Moving Picture World.

Dear Sir—Your stirring editorial of March 9, wherein you directed the serious attention of film men to the necessity of a concerted effort to promote the Third Liberty Loan and in which you suggested a specific manner whereby we could bring to the Loan the properly directed and combined power of the entire organization force of the film industry by a special "Liberty Loan Night," has won the undivided approval and the active interest not alone of myself, but of the entire American Film force as well.

To my mind, your idea is of lasting and inestimable value. While the American Film Company, like its confreres, has stood steadily and unflinchingly for our Government in this war crisis, we are ready to do more. I see in this movement a valuable method of arousing a patriotic response in the public that will convince it of the essential need of coming forward generously and promptly for this third loan.

It may interest you to know that while instruction for cooperation was at once sent to our studios at Santa Barbara our screen stars and the general staff there needed no incentive to fulfill this patriotic duty and they are already actively at work to arouse interest in your plan. Mary Miles Minter, who not only purchased large amounts of the first and second issues of the Liberty Bonds, but who was instrumental through her personal efforts in the sale of many thousands of them, has announced that she is ready once more to offer her services and her money in the interests of the Third Loan. Margarita Fisher, another of our screen stars, joins in this determination and has been planning on the production of a special patriotic picture for the purpose. We feel sure that William Russell, of the William Russell Productions Company, will be heart and soul with us in our united efforts to assist in making an unqualified success of the Liberty Loan Night.

The Moving Picture World is to be congratulated on its plan for this movement to liberally and cheerfully support the Government in the coming drive for the Third Liberty Loan. Our men in France who are so courageously facing an enemy fire in France rely upon us. We must not fail them. It is a duty to supply them not only with funds, but with the stimulus that comes to them with the knowledge that we stand behind them as a solid line.

The American Film Company, during the Second Liberty Loan drive, made every effort to encourage the buying of Liberty Bonds among its employees. We perfected a plan by which any employee was enabled to purchase bonds and pay for them, through our office, on a weekly installment basis. We propose to do the same for the Third Loan.

I most heartily endorse your patriotic plan of arousing public interest in the Loan, and with the same spirit we wish to line up with all interests who stand as one united force behind our Government in its determination to preserve for its citizens a constitution and a democracy that has successfully withstood every onslaught on its foundation and its sincerity since its inception.

Yours very truly,

S. S. HUTCHINSON,

President, American Film Company, Inc.

ESSANAY ENTHUSIASTICALLY IN ACCORD.

Chicago, Ill., March 12, 1918.

Editor, Moving Picture World,
New York City, N. Y.

Gentlemen—I am enthusiastically in accord with your plan of a nation-wide drive for a Liberty Loan Night by the exhibitors and film makers in the United States, and will use every possible opportunity, within my province, to contribute everything I can to help bring the tremendous result that the superb effort of the Moving Picture World will bring about. Let no one in the motion picture industry overlook even the smallest endeavor to aid the momentous cause.

Very truly yours,

GEO. K. SPOOR,

President, Essanay.

BRUNET APPROVES THE PLAN.

Paul Brunet, vice president and general manager of Pathe Exchange, Inc., when approached by a representative of the Moving Picture World and asked for his opinion as to the plan for a Liberty World Night, said:

Most assuredly I approve of the plan. The good which can be accomplished by having the tremendous power of the screen concentrated upon the Liberty Loan upon that day cannot be calculated. I have thought that could the tangible evidence be placed before the Government officials of what the news weeklies like the Hearst-Pathe News accomplished during the last two Loan campaigns, in the way of creating and moulding public opinion, they would be amazed at its extent and value. I believe that the increased sales of bonds for several days after the Liberty Loan Day will prove to the Government once and for all that the power of the screen is second to none today, and that when the screen speaks for this great and patriotic object its voice will be heard to the uttermost corners of the land.

The World is to be congratulated upon its idea and the way it is developing it. And I, realizing how

necessary to victory is the money brought in by these Liberty Loans, assure the World of my hearty approval.

BUFFALO EXHIBITORS ON THE JOB.

"We are in hearty accord with the timely suggestion of The Moving Picture World that the exhibitors celebrate a rousing 'Liberty Loan Night,'" said E. O. Weinberg, manager of the Elmwood moving picture theater, Buffalo. "We are already planning such a night, and while it is rather early to give details, you can rest assured that our drive will be worth while and will arouse the enthusiasm of our patrons to do their bit in this great campaign. We will probably have a tableau on the stage depicting Miss Columbia and other patriotic characters. It will not be difficult to get the loyal young women and children among our patrons to take part in this display. Red-blooded soldiers and sailors stationed in Buffalo or on furlough will probably take part, and it is needless to say that they will add realism to the scene. Nothing will be lacking in the way of special scenery and lighting effects. The Elmwood orchestra is already arranging for a patriotic programme that will give life and enthusiasm to the celebration. Speeches with a punch will be given by the four-minute men and there will be slides urging patrons to buy bonds. We hope to show a picture authorized by the United States Government. Loyalty could not remain dormant very long where this picture is shown. There will be a large patriotic banner across the front of the theater. At the Elmwood there will be a permanent agency where Thrift Stamps will be sold. All our employees bought Liberty bonds in the last campaigns and will be encouraged to subscribe in the coming one."

"We will make a week of it," said Harold B. Franklin, manager of Shea's Hippodrome, Buffalo, when asked how that house would participate in the Liberty Loan campaign. "Our first celebration will be on April 6. We are working on the design and will give details later. Liberty bonds will be sold in a special booth in the front of the house."

A locomotive is depicted on the stage of the Hippodrome this week. The scene is remarkably realistic and the scenic and lighting effects are superb. Uncle Sam is shown at the throttle. The appropriate title is "Uncle Sam Driving to Victory."

LOUISVILLE EXHIBITORS WILL DO THEIR PART.

In connection with plans relative to supporting the next Liberty Loan campaign, through decorating the theaters, arranging for the four-minute men to deliver talks, etc., the Louisville, Ky., exhibitors are willing to do their part, and have announced their intention of aiding the Government in every way possible. This has been done in the past, and a number of the leading houses have gone considerably out of their way and done things to aid National causes that they wouldn't do for anyone else, not even for real money.

For instance, the Alamo theater of Louisville will not run even a short advertising film of any kind at any price. The set policy of the house is to refrain from boring patrons. A few slides are run at each performance, but when the machines begin to shoot film the film is of general interest and is not cut-off at the end of thirty or forty feet, with the conclusion of the ad. This house believes that its patrons come to the house to be amused, to forget their troubles, not to worry with a lot of advertising, etc. However, film of any sort, slides, talks, and in fact anything bearing on the patriotic movements that may be of aid to the Government is freely and willingly shown.

As to getting in line for the next Liberty Loan campaign, showing special war pictures, selling Thrift Stamps, etc., the local theaters are willing to do their part, no matter what it is. Fred Dolle of the Louisville Exhibitors' League stated that all of the houses of the Broadway Amusement Enterprises would carry out this policy, and he felt sure that every theater in the city would do the same thing. L. J. Dittmar, head of the Majestic Amusement Company, stated that he was willing to aid the Government in any way possible, and that the houses of Louisville had done so, and were willing to go to any extreme. The same thing applies to the Strand and other Keith houses. Mr. Dolle stated that he figured that The World had undertaken a good proposition and he felt certain that exhibitors would be glad to fall in line on this plan.

TEXAS EXHIBITORS STRONG FOR IT.

"Liberty Loan Night," as suggested in The Moving Picture World editorial in the issue of March 9, has met with instant approval by Texas exhibitors. Many of them will accept The Moving Picture World suggestion and carry out "Liberty Loan Nights" throughout the coming campaign for

the third loan. A number of Texas exhibitors in Dallas during the past week asked if they had noted the editorial, declared they had and heartily endorsed the suggestion. Manager J. B. Duggar of the Dallas Vitagraph branch has even gone so far as write letters to a number of the live managers on his list, calling attention to the plan. Among those who have endorsed it are L. M. Rideout of the Star theater, Denison; Charles Kimball of the Pope theater, McKinney, and J. C. Chatmas of the Majestic, Marlin. The latter is looking for lively times soon, with the coming to the Texas resort of the New York Nationals, under "Jawn" McGraw, for their annual spring training.

PORTLAND FILM MEN IN LOAN DRIVE.

The film industry in the Rose City (Portland, Ore.) will be represented in the next Liberty Loan Drive. A committee on films and amusements headed by Gus Metzger, as chairman, met March 8 to lay plans for soliciting the industry in Portland. Members of this committee are W. W. Ely, Hippodrome; J. J. Parker, Majestic; E. J. Myrick, Liberty; C. M. Hill, Paramount Exchange; M. J. McGettigan, Orpheum theater; J. A. Johnson, Pantages theater, and J. C. Stille, Peoples' theater.

FIRST NATIONAL EXHIBITORS' CIRCUIT TO THE UTMOST.

New York, March 6, 1918.

Editor, Moving Picture World,
New York.

Dear Sir: Your suggestion that the first anniversary of America's entry into the World War be commemorated by the motion picture exhibitors of this country with a Liberty Loan Night is the kind of suggestion that will create enthusiasm and give the practical results that our Government needs in these tremendous times.

You can take it as a foregone conclusion that every franchise holder in the First National Exhibitors' Circuit will not do "his bit," but his utmost to start the big drive off in a way that befits the fifth industry of the United States.

If individual film stars have in previous Liberty Loan campaigns raised as much as \$1,000,000 for the Government, I believe that the exhibitors of the country, pulling together with all the energy and brains at their command, can sweep a golden harvest into the coffers of the big cash box at Washington that will create a jingle audible in the council chambers of Berlin.

The First National was founded to vindicate the principle of cooperation. Here is a chance for exhibitors as a class to show what cooperation in the very fullest sense can accomplish.

More power to the man who first suggested this big, constructive idea!

Yours very truly,
THE FIRST NATIONAL EXHIBITORS' CIRCUIT, Inc.
J. D. Williams, Manager.

BUHLER SAYS SUGGESTION IS "GOOD ONE."

Philadelphia, March 7, 1918.

The Moving Picture World,
New York City, N. Y.

Gentlemen: The editorial in The Moving Picture World calling exhibitors' attention to the advent of another Liberty Loan is a timely patriotic suggestion.

I am sub-chairman of the Motion Picture Committee of the Third Federal Reserve District, covering all territory in Pennsylvania east of Altoona, all New Jersey south of Trenton and the entire State of Delaware.

Your suggestion for a Liberty Loan Night is a good one—would it not be well to make this a simultaneous drive throughout the country?

Will you be kind enough to give me further information regarding same. With kindest personal wishes, I am,

Very truly yours,

FRANK W. BUHLER.

EAMES SPEAKS FOR BARRE'S PARK THEATER.

Barre, Vermont, March 8, 1918.

Moving Picture World,
New York City.

Gentlemen: I will gladly assist in every way your idea of a Liberty Loan Night and believe that no quicker way of spreading propaganda can be secured than by the cooperation of all motion picture theaters.

We who are complaining of heavy taxes should more quickly lift this burden from our shoulders by assisting in every way the sale of Liberty bonds, for with our financial support the boys "over there" will soon be "back here" with the Kaiser's goat.

Truly yours,

J. B. EAMES.

CHICAGO LEAGUE IN LINE.

The executive committee of Chicago Local, Illinois Branch, M. P. E. L. of A., met Tuesday, March 12, at headquarters and passed the following resolution regarding the patriotic observance of April 6 as Liberty Loan Night:

"We, the executive committee of the Motion Picture Exhibitors' League of Chicago, endorse having Liberty Loan Night in motion picture theaters as suggested by the Moving Picture World, and we urge all exhibitors to set aside April 6 as such day, thus commemorating the anniversary of the entrance of the U. S. A. into the war for universal liberty."

On the committee are: Alfred Hamburger, George D. Hopkinson, John Frundt, William D. Burford, John Bobeng, Harry C. Miller and Robert R. Levy.

"Editor, Moving Picture World, New York, N. Y.

"Dear Sir—The thought of the Moving Picture World on Liberty Loan Night, for April 6, is, in my opinion, a patriotic inspiration, made so by the loftiness of the idea.

"It is both fitting and expedient for the thousands of moving picture theater owners throughout the United States that they should simultaneously give a ringing expression of their devotedness to our country and its righteous cause.

"Personally I have not yet learned of an exhibitor in our Chicago organization who is not with the Government in our fight for world democracy and right; but if there be any such exhibitors the demonstration set for April 6 will discover them. Such men should not only be driven from the business; they should be interned, just the same as alien enemies of the country.

"My services are at your command in this matter.

"JOSEPH HOPP,

"President Chicago Local, Illinois Branch, M. P. E. L. of A."

Mr. Hopp is a member of the National Security League, Chicago division; a member of the executive committee of "Four-Minute Men," Illinois, and his only son enlisted in the U. S. navy, of which he is now a first-class petty officer.

CINCINNATI THEATERS BOOST.

Cincinnati theaters are probably doing as much to help along the war as any in the country, and more than most, judging by a tour of the downtown theaters, in connection with the idea of having a special drive on their part to stimulate interest in the forthcoming Liberty Loan. It developed that every house is giving whatever time is needed at each performance to a "Four-Minute" man, who, as a rule, is a ten-minute man. Not a single manager grudges this time, however, in spite of the fact that it is usually as good as money, and means a loss if people are kept waiting outside. Slides urging co-operation in the various war work, and in the conservation measures desired by the Government, are also run at all of the theaters. Patriotic music is played frequently, and at least one playing of the national anthem at each performance is the rule, the audience standing; while the display of a moving picture of the flag is also usual, never failing to excite cheers and applause. When it is considered that most houses also run news pictures, most of which show military scenes or others of patriotic interest, and that many of the current releases have a direct bearing on the war, it can be seen that the moving picture houses are doing everything in their power, without reference to any particular occasion, to help win the war.

HAROLD LLOYD VISITS NEW YORK.

Harold Lloyd, star of the Pathe Rolin comedies which bear his name, made a flying trip to New York last week, arriving Tuesday and leaving Sunday. He was present on Wednesday night at the dinner given to Paul Brunet, vice president and general manager of Pathe. On Friday a small luncheon was given for him at Keen's Chop House, when a number of representatives of trade papers were present. After lunch the party proceeded to the Pathe projection room and saw "It's a Wild Life," one of Lloyd's newest comedies.

The opinion of the members of the Pathe organization and of those present at the private showing is that "It's a Wild Life" is one of the best pictures that Mr. Lloyd has ever done. The comedy deals with the fast-moving events at a popular cafe, where Harold, the Baron de Muss and the Duke of Appricot, all on the trail of the same girl, furnish the lively action, and numerous complications follow.

Concerning young Lloyd, one of the best critics in the motion picture field wrote the other day: "Lloyd may have peers in his line, but as a consistent comedian he has no superiors."

New York to Fight for Legal Sunday Shows

Motion Picture Men Meet at Albany to Further Local Option Measure Granting 2 O'Clock Opening

THE opening gun in motion picture legislation at the present session is being fired at the State capitol this week, with the introduction of a bill, which, if passed, legalizes motion picture shows on Sundays after 2 o'clock in all cities and villages of New York State except where a governing municipal body has adopted an ordinance which forbids such exhibitions on the Sabbath. In addition, Senator James Walker's bill relating to operators in this State was made a special order of business for March 11. Within the next three weeks the motion picture industry will probably assume considerable importance before both the Senate and the Assembly.

According to prominent legislators, there will be no attempt this year to introduce either a censorship bill or a bill attempting to exact a tax, such as was the case last year, when two similar bills commanded statewide attention before they went down to defeat. The fact that the nation is at war and that this is a gubernatorial year is said to be reasons sufficient for the elimination of both.

With the Legislature slated to adjourn the second week in April, and with a number of bills of almost national import demanding the attention of both houses, it is regarded as being doubtful if any great attempt is to be made to tamper with the motion picture industry in its present condition.

Just how far the move towards legalizing Sunday motion picture shows in this State will get must remain a question for several days. Assemblymen claim today that the bill is one that has been poorly drawn. The bill itself is intended to amend the penal law and reads as follows:

"Section 1. The penal law is hereby amended by adding at the end of article one hundred and ninety-two a new section to be section twenty-one hundred and fifty-four, and to read as follows:

"2154. Motion picture exhibition on the first day of the week. Notwithstanding the provisions of this article, or any other general or local act, it shall not be unlawful to exhibit motion pictures on the first day of the week after 2 o'clock in the afternoon, in a city or village, if an ordinance shall not have been adopted by the common council or other legislative governing body of the city or village prohibiting such exhibitions on such day and after such hour; and the adoption of such an ordinance is hereby authorized."

It is intended that the act, if passed, shall take effect immediately. Around the legislative corridors there appeared today to be a lack of any definite information as to exactly who was behind the bill, assemblymen referring to the backers as "the crowd from New York." In the bill drafting committee room it was admitted that the bill had been drafted there, but further information was not forthcoming. Assemblyman Clarence Welsh admitted that he had been requested to introduce the bill, but had refused. He did not explain his reason. It was also said that Senator Henry Walters of Syracuse, who was more or less mixed up with the Wheeler bill a year ago, would probably sponsor it once it reached the Senate.

The Walker bill amends the general city law by providing that applications for motion picture operators' licenses must be accompanied by an affidavit of a licensed operator showing that the applicant has served as assistant for not less than six months. Permits must be obtained from the license authority to act as such assistant and the assistant may not himself operate a machine. Anyone who has operated a machine for not less than six months may present his own affidavit. The licensing authority may require corroboration of affidavits.

So far as the legalizing of Sunday pictures in this State is concerned it seems reasonable at the present time to expect that upstate members of the Legislature will be governed much as they were a year ago, when they were flooded with letters and telegrams from constituents in smaller communities who protested long and loud against the establishment of what they termed a "Continental Sunday." While the city of Albany does not permit motion picture houses running on Sunday many Senators and Assemblymen hie themselves each Sabbath to the neighboring

city of Troy, where the houses play to a business that taxes their capacity, and to which Albany contributes to a large extent.

Local Option Bill Has Good Chance.

"Any bill having for its purpose the legalizing of Sunday motion picture shows throughout this State after 2 o'clock, or, in fact, after any hour on the Sabbath day, will be buried so deep in committee that it will never see daylight. But if the bill is framed so that the Sunday motion picture proposition is made a matter of local referendum, it will be another thing." Such was the comment in this city today, five minutes after a lengthy meeting of the Allied Motion Picture Committee of the State, held for the purpose of perfecting an organization to back a bill which will be introduced in the Legislature next week, by a State Senator of such prominence that his name has been heard frequently mentioned as a possible successor of Governor Charles S. Whitman. The Senator hails from an upstate community, is a resident of a village, and represents a large following residing both in city and suburban localities. A year ago this same Senator strongly opposed the Sunday movie bill which was introduced in the Senate and which brought forth one of the biggest fights of the year.

A clever method of procedure towards securing the support of the senators and assemblymen of this State in the hopes of passing what will be known as the "Motion Picture Option Bill" was decided on at a meeting at the Hotel Ten Eyck in this city today of forty or more members of the Allied Motion Picture Committee of New York State and others. During the next few days, as the result of today's meeting, every legislator will be personally visited by a motion picture exhibitor who will carefully explain the meaning of the present campaign and what the desired end will mean to the populace, the industry and to the Government, for it is asserted that Sunday motion picture shows in this State will net additional war taxes of a half million dollars or more a year.

New York City and the capitol district were particularly well represented at the meeting. Frederick H. Elliott, secretary of the Allied Committee and executive secretary of the National Association of the Motion Picture Industry, with Attorney J. Robert Rubin of the Metro Pictures Corporation, arrived in town a day in advance of the meeting and went over the ground carefully. The New York delegation arrived at noon. A luncheon preceded the meeting, both being held on the mezzanine floor of the hotel. John Manheimer, president of the Motion Picture Exhibitors' League of New York City, presided at the meeting, which lasted for a full three hours or more.

Exhibitors to Confer With Legislators.

Considerable time was devoted to a discussion as to the best methods of procedure. It was finally decided to perfect an organization which would represent fifty-one units, the number of senatorial districts in this State, with the understanding that a prominent exhibitor in each of those districts would confer with his senate representative in the immediate future. This exhibitor in turn was empowered to select three fellow-exhibitors from his district to meet the assemblymen, the whole line of thought being to reach each legislator as quickly as possible and to explain in an intelligent way exactly what was desired by the organization of motion picture interests.

There was some talk as to the advisability of extreme publicity in the matter, one of those present presenting the opinion that the whole situation should be handled without any great amount of publicity, but this idea was quickly and practically unanimously dispelled by the statement that civic organizations throughout the State stood ready to back the bill, that there were many ministers who would come out openly in favor of the bill so long as motion picture houses were not permitted to open until 2 o'clock in the afternoon.

It was decided not to refer to the bill as the "Sunday Open Movie Bill," but that it would be hereafter known as the "Motion Picture Option Bill." The bill itself will be introduced in the Senate by Alfred J. Gilchrist of Brooklyn and in the Assembly by George Blakely of Yonkers. There will be another meeting of the committee in this city next Tuesday afternoon at 3 o'clock, at which time it is expected that others, who were necessarily absent from today's session, will be able to attend.

Among those present today were William Brandt, Brook-

Springs; John J. Walkér, Schenectady; Sidney Cohen, New York; G. E. Manserch, Schenectady; S. Suckno, Albany; Charles O'Reilly, New York; S. J. Berman, Brooklyn; W. A. Zeiser, Schenectady; W. H. Gray, Schenectady; William Fait, Jr., Utica; W. H. Linton, Little Falls; Fred Elliott, Albany; Max Spiegel.

The exhibitor-captains named for the Senatorial districts are: 1, Mrs. Jennie Reitmeyer; 2, William Bigall; 3, Rudolph Sanders; 4, William Brandt; 5, 6, William Hilke-meier; 8, Sam Berman; 9, Louis L. Levine; 10, Samuel Les-selbaum; 11, David Weinstock; 12, Charles Steiner; 13, A. Fanchie; 14, John Manheimer; 15, Max Spiegel; 16, 17, Charles L. O'Reilly; 18, A. J. Wolff; 19, Sydney S. Cohen; 20, Sidney Ascher; 21, John Wittman; 22, Henry Cole; 23, Charles Moses; 24, B. L. Feinblatt; 25, George Cohen, New-burgh; 26, Frederick H. Elliott; 27, Sidney A. Huffman, Saugerties; 28, Samuel Suckno; 29, Frank Barheit; 30, Allan Beckett; 31, W. A. Zeiser and Charles G. McDonald; 32, Ben Young, Ilion; 33, Lou Bittner; 34, A. S. Hardy, Malone; 35, Fred Gilroy, Ogdensburg; 36, W. H. Linton and Charles Fait, Jr.; 38, Emmett Cornell; 39, David Cohen; 40, Edward Morgan, Auburn; 41, William Dillon, Ithaca; 42, 43, 45, 46, W. C. Hubbard, Rochester; 44, Arthur Smith, Hornell; 47, Charles Hayman; 48, 49, 50, H. B. Franklin; 51, Woods and Peterson.

C. L. GRANT.

Brooklyn Civic Associations Favor Bill

THE Associated Civic Associations of Brooklyn have placed themselves on record as heartily favoring motion picture exhibitions on Sunday, indorsing and upholding the proposed bill, which is about to be introduced into the State Legislature and which will amend the State's penal laws regarding pictures.

The meeting, one of the most enthusiastic ever held by the organization, took place in the headquarters rooms at 1 Greene avenue, Brooklyn, and was attended by about 300 members. The Sunday motion picture resolution was presented and unanimously carried by a rising vote. The action of the Associated Civic Associations is particularly significant, since it expresses the public opinion of Brooklyn. The organization represents over 100,000 taxpayers.

Louis L. Levine and Dr. Edward J. Megarr were appointed a committee of two to represent the association in furtherance of the resolution.

4,000 Sign Sunday Show Petition

Citizens of Birmingham, Ala., Register Protest Against Blue Laws—Largest List in Local History.

A MAMMOTH petition signed by 4,000 voters to be presented to the Birmingham, Ala., city commission calling for permission to operate moving picture shows on Sunday has been drawn up ready for presentation. Never before in the history of the city has there been such a large number of signatures on any one subject, indicating that there is a great following among the advocates for Sunday pictures.

Upon request of citizens who qualified for voting in the recent registration period the filing of the petition has been deferred for a brief time. If it develops that the newly-made voters have the right to exercise their franchise, the petition will be filed at once. The petitioners for the operation of Sunday pictures have deferred to the large number of new voters who have just registered.

The Pastors' Union, which agitated the Sunday closing question, is anxious to have the voting on the bond project, a local question in finance, and the moving picture question held at the same time.

TRAVIS WRITING BOOK ON RUSSIA.

Lieutenant Norton C. Travis, who was photographer for the Red Cross Mission to Russia, and who recently returned with 75,000 feet of film, will shortly have his experiences issued in book form. Lieutenant Travis is well and widely known as a motion picture cameraman, and is also a prominent member of the Cinema Camera Club.

Some of his thrilling and gripping story has already appeared in a number of the large American dailies, accompanied by photos taken at the risk of his life, and he is now preparing a new series of articles dealing with the work of women in the war. Offers have been made to Lieutenant Travis to condense some of his most thrilling experiences into lecture form, with accompanying pictures.

Ochs Invites Exhibitors to Invest \$250

Idea Seems to Sound Good in Meeting, But Afterward Individuals are Skeptical.

LEE OCHS, head of the United Picture Theaters of America, was in Cleveland March 13, and at a meeting of the Exhibitors' League, which was quite largely attended, undertook to interest the Cleveland theater managers in his new venture.

Mr. Ochs outlined his proposition in detail, stating he wanted exhibitors to invest \$250 each in stock in the concern, and if by chance the promoters could not put the idea over, all the money received, less 10 per cent., would be returned. The 10 per cent. was to be retained for expenses and work of the promoters.

The proposition sounded good to the exhibitors during the meeting, but from talks with individual members after the meeting it was seen that the promoters would have to do much missionary work to get a majority of Cleveland exhibitors interested to the extent of buying stock.

"At the present time," said one exhibitor, a former official of the league, "we have another similar proposition on hand—the Exhibitors' and Producers' Affiliated, in which Mr. Pettijohn has interested us. I say one thing at a time. The proposition of holding 10 per cent. in case the idea falls through does not appeal to me very much. There should be some guarantee in the shape of contracts with producers to prevent the idea falling through."

James Calnay Wanted by Police

THIS paper has received from the Louisville police department a notice to the effect that James Calnay, who has also signed his name Kalnay, is wanted in that city on the charge of obtaining money under false pretenses, of which he is charged by indictment in Jefferson County. It asks authorities to arrest and hold him and send a telegram to Ludlow F. Petty, chief of police, so that an officer can be sent with the necessary papers for extradition.

Calnay is 28 to 30 years of age; 5 feet 5 or 6 inches; 135 to 140 pounds; black hair, brown eyes, dark complexion, smooth face. He is known, but not too happily, by many people connected with the motion picture business, and especially by many of those who would be connected with it. A little over a year ago he was promoting a scheme in Nashville, Tenn., called the Dixie Film Corporation, but abandoned that city unexpectedly and without flourish of trumpets leaving those who had been persuaded to invest in his project to repent at leisure. Before that, one of his specialties had been "schools" for teaching men and women with money how to make \$1,000 a week playing in pictures. That some of them were cross-eyed and crippled mattered nothing at all so long as they had the money. He worked this school game in Detroit and in Buffalo. It will greatly advantage the moving picture business to have this man brought to trial.



James Calnay.

DIRECTOR WELLS PLANS BENEFIT.

Raymond Wells, director of Triangle feature pictures, is planning to rehearse a big dramatic production for the stage. Many well-known stars of filmdom will be seen in the cast, and Belle Bennett, Triangle player who recently scored a success in Ashton Stevens' play, "Mary's Way Out," will be seen in the leading role. Wells will put on the drama for the benefit of the Submarine Base at San Pedro, of which Miss Bennett is godmother, and the funds thus raised will go to equip the amusement rooms for the sailor boys.

Burial of Stanley V. Mastbaum

*Funeral Held From His Home on March 10—
Jules E. Mastbaum Succeeds Him
In Business Affairs*

MANY notables and friends attended the funeral of Stanley V. Mastbaum, who was buried Sunday, March 10, from his home, 417 South Broad street, Philadelphia. Friends and associates who knew the genial character of the man feel that the motion picture world has suffered a severe loss. Especially is this sentiment expressed by his employees. There was a lavish display of flowers.

In appreciation of Mr. Mastbaum's valuable past services rendered to the industry, a voluntary meeting was called for Friday, March 15, at the Vendig Hotel, to discuss a plan for the erection of a permanent mausoleum.

Prominent personages who attended the funeral were Jules E. Mastbaum, M. Greenwalt, George H. Earle, L. O. Beggs, Alexander R. Boyd, Frank W. Buhler, Morris Wolf, George R. Meeker, E. Fleisher, A. Einstein, Lewis J. Selznick, Adolph Zukor, Ben Schulberg, Hiram Abrams, Samuel Goldfish, N. Goldfish, Ricordi Gradwell, W. R. Priest, Felix Feist, William E. Smith, Harry Schwalbe, Bert Tichner, John Simpson, Frank V. Armato, Mrs. Corrine Solomon, O. Bower, O. Morgan, R. Lynch, G. Ames, M. Milder, B. S. Moss, Morris Boney, W. Heenan, Charles Oldt, M. Comerford, L. J. Chamberlain, Elliot Goldman, M. Steifel, Charles Segal, Earl Fort, Allen May, S. Burman and numerous political officials.

Jules E. Mastbaum, a brother of the late Stanley V. Mastbaum, was selected as director of the various enterprises under the control of the Stanley Company, of which he was elected to the position of president and managing director during the early part of the week.

Although it is not generally known, Jules E. Mastbaum was really the pioneer motion picture man of Philadelphia, insofar at least as the management of theaters devoted to this now generally popular style of amusement is concerned. He was a partner of Harry Davis, of Pittsburgh, when the latter opened the first picture house in Philadelphia at the corner of Eighth and Market streets. This was devoted largely to short pictures and gave a marvelous number of showings each day at five cents admission. The place was, of course, a small one, but it did a thriving business from the start, and encouraged the managers to select other locations. Their second venture was at the northwest corner of Ninth and Market streets, which also flourished from its very opening.

But the managers wanted to get on the more fashionable Chestnut street, so they acquired a property between Twelfth and Thirteenth and converted the building into what was in those days one of the finest motion picture theaters in the City of Brotherly Love. Then Mr. Mastbaum realized that the enterprise was but in its infancy, and he began securing sites for more pretentious houses. He built the Bijou Dream, Princess, Victoria and, with Stanley Mastbaum and Al Boyd, the Regent. He was interested in the Globe, the Stanley, of which he was the first manager, and the theater at 333 Market street. This latter his friends protested against, declaring that it would be suicidal to open a theatre in that section. But Mr. Mastbaum thought otherwise and opened the house, which has been a veritable gold mine ever since.

Jules Mastbaum built the Stanley Theater in New York City, and is financially interested in numerous theaters other than those mentioned in Philadelphia. He is president of the Central Market Street Amusement Company, president and general manager of the Stanley Company and is interested in the Cross Keys, Ruby and Savoy theaters. He is also one of the owners of the beautiful Garden Pier at Atlantic City, which is one of the show places of the popular resort, and which cost more than a million dollars to erect.

It was his scheme that was responsible for the creation of the Stanley Booking company, an institution that has been responsible for a number of important innovations in the picture field in Philadelphia inuring to the interests of the local managers and the manufacturers as well.

He is a man of strong personality and indomitable energy and was closely identified with his brother in his business affairs; therefore he starts in, as did the late Stanley V. Mastbaum, well equipped to continue the policies that the latter had in force with such brilliant success when he was suddenly claimed by death. Mr. Mastbaum is well known, not only in the picture world, but in the financial and commercial spheres as well, and has many extensive operations in hand. He is genial, affable and always ready to listen to arguments. It is his intention to devote much of his time to furthering the business now so well established, and to inaugurate at propitious times such innovations as will have a tendency to be of benefit to the exhibitor and the producer. He is a man of many ideas and has high ideals. In a word, he is a man of affairs, and it is probable that he will soon be regarded as one of the leading spirits in the motion picture world, not only of Philadelphia, but the United States as well.

C. M. "Mell" Simmons Dies in Dayton

Well Known Picture Distributor Succumbs to Pneumonia After Brief Illness.

C. M. SIMMONS, well known in the motion picture industry particularly in the West, died of pneumonia in Dayton, Ohio, Tuesday, March 12. A short time ago Mr. Simmons left the Artcraft organization to become general manager of the State-Rights Distributors, Inc., and at the time of his death was making a tour of the country exploiting "Carmen of the Klondike," the first production to be presented by that concern.

For a number of years Mr. Simmons had been actively engaged in the motion picture industry. In 1906 he left the commercial field to devote his energies to amusement enterprises, and opened a roof garden in one of the cities of the Middle West. He soon won success, and was looked upon as a capable showman.



C. M. Simmons.

Mr. Simmons later went to Chicago and secured the management of a splendidly equipped theater, doing very little business, he considered as having great possibilities. His judgment proved to be correct. Later he moved to Seattle, and at the forming of the General Film Company he became manager of the Seattle exchange and was later made sales manager, controlling the exchanges of the Pacific Coast.

Since that time "Mell" Simmons, as he was popularly known to thousands of exhibitors, had successfully managed theaters and exchanges from coast to coast, having opened exchanges in the various territories for the Electric, Triangle, Goldwyn and Artcraft Companies. His ability to recognize the merits of a production and his methods of fair play won for him a commanding position in the territories in which he worked.

For more than a week before he left New York he had been suffering from a severe cold and was absent from his office for several days. He recovered sufficiently, however, to start on his trip, but when he reached Dayton he contracted another cold which rapidly developed into pneumonia. His death came as a severe shock to his business associates, as word had been received the day before he died that he had passed the crisis and was expected to recover.

Pathe Executives Dine Paul Brunet

New Vice-President and General Manager of Old Concern Toasted by Twoscore of His Associates

MARKING a new era in the annals of Pathe Exchange, Inc., Paul Brunet was welcomed as vice-president and general manager of the big distributing company at a dinner tendered him last Wednesday evening. The keynote of the dinner was optimism and confidence, respect and friendship for the man in whose honor it was given, and especial importance was lent by the presence of the entire board of directors, with the exception of Paul Fuller. Ferdinand Zecca, one of the great production experts in France, who is now on the board of directors, was also a guest of honor.

When coffee and cigars were brought, after an enjoyable meal, for which forty covers were laid, F. C. Quimby, sales manager of Pathe, acting as toastmaster, rose and briefly introduced Mr. Brunet.

"You all know that we are here to welcome as our chief, a man whom we have known and worked with for three years," said Mr. Quimby. "We admire him as a big, broad-gauged business executive. We have every confidence that in his administration Pathe Exchange will make a greater success than ever in the past. Every man here believes in Mr. Brunet as the man for the important post to which he has been elected. May we now hear from our vice-president and general manager, Paul Brunet?"

"It is difficult for me to express," said Mr. Brunet, amid enthusiastic applause, "the deep gratification which I hold as the result of the friendly feeling manifested toward me on this occasion. I want to assure you that such friendly feeling is fully reciprocated, and knowing that I have your cooperation it can but result in lightening my duties.

Pathe Manufacturer for Twenty-three Years.

"Since the house of Pathe began the manufacture of motion pictures more than twenty-three years ago many film concerns have come, flourished for a while and then passed away. Scarcely a week passes but that the birth of some new organization is announced in the trade papers. Have you ever stopped to think how few of them have lasted? Have you ever stopped to think that one and only one house in this business that may truly be said to be a predominant factor today has a history that dates back more than nine or ten years? You know Pathe is the company I refer to, and you also know the reason it endures, prospers and flourishes is because it is founded on a policy of sound

business judgment and honesty, and has as its aim the rendering of real service to the exhibitor.

"In collaboration with Mr. Zecca, who was sent here by Mr. Pathe, and who will devote his proven ability to the production part of our business, and yourselves whom I consider each qualified in his particular line, we will, I know, bring about a result that will make for new history in this industry."

Other speakers were Mr. Zecca, Harold Lloyd, E. C. Lynch, Charles B. Samuels, L. Ernest Ouimet, Louis J. Gasnier, W. A. S. Douglas, H. C. Hoagland and George B. Seitz.

Those present besides those named included W. R. Baker, Arthur Rousseau, A. Werkmeister, G. L. Shanier, W. C. Smith, J. Humm, L. E. Franconi, G. Bardet, C. W. Allers, C. J. Fischer, F. R. Clarke, G. A. Smith, Frank Duffy, Tarleton Winchester, Joseph A. Dunn, Harry Lewis, Prince Paleologue, J. W. Kyle, Charles Van Arsdale, William Lord Wright, M. Ramirez, P. A. Parsons, C. Julian, Arthur Miller, A. Adatte, B. Millhauser and C. Cohen.

F. I. L. M. CLUB TO DISCUSS WASTE.

At the monthly dinner of the F. I. L. M. Club of New York, which will be held on Wednesday, March 20 at 7 o'clock, at Healy's, Columbus avenue and 66th street, the topic of the evening will be: "Is the Waste in the Film Industry Due to the Producer, Distributor or Exhibitor?"

P. A. Powers, treasurer of the Universal; William A. Johnston, president and editor of Motion Picture News; Sidney A. Cohen, president of the Motion Picture Exhibitors' League of New York, and Harry A. Reichenbach, specialist of moving picture publicity, are the ones who have consented to give the benefit of their opinions.

At each monthly dinner some important topic of vital interest to the industry will be discussed. Tickets may be procured from any film exchange manager in the metropolitan district.

DE MILLE AIDING IN CAMOUFLAGE WORK.

The artistic development of the scenic field of motion pictures is made apparent by the request of the United States Government that the motion picture men assist the army in camouflage work and the appointment of Cecil B. DeMille as a member of the staff to aid in recruiting technical experts and scenic artists for this important work. Mr. DeMille has been able to devote considerable time to the Government. The vast experience of the motion picture technical men is proving invaluable. A company of 250 is being organized in Los Angeles. Amazing results are being accomplished.



Dinner Given to Paul Brunet, Vice-President and General Manager Pathe Exchange, Inc., at Delmonico's, New York, March 13, 1918.

President Brady Talks to Rotarians

Outlines to Business Men Some of the Things the Screen Has Done and Is Doing

ONE of the most enthusiastic meetings ever held in the interest of "Motion Pictures as an Advertising Medium" was the monthly meeting of the Rotary Club of New York, held in the ballroom of the Hotel McAlpin, Thursday evening, March 7, when William A. Brady, president of the National Association of Motion Picture Industry, speaking to over seven hundred members representing the various businesses of the metropolis, said among other things:

"When I came here to-night I asked your chairman to tell me what the Rotary Club was. He said it comprised the representative business men of New York, and after taking a flash at the audience, I realized it was true. I also know that the Rotary Club at Chattanooga, Tenn., was the first club to win the distinction of having built a theater for the soldier boys.

"For the last seven weeks I have been down at Atlantic City superintending a balloon ascension for my first big picture, 'Stolen Orders.' If you have any idea that making motion pictures is play I advise you not to tackle a job like handling one of these air monsters unless you want to get a good drop down to the world of reality and tough propositions. But I simply mentioned this because I suppose you've all looked over here at me, saying to yourself, 'Oh, he's only a showman.'

"So I am—just a plain, ordinary showman, and have been since I was nineteen years of age. I have seen the show business grow, and grow, and grow, from the time when we used to sit and see four shows for the price of one; when, in the old days down on the Bowery the curtain would go up at 8 P. M., and go down, if the show wasn't too rotten, about 2 A. M., on up to Houston street, Union square, Twenty-third street, Thirtieth street, Times Square and on up to the close proximity of Central Park, and still it moves with the steady pushing of the business northward.

"And then the advent of the motion picture—and with the advent of the motion picture the spoken drama gradually dying away and the development of a great power, the screen.

"The first man to recognize the great value of the motion picture in this country was our great and beloved President Woodrow Wilson, God bless him!

"He asked me during his campaign in what way the motion picture could be used, and we planned an arrangement whereby it was possible to have him speaking on every corner in this country at one and the same time.

"The motion picture industry has cooperated with every department of the army and navy; has provided entertainment for the soldiers and the sailors who would otherwise have been without entertainment; has become allied with the advancement of every campaign promulgated by the Federal Government to win this great war, and made possible many of the advances that would otherwise have failed.

"Just as the Government has seen the value of the screen as an advertising medium, as a publicity agent, so the manufacturers throughout the country are beginning to realize and make use of this great factor in the development of the commercial supremacy of the American-made goods.

"About three months ago President Wilson sent to New York a message saying he wanted to see a group of motion picture men at the White House. Four men went. It was about the time Kerensky was pulling off things in Russia. The President said that Russia was in the balance and could only be reached in one way. That was through the motion picture. The Russian soldier, except in a few instances, cannot read. The screen speaks a universal language, and it was through this great medium, this great leveler of conversation, he proposed to reach Russia.

"We must show the Russian soldiers our cantonments; our soldiers; our sailors; our navy. We can do it in no other way than by the aid of the motion picture. We must show them that America is preparing to win the war. They will not read it, for most of them cannot read, but the screen speaks a universal language."

"As a result of that interview, within the last two months

we have shipped over 6,000,000 feet of film to Russia, to prove that universal language is of great value.

Furthermore, when the history of this great war is written, and the victory won, it will be the motion picture of which will be written.

"It was as mighty as the sword."

Brooklyn to Have Big Theater

Triumvirate of Strand Owners to Build House at Fulton Street and Rockwell Place, Seating 4,500.

MOE MARK, Max Spiegel and Walter Hays, of the Mitchell H. Mark Corporation, owners of the Strand theater, accompanied by Thomas Lamb, an architect, left New York March 11, on a tour of inspection of the latest motion picture theaters built in the principal cities in the United States. The Strand owners are now preparing to build the largest and most luxurious motion picture theater in the country, which is to be situated on the corner of Fulton street and Rockwell place, Brooklyn. This new theater will seat 4,500.

In making this tour it is the hope of the Strand men to benefit from the experience of other prominent theater owners. The Brooklyn theater will be the last word in theater construction, and no expense will be spared for the comfort and safety of its patrons. Work on the new building will be commenced immediately.

Nora Bayes in Pictures

MISS NORA BAYES, the star of the Cohan Revue, and one of the best known comedienne on the stage, has arranged with Ed Rosenbaum, Jr., the publicity director of the King-Bee Films Corporation, to handle her film business in the future. Miss Bayes has received many flattering offers to appear on the screen, but owing to her

theatrical contracts she has been forced to decline.

Miss Bayes, besides being one of the best singing comedienne on the stage, is also considered one of the most intellectual actresses and is also the author of many clever songs and stories.

Mr. Rosenbaum is responsible for the statement that Miss Bayes has one of the most original stories ever written, ready to "shoot" as soon as he has closed with a producer. No offers will be considered by Mr. Rosenbaum except those coming from the big producers of the film industry, whose capital, standing and facilities will constitute a guarantee that the Bayes pictures will be



Nora Bayes.

screened and marketed under the most favorable conditions.

HARRY MAYO MANNEY IS COLLECTOR'S AID.

Harry Mayo Manney, for many years with Vitagraph at its studio in Brooklyn, is now one of the deputies of Henry P. Keith, internal revenue collector for Long Island. Mr. Manney being an old "pro," Collector Keith has assigned him to take care of the Brooklyn and Long Island theatrical folk who may have income tax worries. Mr. Manney may be found any day at the collectors office in the postoffice building in Brooklyn, where he will be glad to give any possible assistance to his old friends.

How McGee Put On "The Unbeliever"

What the Manager of Detroit's Majestic Did to Bring Out Crowds to See the Edison War Picture.

By Jacob Smith.

NEW YORK may have its big showmen—Chicago, Philadelphia, Indianapolis and San Francisco and other big cities may have their big showmen—but to the city of automobiles our hats are off to what the motor city population believes to be the biggest and greatest "showman in the show business." In most cities the big managers who achieve reputations are in charge of big downtown, beautiful theaters that are successful to a more or less extent in spite of themselves. In other words, their location and local conditions make for success as long as the theater has just ordinary, everyday business intelligence looking after its affairs.

But in Detroit—think of one of the biggest houses being in the outskirts—nearly two miles from the heart of the city—and attracting people from all quarters of the city and doing as much business if not more than the big houses downtown. Such an institution is the Majestic theater at Woodward avenue, near Willis avenue, seating approximately 1,600, and managed by M. W. McGee, who has been in full charge since it opened three years ago. "Mac," as everybody knows him, has been in all branches of the amusement business, and was one of the pioneers in the film business in New York City.

All this is merely an introductory to the real story to show how big pictures can be put over big if the manager is a big man mentally. What we are really going to talk about in the small space allotted is "The Unbeliever," a Thomas A. Edison picture, produced with the cooperation of the marine corps, and shown at the Majestic theater, Detroit, starting Sunday, March 10.

First of all, Manager McGee is always looking for big pictures that offer possibilities. His theater caters to the very finest amusement lovers of Detroit and he must please them with the best that the photoplay world produces.

Well, about six weeks ago he got wind that the George Kleine System had arranged to release a wonderful war picture—something that was out of the ordinary. He didn't wait for the Kleine organization to peddle it around Detroit, but he took the train to Chicago to look into the proposition. A private screening of the picture was arranged. It so impressed Mr. McGee that a contract for the picture was immediately entered into for a later showing at the Majestic.

Mr. McGee realized when he returned to Detroit that his real work had just commenced. He had affixed his signature to a contract calling for a big war production and now the thing was to get it "over the top."

Nearly every hour of the day found him busy working out stunts, plans, scheming for new ideas that would bring the people to the Majestic by the thousands. All he talked of—all he dreamed of—was "The Unbeliever" and the theater.

The day of reckoning came—Sunday, March 10. The newspapers had been full of publicity stories regarding "The Unbeliever." Big advertisements were run in the newspapers—25,000 special four-page hearlds were distributed—there had even been a private trade showing the previous week for city officials, officers of the army and navy and of the press. When the doors opened at 2 o'clock the first day there was a crowd two blocks long in front of the theater and the same length of line was maintained the entire afternoon and up until the last show that night.

On Monday there was a matinee to a crowded house, and on Monday night Mr. McGee broke the house policy by giving only one performance (instead of the usual two), starting at 8.15. There were present many officials, 350 men of the Michigan State troops and a capacity assemblage of citizens. Among other guests were George Kleine and M. E. Smith, manager of the Kleine exchanges.

The exterior and interior of the theater were elaborately decorated with American flags and bunting. Prices were not changed for the engagement. The orchestra was enlarged to forty pieces for "The Unbeliever" engagement. All through the showing of the feature there was special music by the orchestra and the organ—special stage effects to make each scene more realistic.

"The Unbeliever" has already had its engagement at the Majestic theater extended for a second week and there is every likelihood that it will remain longer.

NEW ONTARIO LAW MAY KEEP OPERATORS ON JOB.

It is intimated that the Ontario Government will shortly adopt a regulation which will require the equipment of all moving picture projection machines with trip mechanisms which will prevent operators from leaving the machines unattended.

Exchangemen Call Meeting—Call It Off

Rumors in St. Louis of "Bicycling"—Theaters Warn Distributors Against Rash Accusations.

SOMETHING of a clash between exhibitors and exchange managers in St. Louis was brought to light recently when it became known that a meeting of the managers of all the film distributing companies had been called for Thursday night, March 7. The meeting was surrounded by the greatest secrecy, but a reporter for an afternoon newspaper got wind of it and printed the announcement.

No sooner had the publication of the meeting time been made than the meeting was called off as hurriedly and as secretly as it had been planned. It became known that the managers of several of the largest houses in the city saw the notice of the meeting and warned film managers not to take any action that would cast suspicion on the theater managers.

It has been claimed that the exchange managers wanted to take concerted action against the alleged "bicycling" of films, and the failure of exhibitors to make deposits under the film companies' regulations. While no definite charges of "bicycling" have been made against any one man, or group of men, the film managers declare that they know the practice is going on and must take organized action to break it up.

The charge is hotly resented by the owners of string theaters. The film managers' meeting was discussed informally by the exhibitors at the regular meeting of the league, Friday, March 8, but the exhibitors decided to let well enough alone and await real action on the part of the exchange managers. The feeling is somewhat tense over this matter.

Cleveland Exchanges Adopt Shipping Label

Move Expected to Make for Quicker Handling of Film Between Distributors and Exhibitors.

ON ACCOUNT of the present congested traffic conditions and the frequent changes in train schedules, the Board of Motion Picture Exchange Managers of the Cleveland Chamber of Commerce has held several meetings with managers of different express companies and the superintendent of mails, with a view of cooperating with them in expediting film shipments.

The managers of the express companies and the superintendent of mails stated that most of the mistakes and delays in the handling of film shipments would be eliminated by the use of a standardized form of shipping label. For the prompt and correct handling of shipments a properly addressed shipping label is the first requisite.

The board, therefore, has adopted a standard form of shipping label and a sample of it has been sent out to every exhibitor in Northern Ohio, with the request that this form be used for all film shipments. Besides this, the board has arranged to furnish without charge labels of this form for returning films to exchanges. At the same time the express companies and film exchanges disclaimed any liability for delays when these labels are not used.

Fuel Ban Raised in Ontario and Quebec

Repeal Comes None Too Soon—Theaters Were Only Industry Still Carrying the Burden.

CANADIAN fuel Controller Magrath of Ottawa raised the heatless ban from the theaters of Ontario and Quebec on Friday, March 8—after the amusement houses had observed three heatless holidays in as many weeks. The repeal of the order did not come any too soon, because a great many exhibitors were becoming discouraged with the weekly receipts, particularly when no other business whatsoever was being required to close down for stated periods to save coal. Most every exhibitor is ready to swear that he did not save an ounce of coal by having a dark house each Monday and many declare that they used more coal than usual because there were no crowds to help keep the theaters warm. The latter, however, is hardly a good argument because if the ventilating system of a theater were perfect the air would be changed so often that heat would always be necessary.

The industries of Ontario and Quebec were not bothered by heatless holidays since February 11. According to the original order, the theaters should have closed one day each week until March 26.

The Original Story

By Archer McMackin.

NEWs that the western scenario departments practically have tabooed the writings of authors other than those whose stories are published in widely circulated journals and periodicals is not encouraging to a movement started a year or so ago for the development of a distinct motion picture literature. Stories of the fabulous prices paid for articles appearing in such weeklies as the Saturday Evening Post is enough to make the "overpaid star" retire from acting and turn to literature. As for the scribe who writes for the screen, and the screen only, it is sadly disconcerting. Must we, then, all rush into print before our work can reach the screen?

As a former literary agent, and one who was in daily touch with all the big New York publishers, I am going to divulge a secret or two, though, of course, I can name you no names. (And this essay is to point out that in the picturizing of books and short stories the motion picture producer is getting by far the small end of the deal.) I once had access to a file of manuscripts in the office of one publisher, who asked me to value them as motion picture material, before they were published. Some of these book scripts had not been paid for, and it was only too apparent that the book's author would be able to pay the rent only in case he had written something which contained picture material.

I have dealt with other publishers who have asked that I list their books and ask only a nominal price, anything that would look half-way respectable. Novels, fresh from the press, poured into the office of our agency daily, sometimes accompanied by well prepared synopses. A well-known author sent me a file of Saturday Evening Posts containing his stories, with the announcement that he would let them go at a small figure because they were shortly to be published in book form. Tempting offers, in some cases outright bribes, were made by authors and publishers to push certain books; for, verily, the price of print paper was going up, and a new Eldorado had been discovered.

Figures are seldom interesting, but it is necessary to use them briefly in this argument concerning who is "holding the bag." It is unnecessary to disclose the name of that weekly, with its w. k. "over two millions a week." Prices paid by this paper range from \$150 to \$1,500 for a short story, the price depending to some extent on the fame of the author. The price of a novel of 70,000 words paid by the same periodical is seldom over \$3,000, and that is putting the figure rather high. Motion picture producers pay from \$500 to \$2,000 for short stories published in this well-known weekly. For novels, if the figures I have read elsewhere are correct, they are willing to pay from \$3,000 to \$25,000. After the deal with the picture company the author hastens to a publisher, informs the latter that his S. E. P. short stories or novel has been accepted by a film company, and immediately the printing presses are hot. In this case the author realizes on small royalties only, but if the film is successful he will make from a thousand to three thousand on the book.

These figures are produced to show that there are two ways of looking at "advertising values." There is no doubt that the widely circulated Saturday Evening Post is a good advertising medium. They charge from five to eight thousand dollars, I believe, for the back cover. But what of the advertising value of the picture, which reaches eight or ten million people? The motion picture people are actually giving the author and publisher of a book, if you compare it with the back page of the Saturday Evening Post, with its two million a week, about twenty-five thousand dollars' worth of advertising.

The figures I have given above were obtained after careful investigation and interviews with authors who write for the Post, and whom I know personally. One of these men stated frankly that he refused to write anything that did not offer picture possibilities. A novel in the Saturday Evening Post, which I read recently, was so much like a scenario that a director could have used it as a working script. Some of you editors will recall it: A well-known Paris thief; his experiences aboard a German submarine, and his later adventures with German agents in New York.

I glory in the fact that the down-trodden writer man is at last getting his innings. For a long time the magazine trust had him cornered. It was fashionable to live in a garret, watch for the small thin envelope and stall the landlady. Now the writer folk are moving up to Central Park West or taking country places in Westchester or Long Island.

Nevertheless the statement that motion picture editors

refuse to read anything but published stories is a hard blow toward the development of a distinct motion picture literature. Why not reverse the present proposition? Arrange with the publisher to novelize the successful and original film story with its \$25,000 worth of advertising. It is also time that the screen author had his innings!

I hear the cry: "Less than 1 per cent. of the unpublished stories submitted are available." True, Mr. or Miss Editor. But less than a thousandth per cent. of the stories submitted to the magazines are available to them. The Munsey periodicals editorial staff maintains some fifty first readers. The output of literature in this land is enormous.

The motion picture has long been voted a distinct and separate art, and for its healthy development a distinct and separate literature is necessary. The rejection of a good, original story "because it has never been published" is an inadequate and idiotic excuse. Healthy progress in any art or science means the development of all its functioning apparatus, and if "the play's the thing" one of the most vital contributing elements to the success of the motion picture industry is being strangled and crushed out.

Arbuckle Renews Pep Among Marines

Visits Mare Island and Spends Strenuous Day—Shows How Good An Athlete He Is.

CARRYING two hundred and eighty-seven pounds of net weight, Roscoe Arbuckle, of avoirdupois and comedy fame, recently convinced Uncle Sam's marines in training at Mare Island, California, that he is what moving pictures show him to be. The occasion of the demonstration of his ability as an all-around athlete and comedian was a visit made to the marine barracks in company with Eugene W. Castle, the San Francisco representative of the Gaumont weekly news service, and Van B. Clement, manager of the Portola Theater.

No sooner did the party arrive at the Island than the comedian was the center of an admiring throng and all sorts of questions were fired at him. Finally a marine yelled out, "How are you as an athlete?" and a huge pushball was rolled on to the field. A royal battle followed, with the big fellow on one side and many husky marines on the other. After holding the navy boys at bay for a time "Fatty" played a game of baseball, took part in a sham battle staged in his honor, "relieved" the bandmaster and led the seventy-five-piece band all over the grounds and wound up his very convincing demonstration of versatility by treating the men to a funny talk, followed by a gymnastic exhibition. The marines declared that if he would remain with them for a week they could work him down to a normal weight, and the comedian agreed with them. He left, declaring that he had never had a more enjoyable day, nor a more strenuous one.

Mr. Arbuckle states that this visit to San Francisco is to



Roscoe Arbuckle at Mare Island. Left to Right: Roscoe Arbuckle, Eugene W. Castle, Van B. Clement.

be one of a regular series. The climate of the southland is declared to be too trying on him and following the completion of each picture he makes he plans to come here to renew his "pep." Other film artists are making the same declaration, which may not be surprising when it is realized that within another month the city of the angels is to become as dry as the proverbial bone.

Titles

Their Field, as Wide as the Industry Itself, Calls for the Best Efforts of Literary Craftsmen.

By Alfred Biggs.

WITH the gratifying general progress of events in the industry toward a higher standard in motion picture art comes the necessity for scrupulous and painstaking care in every detail and department in production and finishing. Methods that were the result of a naive scramble for wealth in an "easy money" market are obsolete; the old timers are now almost relegated to the background. The old order is fast changing, giving place to new methods, systems and men. And in the great struggle for the survival of the fittest too much attention cannot be given to the perfection of every detail, for today this counts for success.

It is gratifying to note that titling, that most important detail in the making of a picture, is receiving more and more attention on the part of producers, who also realize that more effectiveness as well as considerable saving in expensive crowds and settings can be effected by collaboration with a titler who is an expert literary craftsman.

One of the first indications of an awakening consciousness of the value of titles was seen in the mechanical end of their making. A more elaborate style of letter was introduced and later this was elaborated by the introduction of allegorical or silhouette figures prancing in the background. Rarely indeed, were these good; in many instances they were laughable. Nevertheless they were welcome, for they were an indication of a worthy desire to improve. This pseudo-artistic decorative work had a great run and is still in vogue to a considerable extent today, but it has not the qualities to make it a joy forever; folks tire of it and gradually it must resolve itself into a less pretentious style more in keeping with the exactions of art.

A more important question is: How further to improve the literary value of the writing of the titles? Here is a field as wide as the industry itself. The old-style running commentary on the picture, with its crudities, barn-storming heroics, cheap platitudes and abortive attempts at fine phrasing is doomed. It will not stand up under the ever-increasing pressure of an elevating competition. Those who wrote these titles must either mend their ways or find some other occupation more in keeping with their limitations.

In the picture of certain producers a great advancement in titling already may be noted. These concerns apparently take a wider view of their mission in life than merely to earn dividends. As soon as a producer's aspirations are limited by the boundary line of "profits," the quality and grade of his work suffers. He tries to "get by" with cheap effects—including inferior titling—and immediately the discerning eye can read the writing on the wall: in these days he cannot live; he encumbers the path of progress.

Titles, to stand the test, must set forth the very spirit of the play—they must fill the blank that invariably exists between picturization and drama. The most intelligent audience would fail to get the significance of an author's intention without titling—therefore the success of the picture largely depends upon the titling. That being the case, why not make success doubly sure by insisting upon good titles?

Good titles should be felt rather than seen. That is to say: the subconscious appeal of the words read should make itself felt in the minds of the audience in such a way that the audience actually lives the part with the actors and literally feels the emotions portrayed on the screen. This is worthy work for the word-artist. Further, the phrasing of the titles should be such that they flow easily, there must be no jarring note or discordance; the words must open the door into the mind of the audience with the graceful hand of gentle tact. The style and art of the writing must reach out over the audience saying: "I know you, and I am your friend: come now and let us together understand and enjoy this picture."

Successful modern titling calls for highly specialized ability: it is a profession; and one that by its very nature will never be overcrowded. Many are called, but few are chosen. The process of elimination will become more severe as the public becomes more educated to pronounce the verdict on the merit of a picture and its accessories. Adequately to convey a world of sentiment, pathos or enthusiasm in a few short words calls for skill of a very particular kind. Many who attempt it never rise above the succinct phraseology of the "ad" man—their work is cold, staccato, and bare of human feeling. The able title writer is worthily in a foremost place among those who make movies; for in his hands lies the making or the marring of a picture.

It has been argued that the public is no judge of the lit-

erary value of titles, and therefore anything readable will "get by." Nothing could be more inaccurate. The public doesn't think—it feels; and the unerring instinct of an audience invariably pays a tribute to good work, whether titling, or directing, or acting. All of these points must be carefully considered by producers who wish to turn out worth-while work; and they will be well advised to get the best obtainable in the brains market to safeguard their titling.

The profession of writing titles has all the dignity of a literary career—the audience is vast enough to appeal to the ambitions of any writer. The work calls for inherent culture, as well as acquired, and it may be recommended to the young men from our universities as a career. They will find their academic attainments hard put to it to keep pace with the ever increasing requirements of the craft, yet they will have the satisfaction of knowing that their vocation is one that takes its place in constructive work for the advancement of the world.

Canada's Military Hospitals Have Theaters

Federal Government Provides Entertainment for Convalescent Soldiers—Seven Institutions for Injured Now Dispense Amusement.

A CANADIAN development of the Great War is the establishment of moving picture theaters in connection with military hospitals in various parts of the country. All disabled warriors are returned to Canada as quickly as possible and they generally spend their convalescent period



Interior of New Military Hospital Theater at Whitby, Ontario.

in Canadian institutions on this side of the Atlantic. Asylums, summer hotels, schools, factory buildings and other structures have been taken over by the authorities for the accommodation of these soldiers. Many buildings or institutions, naturally, have no facilities for entertainment or amusement and these must be provided.

The Military Hospitals Commission of Canada has erected seven theaters for as many hospitals in different parts of the country. The illustration shows the new theater at Whitby, Ontario, where the big Ontario Asylum for the Insane was converted into a military institution. This building, which seats 1,200 comfortably, was built by the Government so that the returned soldiers could have their diversions. The theater is fully equipped for the presentation of moving pictures and the stage is also fitted for the giving of home-made vaudeville. The building is permanent in every detail. Other military theaters in Canada are similar in construction and style although some are not quite so large. The Federal Government is planning to erect more of these theaters in Canada.

FLARITY RETURNS TO GENERAL.

The Albany office of General Film Company has been placed in charge of F. Flarity, formerly branch manager for the company at Pittsburgh, where he had been in charge of a Jewel Productions exchange. In rejoining General Film for service at Albany, Mr. Flarity finds himself again in the territory in which he formerly worked for Pathe with highly successful results.

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

ONE of the most common faults in the so-called "legitimate" theaters throughout the country, especially and notably the houses where big attractions are drawing crowds, is box office discourtesy. On entering one of the big Broadway playhouses recently I overheard some remarks handed out by a slick but very impertinent youth to a well-dressed man that made my blood boil. Time and again I have seen instances of this in large theaters of the "legitimate" attractions and it has been difficult for me to realize why managers tolerate such unbusinesslike treatment to their patrons just because their theater happens to house an attraction that draws capacity audiences.

This box office discourtesy is appreciated by every one who has ever attended a theater. It is not the exception, but it is the general rule. Many times have I personally received a snappy reply in my endeavor to patronize a theater. In fact, patrons of the big theaters have come to expect discourtesy from the person in the box office. It has become so that people take it as a matter of course.

With such a condition evident there is really an immediate opportunity for the manager of the high-class motion picture theater to draw favorable comment, which bears fruit in the shape of permanent patronage from those whose first introduction to your theater starts at the box office. Let them go into your theater in a pleasant frame of mind. Courtesy at the box office is so uncommon among the "legitimate" theaters that it is immediately noticeable when displayed at the motion picture theater. "Legitimate" theaters have been in the business many years, but it seems they have not even yet learned this one big thing, nor does it seem that they ever will. Let it, therefore, not be said that the motion picture theater is also afflicted with this same disease, for it surely appears to be such, spreading, as it does, even to theaters that are only a week old. I have heard many bitter remarks against this mistreatment. The theater that displays courtesy actually gives the patron a pleasant surprise.

When a person is considered for the position in the box office, make sure that he or she is the right type. Able of course, but also neat looking and pleasant. "Yes, sir," and "No, sir"; "Yes, ma'am," and "No, ma'am," are words they must use, not "Yeh," or "Yop," "Nope," or "Nix." Small matters are these, but, oh, my, how very, very important! Big retail institutions are in many cases favored because they give courtesy commensurate with quality. To my mind it is absolutely as fully important that the girl in the box office is courteous as that she is accurate in making change quickly. I would not employ the most wonderful statistician if he or she could not give courtesy to the patrons of my theater.

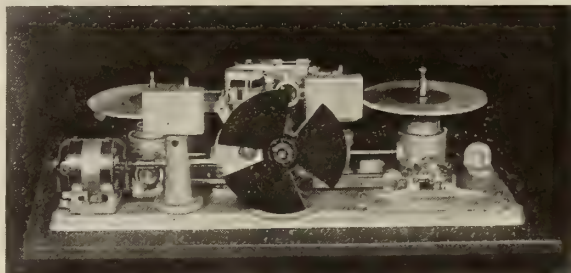
The person in the box office is very often placed in the most exasperating position as a result of what may be truly called a stupid man or woman in a long line of waiting patrons. However, it is not up to the employee of the theater to express either by words or by actions what he or she thinks of that patron. Box office courtesy never can be preached too much nor at too great length, judging from the lack of it that is still very much in evidence. Never was the admonition to smile and bear it more applicable as in the case of the person behind the till. If the smile must be a cultivated one and courtesy a matter of acting, then make them cultivate and act, but by all means and most emphatically insist that your patrons receive courtesy at the box office, which, of course, also applies throughout your entire theater.

David Belasco has the right idea about hushing an audience and attracting their attention when he gives them "three bells" just before the rise of the curtain. It is an idea that is widely used in theaters, including the Strand, and one that is particularly effective in the motion picture house. Very often, by way of getting away from the routine opening of a show, the Strand preludes its overture with some special number, generally of a spectacular scenic nature. When the show opens with the overture, however, just immediately before the rise of the first curtain, after the lights have been lowered, we give them three deep chimes in one pitch. Immediately the audience settles itself and the interest is attracted to the stage, whereupon the curtain rises and the overture begins.

Automatic Motion Picture Machine

A Portable Thirty-five Pound Outfit Which May Be Operated with Standard Non-Inflammable Film.

A NEW type of moving picture machine for office, convention, and show window use has just been brought out by the Automatic Motion Picture Machine Corporation, New York. This machine displays pictures which can be readily seen even in broad daylight. Its operation is entirely automatic. After the reel is run through it is quickly rewound and then displayed again, so that after



Mechanism with Cover Removed.

the machine is arranged and started it will continue to operate indefinitely with no further attention.

The outfit consists of two separate parts, the moving picture machine and a miniature theater in which the pictures are displayed. The moving picture machine is operated by a standard Westinghouse universal motor, which will operate on either direct or alternating current. Two horizontal discs carry the film, which passes in one direction for projection and is reversed for rewinding. A 400-watt mazda projection lamp furnishes the light, which is automatically extinguished when the machine stops and during process of rewinding. All parts of the mechanism are made from an aluminum composition and the machine weighs but 35 pounds.

The moving picture machine is placed about a foot away from the theater and so that the light enters an aperture in the base. Here it strikes a mirror set at an angle of



Outfit Set Up.

45 degrees and is reflected upwards on to a screen set in what would be the stage. Another 45-degree mirror reflects an image of the screen, making the picture appear to the audience to come from a screen on the theater's rear wall.

Standard non-inflammable films in lengths of from 75 to 500 feet can be exhibited. The outfit is approved by the National Board of Fire Underwriters.

HARLEY KNOLES RENEWS WORLD CONTRACT.

Harley Knoles, who directed Alice Brady in "Bought and Paid For," Carlyle Blackwell and Evelyn Greeley in "The Burglar," and Madge Evans in all of her recent successes, has renewed his contract with World Pictures for a long term of years. The renewal of Mr. Knoles' contract means that he will continue in the direction of Madge Evans.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

TO THE READERS OF THIS DEPARTMENT.

IT IS the wish of the Moving Picture World to serve the highest possible interests of the Educational moving picture. For this purpose it desires to come into intimate touch with ALL the readers of the Moving Picture Educator—the educational department of the World.

TO EVERY READER—Will you kindly write to the Moving Picture World expressing yourself as interested in the educational department, no matter in how small a degree. Please say if you are connected with a School or Church, Institution, College or Y. M. C. A. or any other organization. If a moving picture exhibitor alike interested, this means you also. If you have a large interest kindly express it, commend or criticize as you desire; state its help or its lack. If it supplies any need, say how you can be further aided in any way. We do not ask you to be brief, write as extensively as you desire. We want to know you and your desires, and to ask you to help us to make the EDUCATOR a reality in deed as in word.

Write at: The Moving Picture Educator, Moving Picture World, 516 Fifth avenue, New York.

Interesting Educational

One Physical Culture Subject, Three Industrial, One Horticultural and Two Scenic Subjects.

Reviewed by Margaret I. MacDonld

"Physical Culture Terpsichore" (Paramount-Bray).

A NEW form of calisthenics is demonstrated in the 111th release of the Pictograph. It is an interesting and graceful method of developing the muscles of the limbs and of imbuing the movements of the body with lightness and bouyancy. This form of physical culture is taught by Marion Morgan, formerly director of physical culture at the University of California. Miss Morgan demonstrates that classic dancing is something more than an artistic expression, and that the dances of the ancients were in reality physical culture exercises. These exercises include the long graceful leaps that are usually exploited on the modern stage by the male dancer. In this picture a group of athletic young women aid Miss Morgan in her demonstration.

"Making Democracy's Mouthpiece" (Universal).

In the 63d release of the Screen Magazine will be found an excellent illustration of how the great plants of our country are turning out big guns and small ones. First we see ingots of iron handled by a giant crane and placed in a crucible from which they are taken later a molten fluid. From this the various parts of the guns are moulded. The machine shop where the important details such as turning the barrel of a gun or putting the finishing touches to a mortar are attended to. The close-ups of the working out of the different details make the picture easy to understand.

"The Making of a Newspaper" (Universal).

In the second installment of "The Making of a Newspaper," which will be found in the 63d release of the Screen Magazine, the mysteries of the editorial department are explained. It shows how the daily news items are received at the busy newspaper office via telephone and telegram. Then there is the making of duplicate copies of the big news story on electric typewriting machines, and the making of illustrations. There is also shown as the "great nerve center of the organization" the city desk, where the news is sorted, rearranged, rewritten and headed. The ad department is also shown and the editorial dumping ground, which is the foreman's desk.

"Making a Mint of Money" (Paramount-Bray).

In the 111th release of the Pictograph will be found an

unusually good illustration of the turning out of coins at Uncle Sam's money mill in Philadelphia. The picture shows the processes by which the bars of metal, as they come from the smelters, are made into finished coins, and how carefully this great plant is guarded so that no particle of the precious metal can be lost or stolen. One of the interesting points of the picture is a close-up showing just how the individual coin is made with its "pie-crust" edge. The method by which a thousand coins can be counted at once is also shown as well as the skillful sorting of coins.

"Pests of Our Fruit Trees" (Pathe).

A tinted half-reel showing the bambyx, cholonide and other members of the caterpillar tribe, feasting upon the leaves of fruit trees. The film has an instructive side and anyone watching it will feel a personal interest in helping rid fruit trees of these destructive pests. It ought to do good missionary work in this respect.

"Making of the Plotless Picture" (Educational-Bruce).

In this number Robert Bruce tells in an interesting and amusing fashion how to make a plotless picture. He starts out with a pack train and some mountain scenery, after which he mixes in a few moving clouds. He proves that behind the "wild waving waters" there must be wind, and gives as good an illustration of an abstract quantity as could be given. A man and his pup bucking the wind bring in a little human interest; and finally after he has filled in with some more cloud stuff he brings on the pack train again, "as long as he started with it," and before the audience gets bored he just runs the train in the opposite direction by way of variety. He doesn't close with "the end of a perfect day"—that's a bromide—but makes it a sunset instead. The picture encompasses a series of delightful scenes.

"Arachon" (Pathe)

A half-reel scenic in exquisite tints, which is one of that interesting series entitled "Picturesque France." Arachon is a beautiful French summer resort the charms of which the picture exploits. Various important edifices about the town are shown, and also fashionable women at the bathing beach.

Innovation in Screen Magazine

Universal to Present Animated Interviews with Well-Known Personages.

ONE of the newest things in screen magazine material is the animated interview which will soon become a weekly occurrence in the Universal Screen Magazine. These interviews will outline in story form outstanding ideas or subjects on which certain well-known writers, artists, etc., have expounded.

Some of the personages to be interviewed are Marion Harland, Dorothy Dix, Ida Tarbell and Charles Dana Gibson. The first of this new series will appear shortly.

South American Series

South American Series of Films Secured by Lincoln & Parker Company Released Through George Kleine System.

AN interesting and instructive series of views photographed in South America through the efforts of the Lincoln & Parker Company are being released through the exchanges of the George Kleine system. These pictures cover a variety of subjects, including the industries, mines, peoples and customs, scenic and zoological.

This series should be of wide interest in the schools and colleges as well as for entertainment purposes and theater programs.

Educational Conventions and Moving Pictures

SURELY the time has more than arrived when no educational convention should be held without special provision being made for the exhibition of educational moving pictures. It is a sad reflection upon the teaching staff of our great public schools that enterprise is so lacking in the more general acknowledgment of the teaching value of the actual living picture. Still life and still pictures are in common use in the schools. How much more valuable must be the active and living pictures—if the one is any percentage of benefit, the latter must be a thousand per cent. more so.

There is possibly some excuse for the thousands of schools which are not yet equipped for moving picture work, but with the number of schools that are profitably using the pictures it is a lamentable failure that none of these successful principals have been given a place upon the program of any county, state or national convention. Even if the experience of any user of the pictures had not been sufficient to draw him to the front, arrangements could easily be made with some competent authority to arrange for the presentation of the school possibilities of the greatest aid to education of the times—i. e., the educational moving picture.

At the recent great convention of the National Educational Association in Atlantic City the only enterprising person at all approaching equal to the occasion was a local moving picture theater man, who gave a special matinee for the delegates, offering them "Alice in Wonderland" as at least some little token of his desire to please; less than 1 per cent. of the delegates accepted the offer.

For the purpose of "taking time by the forelock" the writer now proposes that in future conventions there be established a continuous exhibition of purely educational moving pictures, so that a positive and practical experience may be gained by the great number of teachers who are positively ignorant of the powers of the pictures in the schools. The writer has been surprised recently in making a personal canvass of school superintendents and principals to find that not 5 per cent. are even acquainted with the fact that there are at the present time published lists of upward of ten thousand pictures classed as educational. If the knowledge of the existence of this list were only more widespread there would surely be many inquiries for copies which would ultimately lead to their being put into general use.

Example Better Than Precept.

That there are spotted over the country a few wideawake and enterprising pedagogues it is pleasant to record. Their activities relieve the depression felt from the otherwise more general lack. From one of these it is a pleasure to give exactly some of his experiences as he relates them, not only for the satisfaction to advocates of the use of the educational pictures, but, we hope, for the encouragement for many other teachers who may chance, fortunately, to see this report.

Principal Aughinbaugh of Mingo Ohio writes: "Such pictures as 'Romeo and Juliet,' 'Tale of Two Cities,' 'The Crisis,' 'Man Without a Country,' 'Twenty Thousand Leagues Under the Sea,' etc., have been used. The purely educational reels such as Burton Holmes, Paramount Pictographs and Mutual Travel Science reels are all well received here. In the school, for example, after studying 'infusoria' in biology we book a Paramount Pictograph which touches on this subject, or one of the famous Dittmars pictures. After reading 'The Lady of the Lake' or 'Oliver Twist' in literature we book these pictures. We have found films to touch on nearly every important subject in physics, biology, agriculture, geography (physical and political), literature and history."

After having for some time advocated such a use of the pictures it is a pleasure to record the above practical result from one out of the at present too small number of principals who are in the front with the aid of the pictures. Is it too much to hope that the example of this positive and profitable experience may lead many others to desire and accomplish similar results. We trust every reader of this article will remember that the Moving Picture Educator is making special efforts to further encourage and assist all who desire to take advantage of the great helpfulness of teaching by the living pictures, and all requests for aid will be promptly answered.

W. H. J.

Items of Interest.

During the week of March 3 the Rialto theater presented in its magazine section scenes of interest from the Screen Telegram. Mutual's new screen magazine, including the preparation of steel for ship building, eastern society belles receiving physical training and instruction in classic dancing

at Denishawn, and the rodeo at San Francisco, staged for charitable purposes, with Douglas Fairbanks doing stunts. There were also a couple of interesting subjects from the Universal Screen Magazine, including performing dogs. The basic idea of the program for this particular week was Italian and included an overture ("Capriccio Italien," by Tschaikowsky), and two Italian song solos (Prologue and Bird Song from "I Pagliacci"), and a chorus number by the Italian composer Luigi Denza. The feature, "One More American," pictured the plight of an Italian immigrant bucking the "system" in New York. The scenes from "Yellowstone National Park," the second installment of this series of beautiful views, while not Italian, fitted the exquisite setting given the program perfectly.

* * *

The Motion Picture Committee of the Parents' League of Baltimore, which has just affiliated with the Affiliated Committees for Better Films, is establishing young people's matinees in the different sections of the city. Four were started the last week of February. One of its matinees was established four years ago. It has been run every Saturday morning since with most satisfactory co-operation from the managers of the theater in which it is held. This manager is now providing another theater in a different neighborhood for the same purpose. The playground story teller of the schools of Baltimore tells the story of the pictures on exhibition to the young people in the neighborhoods where they are exhibited so that they will have some idea of what they are about to see.

* * *

The following are longer dramatic pictures for the family and for young people, which have been used successfully for special programs in theaters:

Artcraft—"Stella Maris," "Wolves of the Rail"; Edison—"Uneasy Money"; Goldwyn—"Fields of Honor," "Dodging a Million"; Fox—"Cupid's Round-Up"; Metro—"The Avenging Trail," "Under Suspicion"; Mutual—"The Impostor," "In Bad"; Paralta—"His Robe of Honor"; Paramount—"Jules of the Strong Heart," "Rimrock Jones," "The World for Sale," "A Petticoat Pilot," "Flare-Up Sal"; Petrova—"A Daughter of Destiny"; Select—"The Honeymoon"; Selznick—"Ghosts of Yesterday"; Triangle—"The Gown of Destiny," "I Love You"; Universal—"The High Sign," "The Fighting Grin"; Vitagraph—"The Blind Adventure," "The Menace," "The Wild Strain"; World—"Gates of Gladness," "The Beautiful Mrs. Reynolds."

CHANDLEE HEADS PARALTA SCENARIO DEPARTMENT.

Harry Chandlee, who for a number of months has been in charge of the eastern scenario department of Paralta Plays, Inc., has been promoted to the head of the scenario department at the Paralta Studios in Los Angeles. This promotion will place Mr. Chandlee in active charge of both the eastern and western divisions of this department. He has left New York for the coast to take up his new duties.

Mr. Chandlee first entered the literary field in 1899, when he became writer of special articles for the Evening Times in his native city, Washington. Subsequent to that time he contributed articles and stories to a number of newspaper syndicates and magazines under his own name. In 1902 he began writing popular fiction stories under the pseudonym of Vernon Crumm.

In 1913 Chandlee began writing screen stories, feeling that the greatest future lay in that branch of literary work. In 1914 Chandlee became a resident member of the Lubin staff in Philadelphia. Later he wrote for Equitable and Metro.

CLARA BERANGER WITH WORLD PICTURES.

Clara S. Beranger, continuity writer and author of many successful original screen stories, has joined the World Pictures scenario department and her first work in this connection has been the preparation of an original story for Kitty Gordon. This story bears the title of "Her Great Moment," and is now being filmed under the direction of Oscar C. Apfel. Miss Beranger is now at work on the continuity for "The Golden Wall" for World Pictures.

MOVE TO CLOSE SUNDAY SHOWS IN QUEBEC.

A league of citizens in Quebec City has taken legal action against moving picture exhibitors of that city in an attempt to force the closing of all places of amusement on Sundays. The uplifters declare that there is a Federal law which can be enforced, regardless of the decision of the Appeals Court of Quebec which classed a local Sunday Observance act as beyond its jurisdiction.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Using Little Lobbies.

RECENTLY we asked an exhibitor what he did in the way of lobby display and he replied that he could do nothing, as the lobby was but eighteen feet wide and the house was not on a transit street. It seems to us, though, that these are conditions that call for especial effort to make the lobby work. We think that if we had such a house we would make special efforts to attract attention to the lobby display through novelty. We would take one of the frames of the set for a display, providing it with a soft pine backing. We would also have a box made to fit behind this frame, a box about ten inches deep and wired for light sockets in two or more series and provided with a flasher for each series. We would also get a sheet of ground glass of a size to fit the frame snugly in addition to the plain glass cover. With this equipment, some sheets of colored tissue, some water color paints, a pair of small sharp scissors and a box of opaque, we could do a lot. Perhaps a one-sheet could be illuminated by cutting out portions of the designs and replacing with colored paper. As A. C. Raleigh has pointed out every bill will take a touch of light somewhere, and a flashing light will get more than twice the attention of a fixed illumination. By globes of two colors and flashing them alternately, the design will apparently change. The ground glass may be laid upon a one-sheet and the essential portions copied and colored, the glass being placed with the smooth surface against the bill. When the colors have dried other portions may be painted upon the smooth side to show only when the light flashes on. A little thought and practice will give some wonderfully effective results. Or the bill may be cut and a silk flag or silk draperies substituted for the painted parts, these being blown out by a toy sized electric fan in the recess. At a pinch a bill may be merely sunk into the bottom of the box and lighted by the globes, which should be shielded from the eye of the spectator. The possible variations of this sort of thing are limitless and by calling attention to the stunts through screen and program and getting the daily paper to write up the unusual displays people will presently go out of the way to see what the novelty is. They will look for it and talk about it and it can be made to do the house greater good than a dozen brass frames with formal displays of still pictures. Take for example one of the familiar pictures of Bill Hart pointing two guns at the spectator. Cut out William and the guns and mount on the smooth side of the ground glass with good library paste. On the underside paint flashes from each gun. Opaque the rest of the glass. Put a light behind each gun and place a septum between them so that each globe lights but one flash. Now time your flashers and you'll have the two-gun man shooting into the street all day long. When you are through you soak off the lithograph and wash the water color off with soap and water and you are ready for the next stunt. It all sounds too simple to be good, but it is both simple and good and you'll like the idea so well that you'll probably take window space on the main street to repeat. Movement attracts the crowd. Oddity makes an impression. Produce an oddity and give it movement and you can get along even with a seventeen-foot lobby.

We Like This.

C. D. Buss, of the Third Street, Easton, Pa., sends in a poster 2½ by 4 inches, with gummed back. The house name and number are done in red and the outside rule is also red. It will be noted that the local

PASTE THIS IN YOUR HAT

(TELEPHONE NUMBERS)

Police Headquarters	- -	1810
Fire Dept. (Central Station)	-	1801
Easton Hospital	- - -	1550
County Detective	- - -	1210
Sheriff	- - - -	486
Free Press	- - - -	1190
THIRD ST. THEATRE	-	601

paper is listed. This is because the Free Press ran this list in its columns for some time with the Third Street theater number; a reciprocal advertisement that cost nothing to speak of and was worth a lot. Mr. Buss credits the New York Evening Telegram with the idea, but we think it might be taken further back than this. But the point is that you can get free newspaper advertising by giving the newspaper advertising. We also reproduce Mr. Buss' advertisement for Petrova. There is nothing flashy about this advertisement, but it is

soundly good. The double box does not, as might be supposed, cut off one announcement from the other. It merely gives to both parts added distinction. You get the house name and immediately below the star and days, time table and prices. All that follows builds up the argu-

THIRD STREET THEATRE

Today, Wednesday, Thursday

1:30 AND EVERY TWO HOURS
AFTERNOONS, 10c, EVENINGS, 15c

**MME.
PETROVA**

IN THE FIRST OF
HER OWN PRODUCTIONS

**"DAUGHTER
OF
DESTINY"**

THE STORY OF A GREAT LOVE

Surging with the mighty problems of today

YOU'VE NEVER SEEN PETROVA

Until you've seen her at this play

A drama of big theme, big emotional moments
done in a big way, with the famous
star at her best

EXTRAORDINARY

By special arrangement we have secured from the
Rialto Theatre, R. Y. City, their musical
interpretation of this play which
will be rendered by our

INCOMPARABLE ORCHESTRA

ment, but the main points have first been driven home. This is three sizes. Study it and you'll realize how good it is, but you have to study it. A half page could do little more.

Not New, But Good.

Charles W. Drenshaw sends in a newspaper page and this letter:

I am enclosing copy of advertisement run in the Birmingham Age Herald. We run an ad like this every Sunday and find it the most successful policy we have yet attempted.

I made arrangements with the Age Herald to pay for 100 inches every Sunday and get the balance of the page free. The press notices and criticisms I write myself.

This information will possibly be of some benefit to other exhibitors. If you think it worth while you may use this information in any way you see fit.

The page carries nearly 60 inches in two display advertisements. The rest is regular make-up. The bonus space runs about 40 inches. The scheme is a good one, but it is by no means new. It was first done by R. B. Wilby when he was running the Academy of Music at Selma, Ala., but was discontinued because it was found rather costly. His successor is now using the idea, and it has been used in other cities. The value of the scheme lies in the fact that the average man will accept as fact what the paper says where he might question the authority of an advertisement. But under the present Federal laws all this material must be followed by an "Advertisement," and the failure to comply with this law may get the offending papers into trouble. It is better to contract for the entire page as at reduced rates and to announce frankly that it is the advertisement of the house, retaining the news make-up.

Bond Programs.

For its opening program the Victoria, Shamokin, Pa., one of the houses of the Chamberlain Amusement Enterprises, used a good quality bond paper. It cost more, but just the feel of the sheet must have spoken to the readers; even to those who do not know the difference between good paper and bad. They can sense what they do not know. And the cuts were of the proper sort to print on bond paper, and not 50-screen, and that means brilliant cuts instead of blotches. Intelligent handling made the program look a lot more than it cost, and it was not a cheap job to begin with. The opening newspaper announcement was rather too full of type. The features of the house were all cared for in a news story of more than two columns. The advertising space should have been used to boom the house and the attraction without all of the minute details of ventilation and lighting. This would have given much more space to Miss Pickford, and would have been better business. The story was also fully told in the program. It would have been better to have spoken briefly of the house, more fully of the star and to have left some oases of white space upon which the tired eye could rest.

Really Good.

Hal Rhodes, of the Universal Publicity, sends in a singularly intelligent advertisement for The Price of a Good Time. It was gotten up by the American, of Butte, Mont. Intelligent may seem a somewhat odd adjective to use for an advertisement, but it is the proper

word to employ in this instance. The Price of a Good Time is not a white slave play and does not deal with the same theme. This has been made plain enough to the Exhibitors, yet some of them have sought to suggest that it verges close upon the censorship limits. The American plays up the real drawing power of the story—its human appeal—and presents this angle without sensation, without insinuation. It is offered as a story of unusual merit because it deals with the world-old desire for pleasure. Moreover, it is not smeared all over 220 inches of space. There is comparatively little type display. Most of it goes to the picture and white space, and the white space is what counts more than type in the larger spaces. When a man can take five twenties and not use a barrel of ink on it, he is getting to be a real advertiser. The only place where ink is needed is to better outline the house name. A hair line would have improved the looks of the letter

AMERICAN
STARTING TODAY

OUR GUARANTEE
We guarantee to give you the best picture of the season at the lowest price. If you are not satisfied, we will refund your money.

"THE PRICE OF A GOOD TIME"
SEVEN REELS
The Biggest Story Ever Screened of the Great Temptation Known to Every Work-Ing Woman. Every House of Labor, Every Woman. No Matter What Age or Situation of Life.

ALSO A
SOME
DIE-W
COMEDY
The
Screen Magazine

greatly. And before you stop looking, note that the added attractions are not permitted to intrude. They are where you can see them, but they are not allowed to get out into the open to fight the real attraction.

Mr. Rhodes also sends in a display for The Man Without a Country, but it is too much of a paraphrase on Monte Cristo to be regarded as original.

Thinks So, Too.

Harold B. Franklin, manager of Shea's Hippodrome, Buffalo, writes to thank us for the suggestion in the issue for January 19 that the house name was shouldered out of the ornamental frame. He says:

SHEA'S HIPPODROME
SUN: to WED
CLARA KIMBALL YOUNG
"The Marionettes"
FATTY ARBUCKLE
"ARBUCKLE OUT WEST"

Your suggestion of putting the house name in closer proximity to the ad. itself is indeed a good one. It is really something that might never have occurred to me had you not pointed out. You will note from the enclosure that we do not propose to leave this point open for speculation again.

The matter was a small one, but the house name was detached from the frame, as you may note from the issue mentioned, and it seemed that it would be better to draw it closer to the film announcement. If you will compare that advertisement with the one shown here you will note how the name is now made an integral part of the display. It is part and parcel of the design, and therefore better than the two-part design. The artist, of course, is interested only in the design itself. Mr. Franklin saw the advertisement as a whole. It required an outsider to see that they might be brought into closer relationship, and that is one of the reasons for this department. It gives you a fresh point of view on your own work. Mr. Franklin could see the same mistake in another display, but this was close to home. And by the running on his screen some hours before the Buffalo papers came out with the tidings that the public would have some place to go on its Garfield days. He writes that to judge from the applause greeting the announcement, the change was decidedly popular.

This Is Main Street.

You can see from the tall buildings that this is not "the Swamp" down back of the railroad yards. It's the best advertised street in North America as it has looked for a couple of years and is liable to look for a couple of years more. On the right, as the rubberneck



roadsters remark, is the Broadway theatre and the banner for Tarzan of the Apes is the second non-political banner to be floated across that sea of muck. In both instances it was Harry Reichenbach who pulled the stunt. He is handling Tarzan like a circus and getting circus returns at the box office.

Even Better.

The Parkway, Baltimore, has been getting out a very neatly done mailing card, but it has an even better scheme. It is using a card 2½ by 3½, the reverse side edged with green and printed neatly.

PLEASE BE INFORMED THAT
MARY PICKFORD
"The Star of the Land"
will appear at the Parkway Theatre week beginning Monday, February 4th, in "STELLA MARIS" "The Star of the Sea." You should not miss this opportunity to see the two Mary Pickford's, the old and the new in a picturization of William J. Locke's famous novel.

The Parkway Management

No woman is going to receive one of those cards and overlook it. It is small, dainty, and elegant. It commands respect and will be tucked into the purse where a larger card might be put aside at once. It is about the best thing that Mr. Shellman has done yet.

With a Calendar.

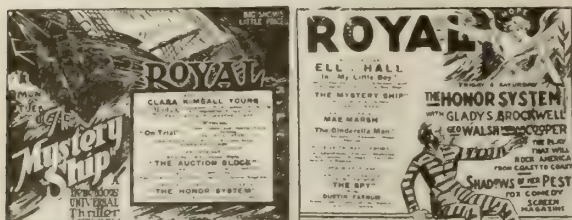
Reigh's Auditorium, Meyersdale, Pa., sends in what seems to be a ready-print program with a calendar on the back page. Issued the first week of the month, it is possible that many will hold on to the program for the sake of the calendar, but we think the job could have been as cheaply done there in town if the printer has or will purchase a set of calendar logotypes. The calendar would go even better with a monthly program, but the house name should appear on the calendar page even though the house might be the only place of amusement in town.

In Line.

The Elmwood, Buffalo, is in line with coupon books. Then 17c. tickets are sold for \$1.70, and ten 11c. tickets for \$1.10. The announcement is rather badly made and merely states that "for the convenience of our patrons and to avoid delays at the box office," the books have been prepared. It would stand a little more talk than that.

Wants to Know About Them.

J. Fred Lovett, of the Royal, Providence, R. I., sends in some proofs of advertisements and asks how they compare with others and what we think of them. Mr. Lovett sticks out his tongue, but he does not permit us to feel his pulse. He does not send in copies of the papers that we may see what opposition he has and how he fights it, nor does he give any details from which we can work. Taking the ads as they stand, we think that he is trying to do too much in the space he has at command. These are all Sunday displays a little better than three fives. In this space he seeks to use a cut and advertise his entire week's display. In the first example shown, for instance, the cut dis-



play is given to The Mystery Ship, which is played with Magda on Monday and Tuesday. If you will notice closely you will find a "Mon & Tues" in the water off the starboard bow. Nothing is said about this in the card in the mortise. From this it appears that the added attractions are the Universal Weekly and a Nestor comedy. You have to pick up that half-hidden date and add it to the other titles. More definite is the showing for The Honor System. Here you can see that the cut relates to a definite film shown on a known date. Doubtless "everybody" knows that The Mystery Ship is shown Mondays, but that is not the idea. The advertisement is supposed to be reaching out for the man who does not know. In a second pair of examples the cut on



the left shows Santa Claus with his pack. It provides the best display of the lot, but Mr. Lovett's reply to his own question is shown in the added space he takes for Chaplin. He knows that Chaplin would be lost in the mortise, so he makes it a three sizes and lets his patrons know that Chaplin is there. That is the answer to the entire question. He is either not taking sufficient space or he is overworking the space he takes. It is not possible to run a cut and get ample display for three changes of bill in fifteen column-inches. It cannot be done. It would be better to drop the cuts, pull in to two columns wide and get a display for his titles in all type. It would be better still to boom the first offering and merely mention the later titles, booming the Wednesday show on Tuesday and the Friday change on Thursday. The best display of the four is that for Christmas week. If he took that, as it stands, but without the cut, added the house name in some definite and attractive type and took most of his extra two and a half inches drop for white space in which to gain legibility by opening up the lines, he would be getting something for his money. A cut attractor is not worth a whoop unless it helps to sell film and these drawings are too weak to do that either through interest excited in the subject or attention drawn to the display. It merely cuts the display lines down to a jumbled mass of type without giving anything in return. Plain type, set with space between the lines, gives much more for the money. Answering Mr. Lovett's question, he compares favorably with the average film advertiser, but that is not saying that the work is not weak and ineffective. We imagine that he is using cuts because all the others do, just as some towns run to reverse cuts and others to 12 and 24 point borders, but, if he is, that is just the reason for doing something else. If we could have but fifteen column-inches in a page where every other exhibitor was using cuts and perhaps larger cuts than we could afford, we would cut down to a two column running story with a 48 point house name, set inside the three column space, and become the most conspicuous advertiser on the page—just because we were different. Don't try to fight fire with fire. Use water until the others turn to water and then go get a mop and be different still.

Ingenious.

The Royal theater, Port Hope, Ontario, sends in a clever idea for booming Baby Mine. The star was not known to the patrons and they go much by stars, so especial interest had to be excited

in the play to introduce the star. A week or so before the showing this advertisement appeared in the local paper:

When this had aroused all the curiosity that could be gained without losing interest, it was announced that the odd offer was made by the

THE FIRST BABY

—Born in Port Hope—

JANUARY 16, 1918

WILL RECEIVE

\$5.00 in Gold

The first registration received by Mr. J. W. Sanders, Town Clerk, will indicate the winner.
REMEMBER THE DATE

Royal because that was the first showing date of Baby Mine. Ordinarily the house takes two fives, divided between two attractions, but by adapting the always useful "Shoes" idea, four local merchants were induced to collaborate in a four tens. Not only did they collaborate with the house in the newspaper advertising, but they made special

Now for a Regular Festival of Laughter!

GOLDWYN (Producer of "Polly of the Circus") PRESENTS

MADGE KENNEDY

L. & M.
MILLWARD

Pretty nearly everything
that Baby wears is dis-
played in our windows

Don't miss
"BABY MINE"

W. J. B.
DAVISON

Baby's health must be
safeguarded. We have all
the necessities for "preven-
tion" and "cure!"

You'll enjoy
"BABY MINE"

MADGE KENNEDY
Goldwyn PicturesJ. L.
WESTAWAY

Whether it's a cradle, a
carriage or a kiddie-koop
that Baby needs you'll
find it here

Nothing funnier
"BABY MINE"

A. B.
ROSEVEAR

Things for Baby to eat
from, drink out of and
wear, in endless variety

Laugh at
"BABY MINE"

In the Funniest Farce in the World

"BABY MINE"

See it next WEDNESDAY and THURSDAY at the Royal

window displays hooked up with the showing of the picture, and everyone in town came to know of the play and the star. Port Hope is not a very large place and the first Baby advertisement drew as much attention in a little better than two thirds than a page advertisement of the ordinary sort would have done. It is not always the largest town that turns up the big idea.

Speed Up.

The turtle won from the hare, but not all hares are sleepy.

HELP FOR THEATRE MANAGERS
Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK and a HAND BOOK. It tells all about advertising, printing and paper, how to run a house program, how to frame your newspaper advertisements, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Practical plans that have helped others and will help you.

By mail, postpaid, \$2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schiller Building
Chicago, Ill.

Wright & Callender Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Judgment.

HERE'S the problem that lately confronted a correspondent. He sat his people down to table. He wanted to show that the girl pointedly ignored the hero. He had nothing else to tell until the dinner was over, and very naturally he did not want to film the entire dinner. He wanted to know whether he should use a fact leader, a cut-in, or fade down and fade up on a table changed from soup to dessert.

We pointed out that it was poor practice to use the fade for a lapse of time since it was the generally accepted symbol of a vision. In this particular instance no one could possibly regard what followed the fade as a vision, but even at that it was bad practice. A time leader would cover the ground, but do it awkwardly. There did not seem to be a relevant cut-in leader that would also account for the lapse of time. We suggested either the invention of some break-in business; possibly moving some other part of the narrative to come in, or else cutting around the table in a series of close-ups if the business warranted the use of that footage.

But the author was not content. There must be some set rule by which he could work, and he wanted the rule. There is not, and cannot be, any rule save that of common sense. If the action warrants its use, use action. If not then cut in with something else. If there is nothing else and nothing can be invented then use a time leader to break with, but first of all use judgment, and judgment comes only with practice.

It is for this reason that we recommend that the student, particularly at the start, write many plays rather than write one many times. It is only through usage that judgment comes, and the single play, vamped and revamped, will not give a sufficiently wide practice. In time the author comes to value his work instinctively and to know when to break with leader and when to use some other device. By that time he will not find himself unable to use related action. He'll either take action from some other part of the story or invent something new. He cannot do it with his first script still to master. He can do it, and without thinking, on his hundred and first. Sometimes this action, brought in merely to break with, will develop into an important and essential part of the plot.

The Old Guard.

"What has become of what you call the Old Guard?" asks a chatty correspondent. "From the little I am able to find out, only the ones who got studio jobs made good. The others were ruined when the market changed."

We wouldn't put it precisely that way. The best of the old guard went into the studios when the market changed. The market changed from free lancing to the staff system and the staffs were formed of the best men from among the free lances. The others were not ruined. If they failed to get ahead, it was because they lacked the intelligence or the energy to do something else. The money had come so easily when it did come in that they did not have the spirit to go out and look for jobs. They hung on to the fringe of things and drifted. In the natural order of things these would have been passed by in the long run, for they had no stamina, at best. The change to the staff system merely hastened their descent. You'll find the real old guard either in the studios or making money in some other way. It was only the "easy comes" who were ruined.

Take It Easy.

Two or three authors have written in lately to ask about the use of their stories without payment. In each case they have been advised to query the company as to the oversight, and so far as we know the checks have been forthcoming. It is a much better way than writing a belligerent letter with a threat of lawsuit, and it brings results more quickly and leaves the author in an advantageous position with the studio. Some of the most reliable companies have poor business systems and are apt to overlook the sending of release slips. They are honest and they try to keep their affairs straight, but slip-ups will occur now and then through no intention, and it is always better to presume that the oversight has been unintentional until intent to defraud has been proven. Take it easy and you will make more friends and have a better market.

Coming Back.

"I stopped writing for a time and now I can't come back," writes an old-timer. That is plain nonsense. He can come back if he realizes that stories have gone ahead while he has been marking time. Lately we have cured a couple of sick authors, and we know it can be done, but it won't work out so long as the patient takes up the work just where he dropped it. The best stories of today are coming more and more to take their punch from the mental side of the story instead of trusting to clenching hands and mysterious pistol shots. Those are all necessary enough in serials to carry the interest on, but the best five-part stories now gain their strength from the idea rather than from the situations. Don't go by the average of the present production but be guided by the best of the current plays and you will strike the new level.

Travesty.

One of the old timers wants to know why it is that we see no more pictures of the type of "Stuff Dreams are Made Of" and "Why Girls Leave Home." There is no good reason why we don't. There are several good reasons why we should, but the main trouble seems to be that there are few directors who can put on travesty. They are apt to make it over into the Keystone style, in which extravagance replaces exaggeration. There is a very fine line between high tragedy, travesty and burlesque, and most directors seem to achieve burlesque when they aim at travesty. The trouble with travesty is that it must be really clever. Burlesque may be merely funny.

Punch Plus.

Punch alone will not sell a story. You must have something to make the punch worth while. Try mixing it with a good plot. Too many stories are all punch and no plot.

It All Depends.

The other day we met two men. One said the market was dead. The other had a check for a thousand dollars for a five-reel story. Both were correct.

Folding.

Fold very brief synopses as you would letters. Do not make the usual two folds and then wad it up. But it is better to use large envelopes even for short synopses.

Keep It Going.

If someone else beats you to the story you've been thinking of, don't forget the plot, keep on thinking about it until it looks different.

Help Hoover.

Whole wheat bread is a better brain food. Perhaps it will help your stories.

Triangles.

Any boob can write about two men and a woman, but it takes a real author to get a fresh thought.

Keep Busy.

Because you want to be an author is no reason why you should be a loafer. Keep on plugging, even if the market is bad.

Market Note.

You can get from \$500 to \$1,000 for a five-reel synopsis, but it has to be the right sort of story and not merely one your friends like.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A standard and tested handbook for the experienced writer of picture plots as well as for the beginner. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

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Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Very Fine Work.

Recently the editor received an invitation to visit the Academy of Music, Fourteenth street, New York City, operated by the Fox Film Corporation as a motion picture theater de luxe, and constructively criticize the projection therein, my criticism to include all those things going to make up the finished screen result.

To begin with the Academy was, in days past and gone, one of Gotham's leading playhouses. Its interior is more than ordinarily spacious; also it is very pleasing to the eye. The stage setting, when the lights are on, compares favorably with anything I have seen to date. When the lights are off, however, and the picture is on, the semi-circle of columns at either side of the screen, and the railing in front and below look white, and this causes a certain amount of distraction to the eye when looking at the picture. This is only true when the orchestra lights are on. The orchestra is a large and most excellent one; also its music lights are the best screened I have seen to date. Although the entire orchestra played throughout the photoplay, the screen was very little affected. The music lies in a sort of box. In other words the music racks have sides and back several inches deep and the musicians sit sidewise to the audience and the screen, very little light reaches either the eyes of the audience (except possibly at the sides of the auditorium) or the screen. I can heartily commend the Academy arrangement to all theater managers who use an orchestra. The screen is bordered with black, which is both technically and practically correct. Some large theaters in this city commit error by too great reduction of the black border. At least one of the films used was perfect as to its perforations and I thus had proof of the splendid condition of the machines. While that film was on, the picture was literally as steady as a stereopticon picture. The definition was excellent and the speed of projection correct; also the picture had good perspective—more than ordinary "depth," and an excursion to the stage and one of the boxes proved that there was no fade-away, or at least not enough to be discerned. Eighty amperes d. c. are used. The distance of projection is 138 feet and the picture 19 feet 7 inches wide. Taken altogether I was very much pleased with what I saw at the Academy of Music. The work was excellent, the screen very much above the average, the projectors in splendid condition, the speed approximately right and the whole performance pleasing. I noticed one peculiar effect. Two or three slides were projected advertising future bills. They were lettered in lines of different colors and I noticed that some lines would seem to stand out seven or eight feet further toward me than would others. It was a most odd effect and it seems to me indicates that the Academy screen would give a wonderful effect with colored pictures.

Projection in the Academy of Music and all the Fox New York City theaters is under the supervision of C. W. Johnson, and we must "hand it to" that gentleman as being past master of his profession. I know of no one man in whose hands I would rather place a knotty problem in projection than those of friend Johnson. He is an example of the right man in the right place.

Sorry, but Can't Do It.

Fred K. Zametkin, Instructor of Classes, Murray Hill High School, New York City, has the following to say concerning a motion picture operators' class now being conducted in that school:

Your efforts to make of operating a science and projection an art are too well known among the profession to need my praise; the mere mention is sufficient. Will you not add still further to your valuable service in this respect by giving proper publicity to the class in motion picture operating which the Board of Education has opened for the benefit of those in the exhib-

iting industry? Such a proceeding on your part will have extreme value. It is evident the Board of Education is not interested in the glutting of the market with half-baked tyros, but in the development and training of efficient operators, to whom projection will be an art and a science. This course is being given at the Murray Hill High School and no fee is required.

Friend Zametkin, I do not in the least doubt your sincerity, but I do most emphatically dissent from the action of the Board of Education. I would welcome an action which would compel present New York City operators to study the technical side of their profession, and study it good and hard, too. And it is very likely that very thing will happen in the near future, because I have been told, on what seems good authority, that there will be a general re-examination of all New York City operators before the next cards are issued. Zowie! If that happens (and I hope it does) there is going to be a wildly agitated cloud of dust hovering over a large percentage of the men as they scratch the educational gravel, or there will be one fine, large bunch of them minus that little license card. But to get back to my text. I cannot approve of the school, for the very simple reason that theory without practice is almost as bad as practice without theory. Would you care to ride behind a locomotive engineer, friend Zametkin, who had learned locomotive running in a school? Wouldn't feel quite safe, would you? You want the engineer you ride behind to have served his time as a fireman and know from actual experience how the old thing works, don't you? Echo answers, "You bet I do!" Well, the moving picture machine operator can no more learn the projection of pictures in a school than a man can learn the trade of locomotive engineer in a school! It requires practical theatrical projection experience and study to make a really competent operator. The Board of Education can turn out men drilled in theory, which is necessary, excellent and all very well, but they will be entirely devoid of any actual, bona fide experience. In other words, they will not have served any apprenticeship at all, whereas no operator can become a really competent projectionist without at least one year of actual apprenticeship, supplemented by hard study, and two years would be much more like it. For these reasons I cannot recommend the school, except to practical operators. They would benefit, provided the instruction is (and I have no reason to doubt that it is) bona fide. I notice the printed advertisement says: "Motion Picture Operating, Frederick Zametkin. Motion Picture Machine Operating and electricity incidental thereto; preparing for license examination." Aha! The proverbial feline hath leaped from the mythical bag. "Preparing for license examination" doth not sound overly good to your Uncle William! Looks suspicious, brother Zametkin! "Preparing for high-class projection" would have sounded very much more convincing, I assure you.

Ten Per Cent. in U. S. Service.

I have it upon the authority of Business Agent W. G. Woods, Moving Picture Machine Operators' L. U. 162, San Francisco, that just ten per cent. of its membership is now serving under Old Glory, the latest to go being Frank Whitfield, who was handed a commission as First Lieutenant in the Signal Corps department of Cinematography, and ordered to Columbia University at New York as instructor in this new branch of the service.

Whitfield was accounted a rare find by the recruiting officer as, aside from being an expert laboratory man in the making of motion pictures, he has had much experience in photography from aeroplanes and balloons; also he is the inventor of several devices connected with motion picture making and projecting, notably a non-infringing, taking camera, which worked without loops, and which would have made his fortune had not this particular main-stay of the Patents Company been declared invalid by the courts.

Local 162 is to be complimented. Ten per cent. is indeed a goodly showing. But the San Francisco union contains an unusual number of high class men, and from such an organization it is just what we might expect.

Rectifier on Polyphase Current.

W. B. Allen, Edmont, Alberta, wants to know, (A) Does the G. E. or the Westinghouse make a rectifier for polyphase? (B) When my 30 amp rectifier is connected across a three-wire (neutral grounded) 220-110 volt system voltmeter shows 48 across lamp terminals when arc is burning, and 110 when it is and carbons separated. When connected to one side (110 volts) it is the same. Why does it not show 220 across lamp when arc is not burning and 220 supply is connected?

(A) You can use any mercury arc rectifier on polyphase by connecting to one leg of the line only. But you should first consult the power company. Maybe they will object. (B) Because when you change from 110 to 220 you also change an internal connection of the rectifier, which causes the reactance to reduce the line voltage to 110 before it reaches the lamp side of things. You cannot get 220 volts at the tube. It would go bluey if you did.

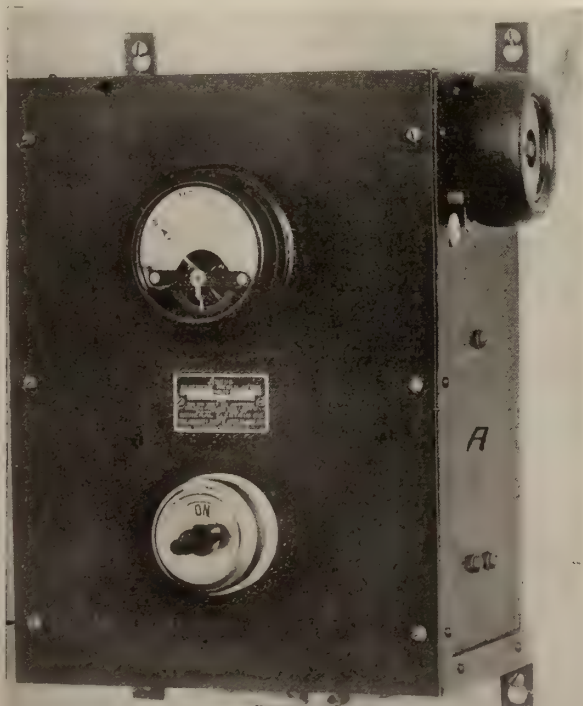
Oscar Sheck Universal Adapter for Mazda Lamps.

Some time since this department made mention of the Sheck Adapter and appliances, marketed by the Argus Lamp and Appliance Company. The Sheck adapter seems, as well as it is possible to judge from the photographs I have seen, to be very well made, and well adapted to the service it is expected to perform. The first illustration shows the Sheck



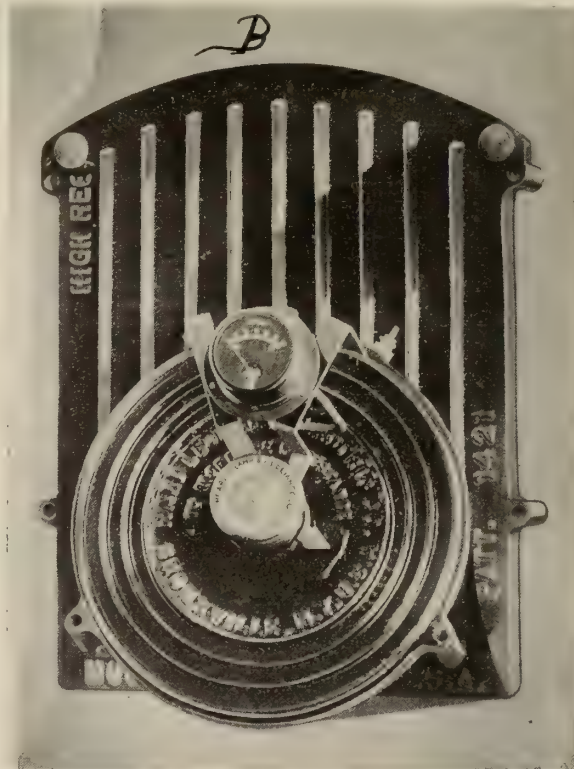
lamphouse and condenser holder, the combination being known as the "Sheck Adapter." This device is a complete lamphouse in itself. The descriptive pamphlet says: "Fits on the front of any existing make of carbon-arc machine, so that any type of Mazda Projector Lamp may be properly focused in it for successfully projecting motion pictures in place of the carbon arc, within the limitations of the different types of Mazda Projector Lamps."

As I understand the matter the adapter fits on the front of any



existing make of lamphouse. The adapter is, at present, made in three models, viz.: "A," for use where 20 ampere, 30 volt, 600 watt lamp is used; "B," for use where 30 ampere, 25 volt, 750 watt lamp is used, and "D," for use where 30 ampere, 40 volt, 1,200 watt lamp is used.

In conjunction with the adapter the Argus Company puts out what is known as the Argus Current Regulator, which is shown at A in second illustration for a. c. and at B for d. c. The a. c. device is a transformer, for which an efficiency of 88 per cent. is claimed by the manufacturer. This department has made no test. As I understand the matter the transformer does not regulate the voltage automatically, but depends



on the operator for action to compensate for line voltage fluctuation. The d. c. regulator is, I presume, a small motor generator set, but as to its efficiency or mechanical construction I am not advised. Presumably both are good.

An Act of Fine Courtesy.

Among other things the Ball Committee of Local Union 306 gave to the editor, who was a member of the committee, the duty of inviting sister locals to the Grand Ball at Palm Garden, February 14. I wrote Local Union 110, suggesting the advisability of the two leading cities in these United States getting into closer touch, suggesting, as a means to that end, that 110 send a representative to the ball. I pointed out to 110 that money thus expended would not be wasted, because the good feeling thus engendered would be worth the outlay.

An immediate reply came that my suggestion had been adopted, and there appeared at the ball not one but two representatives from the great organization of the Windy City by the Lakes, Messrs. Malloy and Brown, its two business agents.

It was an act of fine courtesy, and one which I venture to say the New York men will long remember. Chicago now has a splendid organization, headed by a splendid man, Joseph Armstrong, and the union is forging rapidly ahead in the right direction. Local 110 is now an organization of which the I. A. may well be proud.

Tommy Malloy is an efficient business agent and a fine fellow from any point of view. Brother Brown I do not know so well, but that he is one of Armstrong's right hand men is sufficient. If he wasn't all right he would not be close to Joe, I'll bet my hat on that. Also Malloy says Brown is "the goods," and that clinches the matter.

We compliment Local 110 on its advanced action. It will, or should, cement a bond of friendship between the two organizations, because it was an act of pure courtesy, in which was mixed no element but friendliness and kindly feeling.

A Warning to Exhibitors and Operators.

At least one company is making the claim that the Mazda lamp will produce as much illumination on the screen as the average carbon-arc consuming "from 35 amperes of direct current to 60 and, in some cases, 80 amperes of alternating current."

I do not wish to go into this matter at this time, except to warn operators and exhibitors that the Mazda, even in the largest unit yet used for projection, will do nothing of the sort. The Mazda lamp has its field, and will fill it well, but such extravagant claims as this will not make for it any large number of friends. To undertake to duplicate the foot candle light intensity of a 35 ampere arc on a screen with a Mazda is, at this time at least, attempting the impossible, unless the arc is miserably handled indeed. A properly handled 80 ampere a. c. arc is equal in foot candle screen illumination 40 ampere d. c. arc,

and a 60 ampere a. c. arc is equal to a 30 ampere d. c. arc, or very nearly so.

The best the Mazda can possibly hope to do at this stage of its development is to duplicate the average screen result (mark you well I do not say light intensity) of 25 ampere d. c. arcs, or of 50 ampere a. c. arcs operating on 60 cycle current. On 25 cycle current the Mazda could improve average results from most any amperage.

Speer Alterno Carbons Favorably Received by Operators.

The new Speer Alterno carbon is favorably reported on by operators who have been using it. L. C. LaGrow makes a typical report. He says:

Reporting on Speer "Alterno" carbons. Have been testing three-quarter diameter on 48 to 60 amperes (my current fluctuates more than any I have heretofore used) a. c. and find them to give excellent (Italics are LaGrows.—Ed.) results. These carbons seem to be very evenly and well baked. The light from them is peculiarly restful. It is a bluish white. They do not break or flame on slight changes; the crater is large and uniformly round. There is only one criticism I can offer, viz.: the 12-inch carbons are pointed on both ends, and both upper and lower—that is to say, the 12 and 10-inch—are very indifferently pointed. This is a "point" the Speer folks will do well to improve upon; also one point would be better than two.

Brother LaGrow is a high-class operator and his opinion is of real value. He made the test for this department. His criticism is respectfully referred to the Speer Company for their undivided attention. It is merely a mechanical fault, and should be easy to remedy. In addition to LaGrow, the following operators have made favorable reports directly to the Speer Carbon Company, and by them the reports were transmitted to us: B. A. Reed, secretary M. P. M. O. Local Union 245, Salem, Mass., who says they give even, steady light of remarkable quality, without former worries of noisy, wandering, troublesome arc; A. L. Fuller, manager Opera House, Carthage, N. Y., who reorders and says they find them unexcelled to a. c.; Wm. F. Haitz, proprietor and manager Dillingham theater, Batavia, N. Y., who says his operator uses them for his spot lamps on stage and finds them free from noise, and that they give steady light. W. Trout, projection engineer, Oklahoma City, Okla. (Hello, Friend Trout! Why did you not make a report to this department direct. Just wait until I see you again, Mr. Man, that's all!—Ed.), who, from his typewritten conversation, certainly does like the new carbon all right. Says they are the "best ever," and other good things; R. R. Laurier, chief operator New Orpheum theater, Rondout, N. Y., says the samples sent for trial did wonderful work. He orders 100 uppers and 100 lowers; S. B. Leland, Leland Theater Supply House, Montpelier, Vt., orders 1,000 and says, "The people who have used Alterno are very enthusiastic over them"; C. S. Musser, manager Opera House, Shepherdstown, West Virginia says the Alterno is noiseless in operation, has increased their screen illumination and made the arc easier to handle.

Mind you these letters, except LaGrow's, are not from operators who have made a test for this department. But they nevertheless have legitimate value, and the evidence at hand establishes in our mind the proposition that the Speer Alterno carbon is very much in advance of the old style carbon for a. c.; also that it is a well made and excellent carbon. It is, of course, designed for use on alternating current only.

Operators' Bible.

Kenneth S. Ingalls, Danville, Quebec, asks questions and pays compliments thusly:

Every letter from me contains a lot of questions. This one is no exception. My only excuse is that I know of no one other than yourself who can always put me right, or who could if he would. You, yourself and your handbooks, first, second and third editions, have certainly saved me a lot of trouble and worry. The handbook surely is rightly named the "Operators' Bible." And now to my present troubles.

On page 211 of present handbook you advise against a projection distance of less than 50 feet. Is there any serious objection, from the projection standpoint, of a 42-foot throw? My screen is a plaster wall, the theatre is 22 x 60 feet, and one machine is 3 and the other 6 feet to right side of the center of the screen. Otherwise I can locate and equip the operating room exactly as you advise, pages 211 to 213 of the Handbook. This location of the operating room is made practically necessary by the construction of the building. The main floor, to be used for seating, extends back from the screen but 45 feet. The balcony begins at this line and extends back to end of building, 60 feet. Seating capacity about 200. Thus, the nearest seats on the main floor are 30 feet from the screen and the balcony seats run from 45 to 60. Considering above would you advise a ten-foot picture? I can make a fifteen-foot picture glisten with the a. c. we have here. Want your say-so with regard to Mazda vs. arc, and we are all waiting for it. The incandescent will surely help us a. c. users a lot if it will do half the good things that the jobbers claim for it.

I am about half-way through your question booklets. Hope to be able to answer them all in time. It means a lot of study, but is worth more than the time it takes. Can you advise me as to what I. A. T. S. E. & M. P. M. O. union I am in the jurisdiction of? Before closing, I want to thank you for all you have done for me personally, as an operator, for your personal advice, for the projection department and for the question booklets, to say nothing of the handbooks. I can never hope to repay for all the actual value received, and the same old service is keeping up day by day, fully abreast of and I think a little ahead of the times.

It is the occasional letter like this which heartens one for the grind. For you may take it from me there are times when one gets thoroughly

and completely discouraged and disgusted with the continual bickerings and quarrels and the effort to maintain a just balance without reaping a constant harvest of bricks from manufacturers who can see but one thing good on earth and that is their particular product, from narrow-minded union men who think the union is not only the first, but also the middle, the last, and the only thing on earth, from exchange managers who object, with a mighty objection, to my compelling them to keep their films in at least runable condition, from exhibitors who simply cannot understand that anything which obliges them to expend another dollar can have anything good in it, and from the pin-head who has not even a fancied grievance, but just raises hell on general principles. And, believe me, between them all my bed for the past eight years has not been one of roses. But, praise be, slowly but surely the solid-ivory tops become less as the days go by. They are still with us, but in not such numbers. I thank you, cordially, brother Ingalls. Any debt of gratitude you felt you owed me you have amply repaid by your kind letter.

As to the Mazda, this department will advise when it deems its installation to be expedient. One thing we wait for is a voltage regulator which may be depended upon to automatically regulate the voltage so that amperage will never vary more than one ampere. This seems absolutely essential to efficiency of the lamp. Lamps cost \$7, and a rise of two amperes for any length of time is very apt to burn out the filament. If your operator can guarantee to hold the amperage without more than one ampere variation, and do it all the time, or if the manufacturer will guarantee to replace lamps which burn out in less than the 100-hour life expectancy, then I will agree right now that the Mazda will give as good or better general results than the average 25-ampere arc or the average 50-ampere a. c. arc. True, the arc will give brighter light, but the Mazda will give a steadier, even one. Then, too, let me warn you that when handling a Mazda with a reflector, it is absolutely essential that the filament image fall between the filament coils, else the coils will be overheated and burn out. This will be made the subject of a separate article in the department very soon.

As to your distance of projection: Under the conditions named I certainly would not advise a larger picture than ten feet. Even so, your distortion with the machine six feet off center will be pretty bad and you may need to stop down your projection lens considerably in order to get definition all over the screen. What I would suggest, unless conditions forbid, would be the placing of the screen itself off center with the house. By so doing you could stop down your lens pretty well and project a reasonably good ten or maybe even a twelve-foot picture at 42 feet. The trouble lies in using such a short focal length lens. But with a straight throw you can get away with it fairly well. You might even try a fourteen-footer, though I would advise not more than twelve. But with your machine off center six feet and a 42-foot throw I would not attempt more than a ten-footer, and even that will be none the best. Your picture will be a little longer than it should be and correspondingly higher on one end than on the other. The wider the picture the greater this effect. You could, of course, correct the queer outline that this would give the picture by filling in the projector aperture, as per page 156 of the handbook. The distortion would remain, however, and would be very noticeable on a fifteen-foot picture, especially on titles and reading matter. To sum up: Place screen out of center and central with machines if practical, then use twelve-foot picture, stopping down projection lens to get definition, if necessary. If screen cannot be placed out of center, do not try greater size than ten feet, and don't expect very good results at that. Correct outline distortion by filling in aperture. I think you are within the jurisdiction of Local Union No. 56, Montreal. Address George Dillon, secretary, Box 1333, Montreal.

A High Indorsement.

W. A. Oswald, Assistant Censor and Inspector, Vancouver, B. C., orders a handbook and Hallberg's Motion Picture Electricity. In connection with the order he says:

These books will be for the use of the operators in the office for reference in case of trouble. Study of these books helped most of the boys to "get across" at our last examination. The use of these books, combined with good, plain common sense will without doubt help any operator to improve in his work.

Friend Oswald is somewhat retiring in disposition, and will probably take me to task for publishing his remarks. But I am taking that risk because his opinion may influence some operators to get a handbook, and I am firmly of the opinion that such action will be hugely to their benefit, provided, always, that after they have invested they study the book. I am willing to do almost any right thing in order to get the handbook into the hands of the men—every one of them, because, by so doing, I am helping them and the motion picture industry.

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Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column \$1.00.

The Musical Library at the New York Strand.

"'Twas a dark and stormy night" when we called informally upon the genial conductor of the Strand Symphony Orchestra and asked him to tell us something new. Carl Edouarde, the gentleman in question, has a little Irish strain somewhere within him and he will not take a dare. Piloting us up two flights of winding stair he ushered us, grandiloquently, into his "sanctum sanctorum," where a librarian sorts, files and cares for the large library used in the setting of pictures.

On four sides lined against the wall and reaching almost to the ceiling are galvanized iron lockers, painted green (another evidence of strong Irish tastes). These were not filled with clothes, as one might expect, but contained music. Within each locker, from top to bottom, are shelves set in to leave a space of about two feet. These compartments hold a specific kind of music, the classification being labelled on the inside of the door directly facing them. Each locker is numbered on the outside, and the classification begins alphabetically with Locker No. 1. For example, commencing at the top compartment of No. 1, we noted "Agitatos," then "Anthems," "Battle Scenes" and "Berceuses," and so on through the entire shelving. In the last few were found "Songs," "Symphonies" and "Suites." These lockers are fire and dust-proof, easy of access, conserve space, and the finest thing of the kind we have seen. It was a big expense to install this system, but the saving of time, labor, wear and tear of the music has made it all worth-while.

"I do not use the tempo classification," said Mr. Edouarde, "because it is misleading. Besides," he continued, "many numbers have changes of tempo in them and frequently we can get better effects from an Andante found in a Suite than by the use of a piece that is Andante in itself.

"After I have seen the picture to be presented, noted the cues, and made a memorandum of the possibilities in the way of music, my librarian takes the data and brings me the music requested. Many of the numbers cannot be used for various reasons. Each is stamped with the date last played, and we make it a practice never to repeat more than once within three months. And I can assure you Manager Edel is just as strong for this ruling as I am. We adhere to it strictly.

"After the music is selected, my librarian puts it in its proper rotation, cue sheets are typed and placed on each music stand with the setting. This is only a small part of the presentation of the picture. The little artistic touches, lighting effects, dramatic effects, and surprises, are worked out in conference with Mr. Edel, our electrician, and sometimes our concert master."

We asked Mr. Edouarde his opinion regarding the use of more than one theme in a setting. We have continually maintained in this column that it is neither practical nor feasible with a small orchestra, but it is possible with a large combination; yet with an orchestra of fifty men Mr. Edouarde says, "I believe one theme is enough for any picture with but few exceptions. Once in a while a feature requires two for the purpose of contrast, but never more. Even in 'Stella Maris' we used only one, and ignored the dual character, leaving it to the intelligence of the audience to distinguish between the two roles. People do not want the music to make the picture too obvious but like a little mental exercise with their enjoyment of it.

"For that reason I believe in portraying the emotion of a scene and allowing the atmospheric effects, such as rain, waves, storm and wind, to be done 'Back scenes.' In 'The Beloved Traitor' we had a deathbed scene of deepest sorrow, while outside raged a storm of rain and wind. The usual method of fitting this situation would be the use of a 'tempest' number or a 'hurry.' We used the 'Lamento,' by Gabriel Marie, for the orchestra, and off-stage the wind machines worked overtime. It was a long scene and had we played a 'hurry' it would have become monotonous in the extreme.

"In this connection I might say that I do not believe in fitting each little flash. We try to get the general feeling of the picture and work up to its climax, using long numbers if possible. If the prevailing emotion of a scene remains on the screen for an unusually long period I take that opportunity of resting my orchestra and allow the organ to fit it. This gives change of musical color to the setting and is only one of the many means by which I obtain variety of tonal effects.

"No picture is properly presented unless it has variety of coloring. If the setting comprises selections that are of the same order, orchestrated in the same manner and similarly melodious, it becomes tedious to the audience. No artist ever painted a masterpiece in one color, and no great symphony has been written for strings alone. I try to introduce numbers containing oboe, flute, French horn, or cello solos. To get change of color we use a harp and frequently put in a selection of chamber music, if a special color be desired.

"It requires strong mental poise to refrain from using the brass too much. Every conductor loves the ff. passages and his inclination leans strongly that way continually, yet the art lies in reserving the brass section of the orchestra for coloring. Frequently we purposely keep it silent even when a part is written for them. The composer might not like it, but then he did not fit the picture, nor did he write for pictures. Thus we are forced to edit his works to get the best results in the coloring of our musical settings."

Carl Edouarde is one of the few pioneer moving picture conductors and still keenly enthusiastic over his work. His years of band and orchestral experience proved of untold value when he entered this new field. He is conscientious in his efforts and continually strives to better his performances. He has been a big help to many young musicians and always stands ready to assist them with his sound advice and good counsel.

Music at the Rivoli.

During the week commencing March 10 the Rivoli presented almost an entire Spanish performance. The Rothapel idea of keeping everything in the atmosphere of the feature is a good one, and should be emulated by every exhibitor desiring increased box office receipts. "Roxys" foot slipped a bit when he introduced a Japanese dancer, who, though very artistic in her number, completely upset the Spanish ensemble effect.

The overture, "Espana," by Chabrier, was well played by the orchestra, and carried all the necessary "pep" to get it over. Emo Rapee was not altogether happy in his conducting thereof, but the number succeeded in spite of him.

Following the overture a scenic called "Glimpses of Hawaii" received a magnificent musical setting, and was further enhanced by the appropriate selection "Aloho Oe," rendered by Helen Morrill and the Rivoli Chorus. They were programed as two numbers, but dove-tailed so well that we felt that they belonged to each other. The singing was remarkably good, the costumes true to type, and the lighting effects a la Rothapel—superb.

The music for the pictorial was a procession of marches, which to the layman in the audience meant a choppy presentation. If it required so many we failed to see it, and feel sure that it had a nervous effect upon the patrons. However, what was played was well played, which is praise in these days when orchestras turn a march into a one-step.

Miguel Vidal sang "Lolita," by Buzzi-Pecia. The best part of this number was the fact that the song and the singer were both Spanish, in keeping with the general tone of the performance. Our old friend Doug. Fairbanks followed in "Headin' South," and the music selected could not be bettered. Fairbanks' pictures are hard to fit adequately, but the Rivoli never seems to find obstacles that are insurmountable. One thing that pleased us immensely was the lack of organ in the feature. The orchestra played it through without the usual rest period. The organ has no place in a comedy, and but few exhibitors realize how their audience feels on this subject. Mr. Rothapel is more than "abreast of the times" in these matters; he leads the times.

The Japanese Dance, before mentioned, came seventh on the program, followed by a Drew comedy, and the usual excellent organ solo closed the bill. All that was needed to make this show absolutely wonderful was a Spanish dancer in number seven spot. It is remarkable what a hit can be made by living up to one idea throughout the entire performance and making everything conform thereto. Speaking to exhibitors, we suggest that you try it. It is worth publicity in quantities, and should bring good business.

"Moral Suicide" Music.

Last Tuesday at the New York Roof Ivan Abramson presented, for the trade showing, his masterly depiction of life's problem, "Moral Suicide." George Beynon is found guilty of perpetrating the music, which was admirably handled by the Loew orchestra, under the direction of Mr. Lutz.

This score is unique in its varied themes, and made a decided hit with the large audience. Leah Baird, acting the "vamp" role, drew "My Heart At Thy Sweet Voice" from the opera "Samson et Delilah," while Ann Luther, was found that beautiful Waltz from "Lucia Di Lammermoor." John Mason found expression in the Ballet Music from "La Traviata" and the son was given that characteristic number "Le Coucou" by Arensky. "Don Jose's Aria" from "Carmen" fitted the hero to perfection, especially during his love scenes. All these themes are woven together in such a manner that if the eye should stray from the picture the ear would tell who was performing thereon.

The balance of the score is made up from such dramatic operas as "Fedora," "Queen of Sheba," "Tristan and Isolde," "Mephistofele," and gems from the old masters—namely, "Reproche"—Karganoff; "La Coquette"—Onivas; "Nocturne"—Chopin; "Canzonetta"—Heimendahl; Norwegian Folk Song—Borch; Excerpts from Erminie, and a couple of two-steps.

The picture does not depend upon battle scenes or patriotism to "get

over," but deals in the big problems of life as one sees them all about him. A slovenly setting would ruin the presentation of it, and it is strongly advisable that the exhibitor booking this feature should procure the score that fits every foot of film.

Music for "My Four Years in Germany."

Last week there crept into another column of our paper an error, which we are pleased to correct. It was stated that the music, specially written for the picture now playing at the Knickerbocker theater—"My Four Years in Germany"—was arranged by Hugo Reisenfeld. The facts in the matter are different. Meyer Brothers took entire charge of the musical setting, and have given the picture a well arranged score, which materially adds to the feature.

Musical Suggestion Synopsis.

BEGGAR WOMAN, THE (Russian Art—Five Reels)—Theme for the Heroine—Andante and Russian. Suggest "Song of the Boatmen of the Volga"—Cady, or "Visions"—Tschalkowsky.

Pathetic stuff is needed most for this picture. The atmosphere is entirely Russian, and the following list may benefit small libraries, which are weak in Russian music: "Gondoliera"—Moszkowski; "Reve Angellique"—Rubinstein; "Russian Romance"—Friml. Cue sheets can be obtained from the Pathe Exchange.

EVE'S DAUGHTER (Paramount—Five Reels)—Theme for the Heroine—Allegretto. Suggest "In the Shadows"—Finck; "Nodding Tulip"—Trinkhaus, or "Serenade"—Frommel.

Light music will fit the picture, a few semi-pathetics, a couple of agitados and many waltz intermezzos. Cue sheets can be obtained from the Paramount Exchange.

FAITH ENDURIN' (Triangle—5 Reels)—Theme for the Heroine—Allegretto. Suggest "Canzonetta"—Godard; "Serenade"—Drdla, or "Songs Without Words"—Tschalkowsky.

This picture is peculiar in its opening. You will need misterioso stuff and dramatic agitados. The atmosphere becomes rustic and needs music like "Barchetta"—Nevin; "In Lovers' Lane"—Pryor, or "Violetta"—Tobani. Note the fire scene in the third reel. Cue sheets can be obtained from Triangle Exchange.

GIRL IN THE DARK, THE (Bluebird—Five Reels)—Theme for the Heroine—Moderato. Suggest "Intermezzo"—Huerter; "Serenade"—Karganoff, or "Melodie in F"—Rubinstein.

The story contains many dramatic situations. Melodramatic music is needed, such as agitados, hurrys and misteriosos. There is considerable Chinese music needed to fit the "Tong Society" attempts to abduct the heroine. Suggest "Hop-Sing"—Katzenstein, or "Chinese Wedding Procession"—Hosmer. Cue sheets can be obtained from the Universal Exchange.

GIRL AND THE JUDGE, THE (Mutual—5 Reels)—Theme for the Heroine—Andante. Suggest "Dreams of Love"—Liszt; "Souvenir"—German, or "Romance"—Le Cocq.

The picture opens brightly, with a reception scene and a Hallowe'en party in the first reel. The latter requires a Virginia Reel and a popular two-step. Much dramatic stuff is needed and a few pathetics. Cue sheets can be obtained from the Mutual Exchange.

HARD ROCK BREED, THE (Triangle—Five Reels)—Theme for the Heroine—Andante. Suggest "On Wings of Song"—Mendelssohn; "Serenade"—Cesek, or "Herd Girl's Dream"—Labitsky.

Western atmosphere. Melodious music will fit the first two reels. Note explosion effect in third and big fights in the fourth and fifth reels. A lot of dramatic agitados are also necessary. Cue sheets can be obtained from the Triangle Exchange.

HOUSE OF GLASS, THE (Select—Five Reels)—Theme for the Heroine—Valse Lento. Suggest "Heartstrings"—Vecsey; "Chanson Triste"—Tschalkowsky, or "Destiny"—Bayones.

This is a melodrama requiring many misteriosos, agitados and dramatic pieces. Note the change from eastern to western atmosphere and symbolize it in your music. Cue sheets can be obtained from the Select Exchange.

MORAL SUICIDE (Graphic—Seven Reels)—Theme for John Mason—Ballet Music—Moderato. Suggest "La Traviata Ballet," "Faust Ballet, Part 1, or "Canzonetta"—Nicode.

The picture is dramatic depiction of life. Many dramatic numbers, a couple of waltzes and two hurrys are needed; otherwise light music fits the first three reels. No cue sheets available, but a score can be obtained from the Graphic Film Company.

NOBODY'S WIFE (Universal—Five Reels)—Theme for the Heroine—Moderato. Suggest "Cavatina"—Bohm; "At Sunset"—Brewer, or "Dainty Daffodils"—Miles.

This picture needs mountain music. Suggest the "Mountain Suite"—Borch; "Peer Gynt Suite"—Grieg, and some of Nevin's pastorales. Light music will fit throughout. Cue sheets can be obtained from the Universal Exchange.

SIGN INVISIBLE, THE (National Exhibitors—Five Reels)—Theme for Lone Deer—Indian Music. Suggest "Dagger Dance" from "Natuna"—Herbert; "Indian Love Song"—Lake, or "Scalp Dance"—Lake.

You will need pastorale music a-plenty for this picture, and Canadian, if possible, such as "On the Banks of the Saskatchewan." There is little dramatic music needed, many pathetics and a couple of hurrys. Cue sheets not available.

TRIUMPH OF VENUS, THE (Victor—Six Reels)—No theme necessary. The music for this must be light, fantastic stuff, pastorale in the extreme, as it deals with the mythological gods and goddesses. Nothing dramatic is required, and it is strongly advisable to refrain from a too frequent use of waltzes. Scores can be obtained from the Victor Film Manufacturing Company.

WATCH YOUR NEIGHBOR (Paramount-Sennett—2 Reels)—Theme—none.

This is a comedy of slap-stick variety. Lots of rough and tumble

scenes. Use the usual one-steps, two-steps, fox trots and light stuff. No cue sheets available.

WHIMS OF SOCIETY (World—5 Reels)—Theme for the heroine—Andantino.

Suggest "Remembrance," Telma; "Melodie," Lederer, or "Astarte," Mildenberg.

Most light stuff will suit this picture, with a couple of dramatic tensions and a few waltzes. Cue sheets can be obtained from the World exchanges.

Leaders' Service Bureau.

Questions Answered—Suggestions Offered.

Q. Is it true that the mother of Richard Strauss, the composer, was a daughter of a brewer?

A. Musical History by Gunn is the authority for this statement. "The mother of Richard Strauss was born and brought up in Munich and was the daughter of a well known brewer."

Q. There is a French horn player in our town who wants to play in my orchestra. I only use piano, violin, cello and drums. Would a French horn fit in this combination?

A. A French horn would be decidedly out of place in such a small combination. One French horn is never effective under any circumstances, because two or more are needed to give the required filling.

Q. Is the "Lest We Forget" score available?

A. There is, and a good one. Write Mr. W. E. Atkinson, the business manager of the Metro, and he will attend to your wants.

Q. I heard a crackerjack march, "Pershing's March," played in New York recently, but am unable to find out where it is published. Can you help me?

A. We are informed that this good march will be out and ready for sale about the 15th instant. It will be published by The Astoria Pub. Co., 505 Fifth avenue, New York.

Q. Does the Fox company put out cue sheets with the time noted thereon, and suggestions for themes and movements?

A. Fox Film Co. issue cue sheets on all their releases which can be procured from their exchanges. They do not give the time duration of each number nor specific suggestions, the tempo being given instead. We are sure that they would put you on their mailing list if you wrote them direct.

Q. I find the cue sheets supplied by often repeat numbers, and my house manager has been complaining to me about playing certain pieces too frequently. He says his patrons tell him that I play the same old things over and over. Is there not some way to get action from the producing company furnishing these cue sheets? I have written their music editor several times, but he pays no attention to my letters.

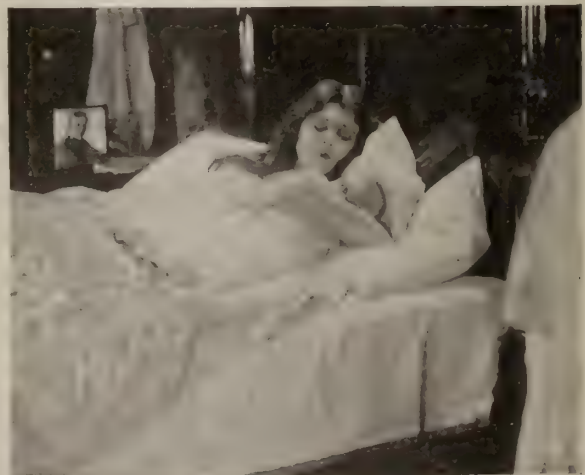
A. Instead of writing the musical editor we would advise writing your exchange manager. He will get action where you have failed. See our article, "GET THE BEST IN CUE SHEETS."

Q. Why is it that so few of the big scores coming to my theater are arranged without any regard to synchrony whatever? Surely the arrangers preparing these scores must know that unless the music has been properly timed with the picture somebody is going to get balled up. I won't mention names, but there is not one arranger in ten who gives the slightest attention to synchronizing his score.

A. Have patience, brother; this child is just beginning to grow and little perfection can be expected yet. However, there are many scores that are synchronized in the beginning, but fail to come out right, because the film has been cut. This grievance should only obtain in a few scenes if the score has been properly put together in the first place.

Q. Where can I get an album containing all the latest New York fox-trots and one-steps?

A. We know of no such album procurable. Fox-trots and one-steps have short lives and no publisher desires to go to additional expense that has no outlook for future returns. Every music house will take your address and be pleased to send you each new edition as it comes off the press, charging you as you get it from time to time.



Scene from "The Forbidden Path" (Fox).

What Bringing Together the Big Three Means

Famous Players-Lasky Executive Outlines Importance of Co-operation Between Producer, Distributor and Exhibitor

NOTE.—In the following article, written exclusively for the Moving Picture World by Hiram Abrams, managing director of the administrative bureau of Famous Players-Lasky Corporation, he discusses the bureau's relation to the problems of distribution. It is interesting to note that in pointing out the fact that the exhibitor should really be a salesman Mr. Abrams is speaking from personal experience. He entered the industry as an exhibitor in New England, and he immediately realized that if he could sell the pictures to other exhibitors, as well as to the public, he would benefit tremendously, for if there were more persons buying the product its price for him would go down proportionately. His success as a salesman while an exhibitor was so great that the distributing company with which he dealt finally insisted on his becoming affiliated with and interested in it. He became as good a salesman when an exchangeman as he was when an exhibitor, with the result that he has since become one of the great distribution executives. As managing director of the administrative bureau he is going to help other exhibitors make the most of the pictures they show. Here is Mr. Abram's exposition of the work to be accomplished by the bureau which he heads:

By Hiram Abrams.

NOT so many months ago the advertising manager of a great metropolitan newspaper presented to the executive head of a large film distributing corporation a comprehensive plan for the advertising and general exploitation of the particular brand of pictures that the film magnate controlled. The plan was quite attractive and carefully plotted out in blue print form, and the advertising man had high hopes of putting it over and landing a big contract.

The film man looked it over casually, and then remarked briefly that he was not interested in newspaper advertising. The other man had red hair, and the interview did not end at that point, rather to the disgust of the other.

"Look here," said the newspaper man. "Let me understand your point of view. You sell your pictures to the general public, don't you?"

"No!" replied the film man. "That's where you're wrong. The general public is what we don't sell our pictures to. We sell our pictures to about ten thousand exhibitors. Why should I spend money to buy space to attempt to sell pictures to people who are not possible customers? The general public doesn't own the theaters, and I don't care what happens to the pictures as long as my customers, the exhibitors, buy them. All the advertising I am going to do will be concentrated in the trade papers, where I get 100 per cent. value, where only the exhibitor, whom I wish to reach, will get my message."

"But in the final analysis, who is your customer?" asked the other. "Doesn't the success of your pictures depend on how the public takes to them? It is the public that pays to see the pictures, isn't it?"

"Well," said the film magnate shortly, "that's the exhibitors' problem, not ours. It's up to him to fill his house. We can't run his theater for him, can we? We have our own troubles."

Whereat the newspaper man threw up his hands in despair and left the office. It was plain to him that to argue with the film man would be useless. He was set in his idea.

And he wasn't alone in thinking as he did. His is still the prevalent attitude in certain companies. That this is not the attitude held by the Famous Players-Lasky Corporation is evidenced by the national advertising campaign now being made direct to the general public.

"We have worries of our own. We can't run the exhibitors' theaters for him. We've got to sell him the pictures, and then it's up to him. To sell the customers is his job, not ours."

That is not an attitude which is productive of success. It is necessary to realize that the producer, distributor and exhibitor are all working toward one thing—to sell the public.

The administrative bureau of the Famous Players-Lasky Corporation, where it deals with distribution problems, is the highest development of that idea. Organized, as has been explained, to develop a co-operation between the three sides of the triangle, producer, distributor and exhibitors, its main work in correlating the latter two sides will be in helping the exhibitor sell his pictures to other exhibitors and to the public.

The public is the final customer. A film company may be able to sell its pictures to every exhibitor in the country, on their sheer merit. But once that is done, the transaction is only half completed. The pictures are still unproductive. They have brought in no actual returns. It is only when the public pays its money to see them that they begin to bring in any part of what they cost to make, distribute and show. Then the exhibitor, the distributor and the producer get their profits. The public gets its money's worth, and a sound business transaction has been completed.

The film producer or distributor whose sole desire is to sell his exhibitor only is going to lose in the end. His transaction isn't sound economically. Suppose the exhibitor does rent his films. Suppose he does succeed in getting the public to look at them. All of them may make money. But they cannot make as much, nor can they make it so surely and certainly, as they could if they were all working together, in close co-operation.

If several million men wandered over to France and started fighting, each on his own hook, we might beat Germany. Strange things happen. But how would you bet on the outcome of such a fight? And if we did win, how many more lives would be lost, and how much longer would it take, and how much more money would it cost, than if we were organized, all fighting together for the same end?

The war has a great many lessons for all of us, but perhaps the biggest and most valuable one is the lesson of cooperation.

The Famous Players-Lasky Corporation has pictures to sell. It can sell them to the only market for pictures, the public. To aid in the sales there are salesmen. But while our sales forces comprise hundreds of skilled sales experts, we have fewer salesmen than we should have. In other words, we want six thousand salesmen for Paramount and Arctcraft pictures. To make a salesman out of every exhibitor, and to increase our sales force by this six thousand and more, is one of the aims of the bureau.

Many exhibitors do not realize that they should be salesmen. The bureau will hammer at them until they realize that they belong to the family, that they are one branch of the sales force.

Suppose we have six thousand salesmen, each in a different district with a large clientele, all pounding away at the same article, selling the public night and day. Isn't the demand for that article going to go flying sky-high? And when it does, every one of the six thousand will reap benefits more than commensurate with the efforts he expended.

And, remember, the individual sales efforts of every exhibitor showing the pictures are unified and backed by the national organization, which advertises direct to the customers, the public. The entire organization is turned into one gigantic army, all working for the good of the whole in order that the greater good of each individual may be secured. That's the principle on which states are built. It's the principle on which industries are built.

There is another reason why the exhibitor of Paramount and Arctcraft pictures must be a salesman of those pictures. This is a financial reason, and therefore will have a more direct appeal to the exhibitors.

A Paramount or Arctcraft picture costs so much to make. The cost of production plus a reasonable profit on the investment is the price it must bring in in the long run.

In the long run! Which means, as indicated above, that the money must come from the public. It follows, then, that the more people who see the picture, the smaller will be the burden on each exhibitor instrumental in showing it. And this benefit will work all the way up. The more exhibitors there are showing a picture the less it will cost each exhibitor.

Thus it is the exhibitor's direct interest to sell the pictures to other exhibitors, not only because he must bring in returns for himself on the sales, but also because the prices for his rentals will be smaller in proportion to the total circulation reached. If ten exhibitors show a picture that costs a hundred dollars, it will cost them ten dollars apiece. If there are twenty of them, it will cost them only five. It's up to those ten, then, to get busy and sell ten more. Then their expenses will be cut in half through their own efforts.

Co-operation, then, means the all around benefit of every side of the triangle. The administrative bureau will effect the cooperation by helping exhibitors to sell their pictures

to the public and to other exhibitors. The national organization will do its part by advertising the pictures nationally, to the general public.

There must also be a cooperation between exchanges and the exhibitors. The bureau will act in one of its functions as an arbiter and adjuster between those two factors.

In the past there has occasionally been friction between these two sides of the triangle, due in large measure to the prevailing attitude that the exhibitor and exchangeman were opposing forces, an attitude which sometimes resulted in misunderstandings. This attitude cannot exist in company with the idea of pulling together, and it is to be hoped that there will be little of it in the future. But when there are differences, as there are bound to be, the bureau will review the facts in the case, acting in a manner as a court of equity, and will arbitrate to the satisfaction of both.

Thus in both the problems of production and in the problems of distribution the administrative bureau will work for closer union between all factors, with the aim of correlating the entire industry into a solid, firmly-based and evenly-directed whole, which will advance for the good of all concerned.

Lottie Briscoe Returns to Screen

Long Time Lubin Favorite Will Be Seen in Metro's "The House of Mirth."

LOTTIE BRISCOE will be welcomed back to the screen when "The House of Mirth," Metro's picture version of Edith Wharton's great novel, is presented, under the direction of Albert Capellani. Miss Briscoe will have the important role of Gertie Farrish, the girl, in that society drama of lavish living. Gertie performs the unusual feat of living within her means.

At the Metro studio Miss Briscoe will be once more working under the same roof with Francis X. Bushman, whose

first experience in motion pictures was in the same company with her at the old Essanay studio. This favorite player has been away from the screen world recently, as the result of an operation, and her thousands of admirers everywhere, who have watched her career, both on the stage and in motion pictures, will hail her return with delight. During a four-year experience with the Lubin company, when she appeared opposite Arthur Johnson, and earlier, in stock and dramatic productions, she was a marked favorite.

Lottie Briscoe went on the stage at the early age of four, in her home town of St. Louis. For forty-two weeks she played the

child Essie with Richard Mansfield in "The Devil's Disciple." After appearing as Editha in "The Burglar" she joined Mr. and Mrs. Russ Whytal in "For Fair Virginia."

With Mansfield, in addition to "The Devil's Disciple," she played the small Prince of Wales in "Richard III." and the boy in "The First Violin."

About the time she began to do up her hair, little Miss Briscoe went into stock work, to attain greater versatility. She played stock engagements in Pawtucket, with the Albee stock company, in Philadelphia, at the Chestnut Theater and the Park Theater, at the Fifth Avenue Theater, New York; in Milwaukee, Providence, Portland and Columbus. Fully equipped in this field, she next decided to invade motion pictures. In 1910 she became ingenue lead for Essanay. Going abroad, she was engaged on her return by the Majestic, having the distinction of being the first actress to be engaged by wireless. With the Imp company she played opposite King Baggot. It was with Lubin that she attained her greatest screen popularity. In the serial, "The Beloved Adventurer," and in such productions as "The Dis-

trict Attorney's Conscience," "The Power of the Cross," "Kiss Me Goodnight," "The Parasite" and "Who Violates the Law," she became a national favorite. Screen patrons all over the country will welcome Lottie Briscoe back to the medium of her best-known talents.

At Leading Picture Theaters

Programs for the Week of March 17 at New York's Principal Motion Picture Houses.

THE Strand—Mabel Normand in "The Floor Below," a Goldwyn picture in which she is supported by Tom Moore and a competent cast, was the attraction at the Strand for the week commencing March 17. The second episode of "Depths of the Sea," James Montgomery Flagg's latest satire, "The Stenog," and the Topical Review were also shown. Rosa Lind, Charles Semrof and Edith Sinclair were the soloists.

The Rialto—Enid Bennett in "Naughty, Naughty," was the leading screen feature at the Rialto. The story was written by C. Gardner Sullivan. Views of picturesque France, a comedy and the Animated Magazine were included in the program. Joseph Martell and Gladys Rice were the soloists.

The Rivoli—"Wild Youth," with Louise Huff and Theodore Roberts was the picture feature at the Rivoli. It is a J. Stuart Blackton production made from Sir Gilbert Parker's novel, and has a strong story. Italian war pictures and the Animated Pictorial completed the screen features. The Rialto Male Quartette and Frances Orr were the musical artists.

Eighty-First Street Theater—Douglas Fairbanks in "Headin' South" for the entire week. Monday, Tuesday and Wednesday, "The Eagle's Eye" as an added feature. "My Father," a Benjamin Chapin "The Son of Democracy" number, the latter half.

Broadway—"The Kaiser."

Knickerbocker—"My Four Years in Germany."

Clay M. Greene Stricken Blind

Author of Many Plays and Scenarios and Former Lubin Director Victim of Vitreous Hemorrhage.

CLAY M. GREENE, former shepherd of the Lambs, of New York, and author of fifty plays and opera librettos and countless scenarios, was stricken blind in Los Angeles on March 16. At the time Mr. Greene was playing a game of solitaire at the Jonathan Club. Earlier in the same week Mr. Greene had experienced a sudden dimming of the left eye, and when he found he was completely blind in that eye he went to a specialist. An examination revealed a severe case of vitreous hemorrhage. Included in Mr. Greene's work for the stage are "M'liss," "Struck Oil," "Blue Beard," "The Little Trooper" and "The Golden Giant."

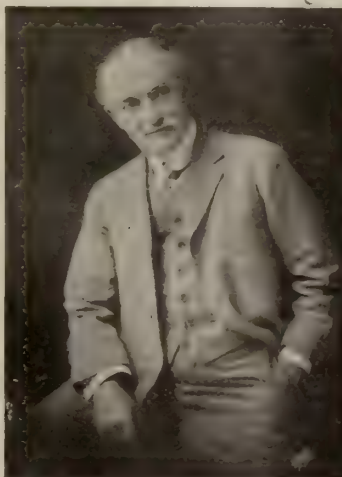
At the Lubin studio between 1913 and 1916 Mr. Greene put in a lot of work on scenarios and in directing. He was one of the stand-bys of the institution, and the connection was severed only because of the letting down of the work at the big Philadelphia shop owing to war encroachments.

As shepherd of the famous Lambs, Mr. Greene did much to bring that organization from the doldrums to its present position of power and importance in the theatrical field.

The playwright is a native of California and wrote a Passion Play for the ceremonies attending its fiftieth anniversary in 1901. This has been reproduced every third year since that time and is now an affair of wide interest on the Pacific Coast. He is sixty-eight years old. Eight years ago he married Mrs. Laura H. Robinson, author of many plays and sketches and collaborator with him in several of his works.



Lottie Briscoe.



Clay M. Greene.

Exhibitors Should Pay for Own Negligence ☐ ☐

Fred Dolle, Kentucky Showman, Thus Answers Carl Laemmle, Adding That Careful Men Should Not Be Penalized

EXHIBITORS of Louisville recently read with much interest a statement given out by President Laemmle, of the Universal, in which comments were made relative to the high cost of films and the fact that film manufacturers and distributors were forced to charge prices sufficient to cover the excessive costs of doing business due to the carelessness of exhibitors in not taking proper care of films while in their possession. Attention was called to the fact that machine operators do not properly rewind films, that they place them in boxes in such a way that the films are scratched and damaged in transit, failing properly to mend torn films, breaks, etc., so that much additional inspection is necessary. Attention is also called to the fact that much time is lost and films do not work to the best advantage on account of failure of exhibitors to return films promptly.

In this connection Fred Dolle, secretary of the Kentucky state organization, and president of the Broadway Amusement Enterprise, controlling ten theaters in Louisville, including several downtown houses, believes that the principle of making a general charge to cover such losses is all wrong. Mr. Dolle points out that it is an unfair and unjust idea to make the careful exhibitor pay for the carelessness of the bush league houses.

Mr. Dolle favors the principle of forcing the country exhibitor, the small exhibitors and careless exhibitors in general, to take care of all films and equipment sent to them. "If such exhibitors persist in sending back films, paper, etc., in bad condition, force them to pay the costs, or refuse to furnish them with service," said Mr. Dolle, who continued: "No insurance concern will continue underwriting the property of a man who is continually having fires and who makes no attempt to safeguard his premises and who is a bad risk. No merchant will ship merchandise to a man who opens the packages and returns them in bad condition. He is automatically cut off the list until he decides that he must treat the shipper's property with care.

"Business is business, but there is no business to the man who fails to treat property of the exchanges with care, and he hasn't any consideration due him. There is some wear effected on films, no matter how well they are handled. This is natural, and is no fault of the operator or the exhibitor. However, there is no excuse for failing to rewind films, properly splicing and mending torn films without cutting out important parts where unnecessary, and there is no excuse for failure to return loaned paper. The small town theaters in many cases haven't the proper facilities for handling paper, which is exposed to the weather, and necessarily damaged. I believe that all paper should be charged out to the exhibitor, and only credited back where it is returned in first-class condition. It would probably be just as well to make a flat charge for all paper as is now done by some of the film concerns.

Managers Ought to Be Responsible.

"Part of the trouble lies in the fact that many exhibitors are even more careless than their operators and employees. For instance, when a letter comes in complaining about the way property has been mistreated some exhibitors will throw the letter into the waste basket, and let it go at that. You won't find that happening in any of our big chain of houses. All complaints received by the Broadway Amusement Enterprises are checked up. The complaint is turned over to the manager of the house who was responsible for the last use of the film. He is responsible if he has not reported any film turned over to him by another chain house, or exchange, which is in bad shape. The manager in turn places the responsibility, and climbs the collar of the machine operator or assistant who was responsible for allowing the film or other exchange property going out late, or leaving in bad condition. Two warnings are sufficient, and if another complaint is filed against the same man, that man is too careless for our service, and is automatically dropped from the pay roll.

"We are very particular about little things like bands on films, although bands do not last very long. We are also particular to see that films are turned over to the railroads

or express offices just as soon as possible after the last run is made at the house. We take care of all paper, and have the best poster frames, etc., for the displaying of such paper. In fact, we endeavor in every way to do our part, and treat the exchanges as we expect to be treated by them. We expect to receive our material ready to run, but never run it without first inspecting it, as even the exchanges slip up.

"Therefore, is it fair or just to hold concerns operating as we do responsible for the neglect and carelessness of houses which neglect taking care of the property of the exchanges? Decidedly not, and I believe that every fair-minded exhibitor feels the same way about it as I do. The square exhibitor should not be made to carry the burden of the crooked one, any more than a general consumer should be forced to pay a higher price for merchandise for which he pays cash, because the house selling the merchandise loses heavily on poor credits each year. The good accounts should not be forced to carry the overhead burden of the entire business, and if the exchange cares to risk good material with careless exhibitors it should pocket its own losses.

"The minute the exchanges begin forcing exhibitors to take care of their property, or refuse to ship 'em, that very minute the exhibitors will have to start taking care of property, or begin using junk material. The exhibitor when it is forced upon him will naturally get busy and turn over a new leaf. I believe that this should be done for the general betterment of the business in every way, as it would mean less time lost in repairing films in the exchanges, and facilitate service generally."

Mrs. Rinehart Visits Lasky Studio

Famous Writer Looks Over Big Plant and Is Guest at Studio Luncheon.

Mary Roberts Rinehart, author of the "Sub-Deb" stories recently filmed for Paramount, who is noted for her many novels, who has visited the battle front and written graphic pictures of the Titanic struggle, was recently an interested visitor at the Lasky Hollywood studio, where Paramount and Arctcraft pictures are made.

Mrs. Rinehart was the guest of Cecil B. DeMille, director general of the Famous Players-Lasky Corporation. A luncheon was served at the studio for the guest and Jeanie



Douglas Fairbanks, Mary Roberts Rinehart and C. B. DeMille.

Macpherson was hostess. Then the visitors were escorted by Mr. DeMille over the big plant. They visited all the sets, and saw the companies at work, the workshops, costume departments, etc.

Mrs. Rinehart declared that she was deeply impressed by the dignity of the work as exemplified by the manner in which it is carried on at the Lasky studio, and as it was her first visit to a motion picture plant she found new interest and wonder at every step.

Mark Gates Talks of New Dayton

Ohio City to Have Theater Equal to the Best and Seating Twenty-five Hundred.

AFTER several telephone conversations the writer made arrangements to interview Mark M. Gates, who is directing the building of Dayton's newest and grandest theater, the Dayton. After introducing myself and talking to this man for a few moments I realized that he was of a different make-up from the usual film magnate. Mr. Gates told me of his most intimate plans—how he hoped to (and would) present only the best in pictures—to gain the confidence of Daytonians who are hard to please and make them understand that no matter what the attraction booked for the new Dayton it would first be reviewed by him or one of his assistants.

He also told me of the musical treats in store for patrons of this house; that he had the day before arranged for the exclusive services of Hewitt H. Thomas, one of the best-known orchestra conductors in the middle west, who will conduct a symphony orchestra of twenty pieces, offering the best in music at all times. After explaining the policies of the nearly completed house Mr. Gates was asked the why and how of his rise to fame as a builder of theaters.

Mr. Gates smiled modestly and explained that he had only been in the game for thirteen years (he is still in the draft age, being only thirty years old), but finally gave the story of his life from the time he had acted as an usher at the Grand Opera House at Syracuse, N. Y.

This story is one of hard work; it is also interesting and will be carried in the World as a special story at a later date. Two years ago when Mr. Gates was in Indianapolis—he worked for the Shuberts as secretary and treasurer of the Shubert Murat theater there, and after being in Indianapolis for a short while he realized that unlimited possibilities awaited him in the picture field—he conceived the Circle theater there, which forged to the front rapidly and which is now known as the leading theater of the middle west.

Following his success with the Circle Mark Gates became associated with Marcus Loew. Upon a visit to Dayton Mr. Gates saw that the Gem City was to be the scene of another success. After having interested others in the venture, Dayton as well as outside capital, Mr. Gates was appointed by the theater building company to supervise and direct the building of a picture palace which would be equal to any in the United States, with a seating capacity of twenty-five hundred. Results came fast, and the Dayton is to be opened in sixty days and is to be managed by Mark Gates, founder and director of many successful enterprises.

Mr. Gates confided that he also had other plans in mind for the building of several more beautiful theaters which would be announced upon the opening of the Dayton. As a final remark Mr. Gates invited the writer to see him any time of the day or night and also promised hearty co-operation in every way possible. With this sort of a man at the head of affairs I cannot help predicting prosperity for this institution.

The directors of the Dayton Theater Company, their intimate friends, the press and several others were invited to a special showing of Maeterlinck's "The Bluebird," released by Artercraft, and which is to be the initial attraction at the new Dayton theater.

P. J. G.

Oakland Theater Men File Protest

Speculators Plan to Use City's Great Auditorium for Amusement Enterprise Under Cloak of a Land Show.

THE owners and managers of a number of leading moving picture and vaudeville theaters have filed a formal protest against the leasing of the Municipal Auditorium, at Oakland, Calif., and thirty-two acres of surrounding land to the directors of the Pacific Coast Land and Industrial Exhibition, who plan to hold a so-called "land show" next fall. The protest sets forth that this proposed show is to be in reality a privately conducted combination of circus, amusement park and theater which will compete with the permanent establishments of the city.

The theater men state that stock in the enterprise is being sold, and that business men are virtually being compelled to invest in it.

The land show in the past has always been held at San Francisco, and has been such a success, it is alleged, that speculators in the suburban city have seized upon the opportunity to turn it into a private money-making event. The protest was made to Mayor John L. Davies and will be considered by the city council. It was signed by Arthur Wenzel of the T. and D. Theater, Emil Kehrlein of the Kinema Theater, Rex W. Midgley of the American Theater,

N. A. Krueger of the Franklin Theater, Harry E. Cornell of the Orpheum Theater, J. W. Jackson of the Bishop Playhouse, Guy A. Smith of the Macdonough Theater, Charles H. Niemeyer of the Pantages Theater, John J. MacArthur of the Hippodrome Theater and B. L. York of the Idora Park Company.

Since filing this protest the Oakland Theatrical Managers' Association has filed a letter demanding the removal of George B. Keefe, superintendent of the Auditorium, because of his connection with the Land Show. The Municipal Auditorium has long been a thorn in the side of the theater men, both on account of the means followed to secure its erection and the manner in which it has been run. A bond issue of \$500,000 was voted originally to build and equip the building. This sum had practically been expended when the steel work was completed, and another election was held to furnish a similar amount. This was voted down, and a third one was called, at which another half million dollars was authorized. It has since been used in direct competition with private amusement enterprises, and has been conducted at a cost of about \$80,000 a year to the city. A survey has recently been started into the affairs of the institution in an effort to cut down expenses.

Famous Players to Install Warehouses

Al Lichtman, General Manager of Distribution, Goes on Tour to Introduce New Scheme of Exhibitor Aid.

AL LICHTMAN, general manager of the distribution department of the Famous Players-Lasky Corporation, has left New York to continue his tour of the exchanges, commenced several weeks ago, in behalf of better service to exhibitors. Railroad and other conditions evidenced during the past few months have brought about new situations for the film distributor to meet and overcome, necessitating the introduction of new ideas in order to give proper service to exhibitors.

In connection with his present tour and the plans to improve distribution in face of the various current handicaps, Mr. Lichtman, just before he left New York, said: "Railroad conditions brought about by the war have demanded special attention at the hands of the film distributor, if he would maintain a high-class service. It is not the intention of the Famous Players-Lasky Corporation to merely maintain such a service, but rather to improve upon it constantly, despite any and all situations that might arise. In order to do this we must primarily enhance the service of the New York headquarters to its branch offices throughout the country, and that is the purpose of my present tour.

"From the data which I have already received and the problems placed before me, it is evident that we will have to introduce radical ideas to overcome present conditions. Along these lines we have already commenced work on plans that will result in establishing warehouses in central districts, which will insure a service heretofore unknown to the film industry. As a result of these plans exhibitors will always be able to obtain on short notice prints that are in first-class condition, paper and accessories of exploitation. We will also have film hospitals, the activities of which will be supervised by experts. The matter of delayed prints and accessories so common throughout the entire industry will be absolutely overcome.

"Every member of our organization must be thoroughly imbued with the service idea. They must love motion pictures for their own sake, for their value in lightening the burdens of everyday life through their entertaining value and the actual good they do in the service they render mankind.

"With the installation of our warehouses exchange offices will no longer carry on hand a large quantity of old material, taking up floor space that should be occupied by matter for current productions arranged in a systematic and easily accessible manner. The bulk of material which they are now forced to keep on hand for occasional bookings on old film will be removed to a place where they can get it quickly, allowing ample room to facilitate the handling of new paper, accessories, etc."

PAULINE WELCH WITH METRO.

Pauline Welch, formerly the wife of "Bud" Fisher, the cartoonist, and well known as a headliner in vaudeville, will make her screen debut in the Metro All-Star Series production, "Social Hypocrites," starring May Allison. Miss Welch plays the Duchess of St. Keverne as a girl, later portrayed by Marie Wainwright. Albert Capellani, director of this picture version of Alicia Ramsey's stage play, "Bridge," is delighted with Miss Welch's work.

Cantonments Now Have Regular Film Service

P. A. Powers, in Co-operation with Commission on Training Camp Activities, Has Marshaled Enthusiastic Backing from the Industry.

SOLDIERS in training camps throughout the country will have the same opportunity as their folks at home to see the very latest films distributed by every releasing firm in the industry; the Liberty Theaters will be thrown open to motion pictures, and established exchanges, in cities nearest the cantonments, will supply entertainment for the soldiers without conflicting with the regular exhibitor. After numerous conferences with the big releasing corporations P. A. Powers, treasurer of the Universal Film Manufacturing Company, has finally worked out a plan that has met the approval of the War Department Commission and, starting Monday, March 18, Liberty Theaters were the center of entertainment for soldiers in training—the true fount of amusement they were originally intended to be.

"Every man in the industry has put his shoulder to the wheel," said Mr. Powers to a representative of the World who had called upon the treasurer of the Universal for authoritative information. "When Raymond B. Fosdick appointed me chairman of a special committee on the moving picture branch of entertainment for our boys in camp the first manufacturer I called upon expressed enthusiastic willingness to 'put the thing over,' and every man I spoke to thereafter showed the same spirit.

"'Never mind the petty rivalries in the general run of business' seems to have been the motto of every man concerned in helping this great work along. The industry, through its foremost operatives, has done itself credit in the way it has sacrificed possible profits and submitted to inconveniences that Uncle Sam's boys may be amused by their favorite entertainment—the moving picture—while in training.

"It has been this spirit of unselfish and whole-hearted co-operation that has made the work of the Government committee easier to accomplish and now brought to successful culmination. Somebody in the industry had to be 'it'—and when Mr. Fosdick 'tagged' me there was nothing to be done but go out and help the industry 'make good' on what the Government and patriotism demanded. More than ever am I convinced, through my association with the big men of the industry in this work, that moving picture manufacturers give place in patriotism to no other set of business men."

At the time Chairman Fosdick, of the Commission on Training Camp Activities, appointed Mr. Powers as marshal of the moving picture industry, he designated Malcolm L. McBride, a regular member of the commission, as the man who should speak and act for the commission in dealing with Mr. Powers and other men who were active in training camp entertainments. The Liberty Theaters, built with the initial purpose of furnishing a place for dramatic, musical and vaudeville entertainment, have been turned over to the use of moving pictures on nights when there are no regular stage entertainments.

Owing to travel conditions, the expense of moving dramatic and vaudeville companies and other drawbacks to solid bookings of stage shows, these open nights have been many and promise to be more. Very sensibly the authorities in charge of Liberty Theaters decided that the houses should be kept open by the substantial and old-reliable method of showing motion pictures. Here was where Mr. Powers and every other leader in the picture industry "fitted in"—and to provide the proper and expedient distribution of the best pictures obtainable was the work which has been successfully accomplished. Liberty Theaters will always be open to the purpose they were built for—to entertain soldiers, every day and every evening.

Managers of Liberty Theaters have been provided with the schedule of release dates and rental prices. Schedules are based on three classes of releases: First run to thirty days, thirty to ninety days, and ninety days to six months. The theater manager goes to the exchange in the town nearest the Liberty Theatre he is handling. He pays cash for his film, making his own selection and acting in accord with his own judgment, as a showman, in all things that relate to picture entertainment in his theater.

If there is a theater using "first runs" of any specific brand, the Liberty Theater manager will not be allowed to exhibit "first runs" of that brand until the regular exhibitor has been supplied and has finished with the picture. If there are brands that have no "first runs" in the towns nearest the specified cantonment the Liberty Theater manager is per-

fected at liberty to show that brand on "first runs" in his theater. The exhibitor, in short, is to be protected against any direct opposition from the training camp theater as far as possible. But, at the same time, it is proposed that the soldiers shall have films as new and desirable as possible—with the manager of the Liberty Theater the judge of what they shall see upon the cantonment screen.

Mutual, General Film, Pathe, Paramount-Artcraft, Paralta, Universal, World, Triangle, Metro, Goldwyn, Kleine, Fox and Vitagraph exchanges throughout the country have begun serving managers of Liberty Theaters as their regular customers. The schedule and scale of rental prices, together with the plan of distribution, has been worked out without the slightest friction within the industry—facts that contribute not alone to the energy and diplomacy of P. A. Powers, but in equal measure bring credit to the patriotism and sacrifice of profits by every controlling element in the moving picture industry.

George C. Dobbs Leaves Triangle

Laboratory Superintendent Is the Inventor of Many Devices That Have Made for Economy and Efficiency.

UPON the expiration of his contract next week, George C. Dobbs will sever his connection with the Triangle Film Corporation as superintendent of the big laboratory in Fort Lee, N. J. Dobbs probably holds the record for length of service with one firm, having been continuously in the service of the same corporation for eight years of the ten he has been engaged in motion picture work.

Dobbs began his photographic experience with still pictures and then went with the Lubin company. In 1910 he

entered the employ of the New York Motion Picture Company, working in the laboratory at Coney Island, in Nineteenth street, New York, and at Fort Lee. During that time he handled the developing and printing on Bison, 101 Bison, Kay-Bee, Broncho, Keystone, Domino, all Mutual Masterpieces, all Triangle releases, including the Fairbanks productions, and all special features including "Wrath of the Gods," "Battle of Gettysburg," "War's Women," etc.

Dobbs is the originator of many important devices which he has installed in the Fort Lee factory in the way

of printing machines and tinting and toning appliances. He has specialized in double tones and double tints, which have attracted much favorable comment in the trade. For the past year he has averaged a million feet of film per week, with a minimum force of employees.

At this time, when there is so much talk of economy in the trade, it is of interest to note some of the money-saving devices Dobbs has originated. The water bill was cut to a fraction by the installation of a tank to which was returned all the water used, which was then purified and run through a filter and used over and over again.

The printing machines were arranged in multiples, run on one shaft by a fractional horse power motor, giving the same speed to every printer and absolutely the same exposure of light to all the film, and saving much in electric current.

In saving the water, Dobbs also saved the chemicals, which have greatly increased in cost since the war. It is said that the waste from all causes ran only an average of 1½ per cent., which is a remarkable record, considering the film that is used for testing lights, and the ends which are clipped off, etc.

Dobbs has not decided upon his future affiliation, but is considering several business propositions which have been made to him.



George C. Dobbs.

Rambles 'Round Filmtown

With WALTER K. HILL.

COMES it out that this business of reviewing photoplays, as practiced for the past several years is all wrong, Peter. Happens it in the pages of an esteemed and enterprising contemporary of the Well Known World's that a whole lot of good time and much salary and kindred recompense has been shot into the air by owners of moving picture trade papers. Lo, out of the West and Northwest, comes the Real Thing.

If such be so, Ben Grimm volunteered in the nick of time. If this be the true, Peter Milne, Ed. Weitzel, Wid and Old George Pardy have spent useless years, consumed columns of space and looked their eyes almost out of their heads to a purpose worse than purposeless. But can it be? Best we not reason together a bit?

Heart to heart, as exhibitor to exhibitor, why should an exchangeman be less human and frail of opinion than—for instance—Dickson Watts; more patient under suffering than Joseph Limerick Kelley, or more sincere in purpose than Robert C. McElravy? What is there about an exhibitor from Puget's Sound that makes his pulse-finger any more keen to sense the requirements of an audience of picture-lovers than may our own (meaning the World's) Margaret I. Macdonald?

And Ye Publicists! Think of the scrap-book! When the boss comes snooping around, after you've gone to the Polo Grounds, this summer, and turns over the Record of Your Deeds—will one man be able to keep the pages as sweet-looking as fifty? That question answers itself.

Is one Exchangeman and Exhibitor from the Pacific Coast and Walla Walla going to give as good service to the scrap books as Pete Milne—multiplied by fifty? Just think of the number of blank spaces that will blanch where the opinions of Joseph Patrick Reddy, under happier and better conditions, should appear!

As one who, in his day, has tricked several dollars and fifty cents out of bosses, under the subterfuge of press-agenting, The Rambler sounds a note of warning to Publicists that this One Man Reviewing will never fill scrap books. It'll take more than one Walla-Wallist to make up for all the easy-writing lads and lassies who have, for so many years, kicked in with something to spread paste on and slap in the archives.

Arthur James, at his next meeting, should do something.

For if he doesn't, Old Real Thing will get him.

Advertising Aids for Busy Managers.

Stunt Suggestions: Several handsome bird gages, hung in the lobby and thus carded: "The Gilded Sages Could Not Form Prison Bars for 'Wild Youth.'"—Moving Picture World.

Gages, sages and cages all look alike to proofreaders.

"Finishing Mary" (Mutual-Strand), March 12.

"Ann's Finish" (Mutual-Strand), March 11.

And This Is Not the End o' It.

The New York Hotel Men's Association, promoters of testimonial banquets to great men in the Fifth, and other industries, may not long overlook the "lead" that has just opened. Why not "promote" the other reviewers to give a testimonial dinner to The Real Thing from Walla Walla?

Brass Tablet and Everything.

There's No Doubt About It.

Bangor, that city of the Pine Tree State referred to by its residents as "Queen City of the East," has just had a grand reorganization of its Chamber of Commerce. This is of little interest to the average reader, perhaps, except for the fact that two prominent Maine exchange men, Earle B. Tinker, manager of the General Film Company, and L. W. Carroll, his assistant, were two of the prime movers in the cause of boosting Bangor. While these two gentlemen are no doubt greatly interested in the welfare of their home city, we feel that the publicity resulting from their efforts which the Bangor dailies published will be of much value in increasing the weekly "gross" at the Bangor G. F. headquarters.

Taking liberties with French pronunciation, it may be noted that Pathe lately changed the complexion of its general management from Jacques A. Berst, a pronounced blonde, to Paul Brunet.

Headlines to Be Kept Standing.

Metro Makes Changes in Titles.
World-Pictures Switches Release Dates.
Vitagraph Changes Several Titles.
Bluebird Makes Changes in Releases.
Universal Makes Change in Titles.
Fox Fixes Over List of Titles.
New Release Dates for Triangles.
And so forth, etc., and so on ad lib.

Declares Do-You-Believe-in-Me Thomas, Manager of the Omaha Strand, in his advertising for "The Eternal Temptress": "But why all this 'howl' about these 'vampy' subjects? Surely no living female is going to follow the footsteps of one of these 'vamps' after seeing what a hard time she has."

Then, as a P. S., Manager Thomas adds: "I don't think Lina 'wiggles' in this picture, but won't swear she don't."

The Use of "Footsteps" Questionable.

"The Wild Duck" Nazimova is making for the screen has been done by numerous other stars of the legitimate stage.

James B. Kelly, until recently general manager Southern States Film Co., and representative of Consolidated Film & Supply Co., of Atlanta, has come to New York for the purpose of associating himself with the local section of the well and favorably known industry.

Must Be Great to Be An Actor.

Chamberlain Brown's publicity man sends this under the caption: "Philanthropic Millionaire Adopts Bernard Thornton as a Protege."

Bernard Thornton, the Fox Film leading man, who has been adopted as a protegee by J. M. Baxter, the philanthropic millionaire of Greenwich, Conn., has gone to his home, "Quiet Corner," Dublin Road (the original Clyde Fitch residence), for a much needed vacation after six weeks of strenuous day and night work filming the June Caprice photoplay, "The Camouflaged Kiss."

The Old "Michigan" Bank Roll.

Howard Smith, formerly county treasurer, has taken a position with the Artcraft Film Company and will leave for Hollywood, Cal., next Monday.—Grand Rapids (Mich.) News.

The Great What-Is-It.

By R. H. Cochrane.

Overhead, my boy, is one of the great puzzles of the business world. It means as much to use this word in discussing business as it does to use the word psychological in discussing anything. It carries with it a suggestion of knowing what one is talking about even when one does not know; even when two, three or four do not know.

Overhead is the great whatthehellisit. It's something no business can get along without. Without it you have no business, and with it you have less.

Overhead is what knocked the pro out of profit and left nothing but the fit.

Overhead is the great undiminshable. It is called overhead because it is always going up over one's head. Thus: If you make but one unit per week the overhead is overhead. But if you make forty per week the overhead is forty times overhead. If you then reduce back to one per week from the forty the overhead is still forty times overhead, because it has got sot and can't be unsot. That is, if you don't know your business.

Overhead is nothing new. It started back in the days of Old Kink Solomon. Thinking to reduce his domestic overhead he grabbed off about a thousand wives instead of limiting himself to one. The whole world knows the result. The poor old nut soon found he was over his head. That's where the expression originated. When you hear a modern man speak of overhead he means over his head. Solomon was the fellow who started all the dirty work, and all he got out of it was a poor write-up in the Bible.

Overhead is that vague, mysterious something which comes out of the nothingness into the whither. It contains more alibis than a native of California discussing the California weather.

Overhead is the thing a man discusses learnedly when he is striking for a job, and then cusses more learnedly after he gets it.

Overhead is another name for terrific waste and extravagance in moving picture studios and on moving picture payrolls.

Every overpaid star that YOU are supporting by paying ruinous rental prices comes under the head of overhead. Whether the overpaid star works or loaf, the ruinous salary goes on and the overhead keeps going over and over your head.

Long, long ago the Universal producing organization got a stranglehold on the overhead problem and choked it to death, eliminating waste and extravagance from all pictures made by the Universal outfit.

I don't doubt that some of the productions now being advertised as costing anywhere from fifty to two hundred thousand dollars really did cost that much. But the Universal producing plant can make the same identical pictures for so much less that the difference is appalling. That is one reason why we invited all other producers to close their studios and make all their pictures at Universal City.

All this reckless waste and extravagance is given the high sounding name of "overhead" and YOU are footing the bill.

One way to beat the overhead game is to cut off the over and USE THE HEAD. Quit booking overpaid stars who have lost so much of their box office drawing power and give your patrons the real genuine stuff.

You are paying for the overhead, but you can't show it to your patrons. What's the use of paying for something you don't get? Why not get down to brass tacks and use the brains God gave you?

Overhead is the big nut that has driven many a business man nutty. Don't let it get YOU.

"A Romance of the Underworld," the initial Frank Keeney production, may in no manner be conceived as involving the conductorettes on the lately opened Broadway subway.

Harken, Now, to Charles W. Barrell.

Of the million subjects that can inspire better copy than *The Rambler* is able to write a good old fashioned controversy (several of 'em, in fact) would seem to be just what the physician prescribed. Therefore, with joy we hail the skillful publicists for the First National Exhibitors' Circuit, as he deftly banks his shot at Marguerite Snow, whose publicist so skillfully started this thing in last issue. Resisting the temptation to remark that Snow-Barrell controversy is coming on as spring approaches, we pause to remark that we hope it doesn't melt and introduce, in quotes, what the party of the second part has, so interestingly, to say:

"Among your esteemed ramblings bearing the date of March 16, I note that you give space to an alleged statement of Marguerite Snow in which the heroine of 'The Eagle's Eye' is made to say that

"Stage stars have not brought anything to pictures. They left ordinary salaries on the stage to claim a false superiority of ability in pictures, etc., etc. Picture fans want to see picture stars and not stage stars on the screen— and so on, for a good half-column.

"I am forced to believe that you have been the victim of pressagittitis on this occasion, paralyzing your good blue pencil wielder long enough to let this full-grown specimen of balderdash creep into print.

"The screen owes nothing to the stage, forsooth!

"In rebuttal, let us place, over against the list of one hundred per cent. celluloid luminosities pointed out by Miss Snow as the biggest 'money-making stars of today' . . . essentially players developed within the industry and . . . better drawing cards than the average stage recruit, a few of the stars who have come to the screen with established stage reputations. Then decide for yourself which handful of jewels you would rather have if you were turned loose to make the best moving pictures in the world with a goodly slice of John D. Rockefeller's money at your command:

Douglas Fairbanks	William Farnum
William S. Hart	Fannie Ward
Elsie Ferguson	Sidney Drew
Annette Kellermann	Taylor Holmes
Alla Nazimova	Olive Thomas
Madge Kennedy	Theodore Roberts
Pauline Frederick	Bessie Barriscale
Olga Petrova	George Beban
Marguerite Clark	Billie Burke
Kitty Gordon	Virginia Pearson
Viola Dana	Ann Pennington
Gail Kane	Olive Tell
Arnold Daly	Geraldine Farrar

"As a matter of fact, does not Miss Snow herself attribute much of her own versatility before the camera to the thorough training she received as a member of a certain famous stock company of Denver? At least she did in the last biographical sketch I had the honor to prepare for her.

"And there is Charlie Chaplin—do you imagine for an instant that he would have jumped into immediate favor as the world's premier laugh-promoter, the only \$1,000,000 a year comedian in captivity, if he had not had behind him nearly twenty years' experience as character actor and vaudeville pantomimist in England and America?"

April Fool's Research Department.

Aquarium; Rector 3732. Ask for Mr. Fish.

April, I: Morningside 2712-M. Barnum & Bailey; Madison Square, 5100. Ask for Mr. Bear.

Bronx Zoo; Tremont, 953. Ask for Mr. Lyon.

Colored Orphan Asylum; Kingsbridge, 249. Ask for Miss Black.

Russian Immigrant's Home; Stuyvesant, 383. Ask for Mr. Trotzky.

Pullman Porters' Home; Melrose, 3714. Ask for Mr. Tlpp.

Rambles 'Round Filmtown

"You bet I know my little old New York," said Julius Stern as he took a Bronx express from Grand Central to make the trip to Fiftieth street.

Harry Reichenbach has started upon a flying trip to San Francisco that will bring him back to New York before this issue reaches the coast.

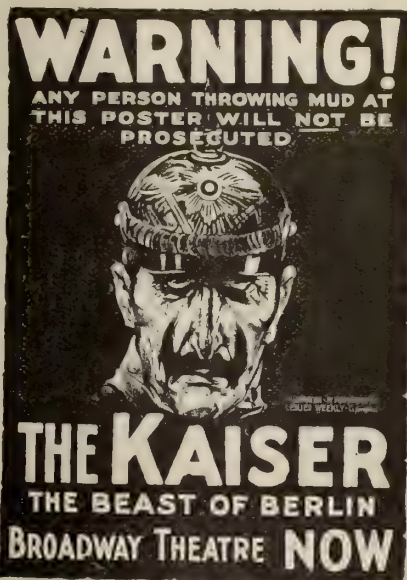
"Tarzan Harry" Apes the Boomerang.

Arthur Hotaling, who has been directing comedies for Essanay during the past six months, has terminated his engagement and returned to New York. Mrs. Hotaling remains in Chicago, where their son is continuing at school.

Front Page of "Big You" Code Book.

By a rare stroke of good fortune, the telegraphic code book, used by "Secret Service" men who are reporting on the state of public mind, has come into possession of *The Rambler*. We present herewith a cut of the front page of the cipher-book used in transmitting the state of affairs throughout the country as discovered by the men employed to "Gum Shoe" for the "Big You."

Experts in the employ of Hal Sidney, Chief of Staff, in the "Big You" "Secret Service" is busy decoding an avalanche of dispatches that have come to the rear from the front. We have arranged with the paper-stock millionaire who buys the waste paper from firms in Filmtown to give us these reports in the original form.



When our own experts have, for a second time, decoded the messages, we shall print the result in subsequent issues.

As the purpose of the "Secret Service" employed by "Big You" has a far-reaching usefulness, as fully explained in Universal's press work, last issue, these reports will be of interest to every distributor of moving pictures who has ever had a hand in the game since the days when Lumiere first cinematographed or Latham began to loop the loop. The first outgivings will appear in next week's *Rambles*. "A word to the wise," etc.

Later—"Hurry Home" Van Loan is known to have visited several cinemas in Los Angeles during the past few days. We hope the "Junk Man" brings us the Van Loan report in the first batch.—Advertisement.

Are Eagles Afraid of Rain?

It took a rainy day to make it occur to the P. A. that there is some talisman of more than unusual power connected with "The Eagle's Eye." Starting with the natural advantages of having the most discussed subject in the United States for its story, written by Chief Flynn, from the wealth of startling facts at his command the progress has been from advantage to advantage, and from convenience to convenience.

For instance, when the Whartons were looking for an office to house the executive staff for the expose of the Imperial German Government's spies and plots in America a suite just the size needed, high above Times Square, became vacant. The talisman worked overtime on that job, for the title of the picture might just as well have been "Frustrating the Alien Enemy in His Conspiracies"—but it wasn't—so the opportunity was there for more nifty advertising novelties.

And, while mentioning titles, there is no reason why the noted chief of the United States Secret Service should bear the easily spelled and more easily pronounced name of William J. Flynn.

Then, as to this same office, which seemed built for exploiting "The Eagle's Eye"—here is where the rainy day reminder occurs—you walk right into the building from the subway. Dry going direct to your office after you have reached any subway station. That isn't the only convenience. No chance of finding yourself at home, after a hard night at the office, without smokes. You can't get out of the building without passing a cigar store. In the same hall a cafe beckons for the bracer needed after tedious office hours, and, if by chance the company is too many or too congenial, a candy shop and theater ticket stand act as reminders of peace offerings for friend wife.

But it is hard to enthuse of such things as mimeographing when one's shoes are soggy from the dash to the office, and one is denied the comfort of a cigar (for those in the pocket are too damp), and it is raining too hard for a trip to the cigar stand across the street. Never were truer words spoken than those of Walt Mason when he wrote "The Heathen Chinee"—"Those that have, git more, and those that have not, git only what they have."

Helping Out on Metro Publicity.

Nazimova will appear on the speaking stage in a series of Ibsen plays, alternating stage appearances with her picture work for Metro. "The Wild Duck," her first play of the stage series, will be shot for the screen.

Beverly Bayne is the recipient of scores of letters from soldiers who have received sweaters, helmets, socks and other knitted articles through her kindness. Nevertheless, when a Metro screen play, in which Miss Bayne appears, is shown near the camp, the soldiers wear more than the outfit that has Bayne thus provided.

Harry Northrup, Metro's unpopular villain, returns to the firm's forces as Jack Duncan in "The Trail to Yesterday." In this screen version of Charles Alden Seltzer's novel, Mr. Northrup will be seen in the type of role in which he has become infamous.

"The voice with the smile wins," says the New York Telephone Company. "So does the picture with the smile," sayeth Beverly Bruce (this is her paragraph), permissible additions being Douglas Fairbanks, Charley Chaplin, Roscoe Arbuckle and Taylor Holmes.

Harvey Burton Earle has become general manager of Rice-Cavanaugh, Inc., bringing to the new art-and-advertising firm an extensive experience that culminated in the general management of the Northern Electric Company, of Montreal, a position Mr. Earle resigned to indulge in business with his artistic nephew, Burton Rice.

Shifting Paramount's Publicity Squad.

Bernard P. Fineman, who has been editor-in-chief of Progress-Advance, is now at Muscle Shoals, Ala., working for the Government. He is publicizing a new and high explosive which a munition firm at Muscle Shoals is manufacturing under Government control. His leave of absence from the Progress-Advance is for the duration of the war, and his bankroll will be corporately increased in the interim. There's no place to spend money at Muscle Shoals, and playing cards is not allowed on Government-controlled property. The Rambler congratulates the man who picked "Berney" for the job. He's a wonderful space stealer.

Patrick Kearney, who has been the Associate Editor, moves into the chief's chair in Progress-Advance sanctum sanctorum. This fine young journalist has only been with the Paramount house organ for a few weeks, and was indefatigable in the successful effort to boost "Berney" Fineman into his Government situation. Maurice Riskin, in the advance and progress of Mr. Kearney, flops himself into the chair of assistant editor. Of Mr. Riskin it is said that he has gained an enviable reputation throughout St. Lawrence County, where the New York Tribune largely circulates, as a brilliant contributor to F. P. A.'s department. When Mr. Riskin has five minutes to himself The Rambler would welcome several paragraphs to help make this department valuable.

Charles Kenmore Ulrich has been placed in charge of all Paramount press books. That means the creation of "longs," "shorts" and "mediums" that newspapers will print to aid exhibitors in "putting it over"; the invention of catchy and effective advertising phrases, and the dashing off of "stunts" to create turmoil in every community where Paramount's are exhibited. Mr. Charles K. has employment that will serve as well for occupation as any job that was ever invented by the bosses.

Manipulating Metro Titles.

Francis X. Bushman and Beverly Bayne are "Under Suspicion" of "Breaking Into Eden" "With Neatness and Dispatch."

Some Current Essays.

Taylor Holmes was "The Small Town Guy" who took some "Uneasy Money" from "Ruggles of Red Gap."

Found Among the Missing.

Raymond Cavanaugh contributes: "As one of the 'among those present' in your illuminating story of the Universal Secret Service, may I help fill your allotted space by supplying two of the 'missing'?"

"A worthy ex-newspaper man, Dan F. Miller, now selling 'a little home of your own in the country' to tired business men, at one time furthered the interests of the Universal New York Exchange. I understand that he left because it was too cold up there to wear a Palm Beach suit.

"The other omission has not, I am sure, escaped the eyes of many of your local readers, but I am interested in seeing it made a matter of record. It is, as Nick Carter would have said, 'none other than' Bert Adler."

Like the beginning of all things worth while the beginning was small. Exhibitors hesitated and hung back. The men we had employed were discouraged and loafed at their desks, because they had nothing to do but THINK.—Motion Picture News.

Press agents who think up yarns about stars and pictures may have been under the impression that they were working while they thought. But here is testimony that thinking is loafing.

Come, Let Us Loaf Together.

Rambles 'Round Filmtown

Bat Cave is to be put on the map. Harley Knoles, a director of World Pictures, is to do the job. He has taken June Elvidge and company there to shoot scenes for her forthcoming production, "Without Paying the Price."

Why "Location Men" Are Unpopular.

Willard Bradley, who has just been engaged by Beverly Bruce to direct her in her forthcoming productions, of which "Letitia-for-Happiness" will be the first, probably has the finest collection of "boob" letters in the country. His correspondence (mostly would-be scenario writers) ask him for either advice, sympathy or money—some ask for all three. As Mr. Bradley puts it: "All the ivory is not to be found along the Nile."

Once The Rambler Wrote to Bradley.

"Hearts of the World": William S. Sweet, and Ace to King.

"A Heart's Revenge": Coming in, a little stranger, on four spades.

T. E. Letendre's cleverness as a publicist has secured him the assignment as P. A. for Harry Raff, who will distribute plays in which Captain Robert Warwick and Florence Reed will star. "An Accidental Honeymoon," led to "The Struggle Everlasting," according to the titles.

Nat Rothstein's Bright Ideas.

For the purpose of lobby "decoration," at the Broadway, Carl Laemmle had a painting "executed" of "The Beast of Berlin," done in oil at considerable expense. When the work was completed and was about to be placed on public view, Nat Rothstein, one of Universal's "Idea Men," insisted that it be insured for \$250.

"Somebody may come over from the opposition 'German' picture and throw monkey-wrenches at it," said Nat. "Our star is so much better looking than Gerard, that they may get jealous at the Knickerbocker."

It was Mr. Rothstein's idea that sent "The Kaiser" in chains and handcuffs down Broadway, a prisoner in charge of "soldiers" dressed to impersonate Uncle Sam's warriors. When questioned as to the likelihood of the whole bunch being grabbed by an enlisting squad, Mr. Rothstein said: "They are all Shubert chorus men."

Lynn S. Card, general salesmanager of the U. S. Exhibitors' Booking Corporation, started March 15 upon a tour that will take him to the principal Canadian cities in the interest of Frank Hall's product.

Dayton was visited upon by the usual horde of film salesmen last week, who, as mentioned before, travel in large crowds. It seems as though they are afraid to tackle local managers single handed. Is this true, road men? Speak up and defend your brethren.—Dayton (O.) Correspondence.

Where Is YOUR Birth Certificate?

George S. Trimble expects to leave in about ten days with an American company going to England to play "Going Up," the Harris production. George was born in Brooklyn, and his need of a passport compels him to admit it. He was born way back in '76, and it seems that the authorities in the neighborhood city, on some moving day between then and now, lost its diary and month book of that year. There is no official record of his birth in Borough Hall. When he looked about for the church where he was baptized that, too, was missing. George had one more card to play—the doctor. So he discarded church and state and had a prescription filled for his passport.

Tom Bret Is Always Eating.

Tom Bret, the scenario editor, told this one at a dinner in Wallick's Hotel last week:

"Do any of you know," he asked, "that \$500 was once paid to this hotel for motion picture locations?"

Nobody knew.

"Well," said Bret, "it happened this way. A convincing talker went to a well-known producer with a proposition to make a scenic feature.

"I know every beautiful spot in the South," he said. "Pay my expenses down there and I'll make all arrangements in advance and bring you back photographs of the locations."

"The producer gave him \$500 and took him over to the Penn Station just before train time. Two weeks later he received a telephone call from Wallick's manager.

"So and so," said the manager, "has just sobered up and paid a bar and restaurant bill of \$500. We're holding him in hock for his room rent. Will you bail him out?"

"No," said the producer, "but I'll do this for him. I'll send a man over from Seventh avenue to buy his clothes so he can pay the bill. It should be nice and warm down South now."

Bret took a look around the table and attacked his plate again.

"Well," asked one of the group, "what was the production that paid Wallick's \$500 for locations?"

"Uncle Tom's Cabin," said Bret, spearing a piece of steak.

Carl Laemmle has appointed Arthur Alphabet Story beast of burden for "The Beast of Berlin." He's carrying around stills to the newspaper offices for the Universal City production.

Ed Rosenbaum, Jr., publicist for King-Bee Films, advises that Babe Hardy and Leo White have organized a screen club in Hollywood. In proof that only comedians and comedienness may be eligible for membership the very first official action of the club was to present Lou Burstein, president of King-Bee, with a loving cup on his arrival at Hollywood from his trip to New York. The main title of the production carried the names of Billy West, Arvid E. Gillstrom, Ethel Burton, Babe Hardy, Budd Ross, Leo White, Herman Obrock, Ethel Gibson and Joe Bordeaux.

With Prohibition Advancing.

Charles "Feature" Abrams, vice-president of Pyramid Comedies, Inc., is said to have given Secretary of War Baker an idea to quickly terminate the war. His advice is to erect a mammoth screen between the lines and project Pyramid comedies for the benefit of the Germans. When they are properly convulsed at the antics of Ray Hughes, they can be easily captured.

Is This What Took Baker Abroad?

Hyatt Daab, publicist for Frank Hall, and sporting writer for the Evening Telegram, is all set to clean up a fortune of no small proportions. Through the action of Jersey legislators in permitting boxing bouts to bloom across the Hudson, the inside track on fight promotion has been opened to Mr. Daab. Influential connections "over there" have taken Hyatt into the fold and the rising young journalist is saving rubber bands for a large bankroll.

Syndicate "Contrib" By the World Staff.

Ananias Department. Our motto: "Leave It As It Lies."

As for ourself, idiotically speaking, we would prefer something original, like: "Hew to the line, let the chips fall where they may." But in deference to our associates, our motto shall be: "Leave It As It Lies." THE RAMBLER.

Grinding the Crank

With Thornton Fisher

An Interview with Stigma O. Ashbarrel, the Hercules of the Movies.

FEW indeed have lived to witness their names inscribed on the scroll of immortal fame without blotting it, which we take it is a good way to begin one of the most momentous interviews ever extracted from Stigma O. Ashbarrel, president and founder of the Colossal Corporation of Animated Picturization, Inc.

It was the day after he was acclaimed the producing wizard of the Movies by the public, who the night before had stood on their chairs and hurled hand grenades in the air as the closing scene of his latest and most spectacular picture faded from view.

Mr. Ashbarrel's latest twenty-five-reel offering in pictures, entitled "The Banana Peel's Revenge, or Who Put the Germ in the Milk?" will stand as an everlasting monument to this genius of the films.

Only after the most protracted insistence by the editor did Mr. Ashbarrel consent to break his heretofore unalterable rule of silence concerning himself and his achievements.

Promptly at the hour of ten we were ushered into the presence of the man whose name is familiar to all the batter cake tossers. At sight of the interviewer Mr. Ashbarrel's countenance flushed with a school girl's modesty, but by the aid of suggestion rather than by pointed questions the interesting side lights of his remarkable career were uncovered. When one realizes that Mr. Ashbarrel lost three thousand dollars and fifty cents' worth of time which he explained would have been his income for the hour granted the interview, one can appreciate the altruism and beneficence of this kindly producer of people's popular pictures. Once started on the subject of pictures Mr. Ashbarrel talked freely of the industry—its past and future.

"I am heartily opposed to pictures being run backwards," said Mr. Ashbarrel, "and those of us who have so often been annoyed by the operator's persistence in running pictures backwards will know that at least they have a great producer championing their cause.

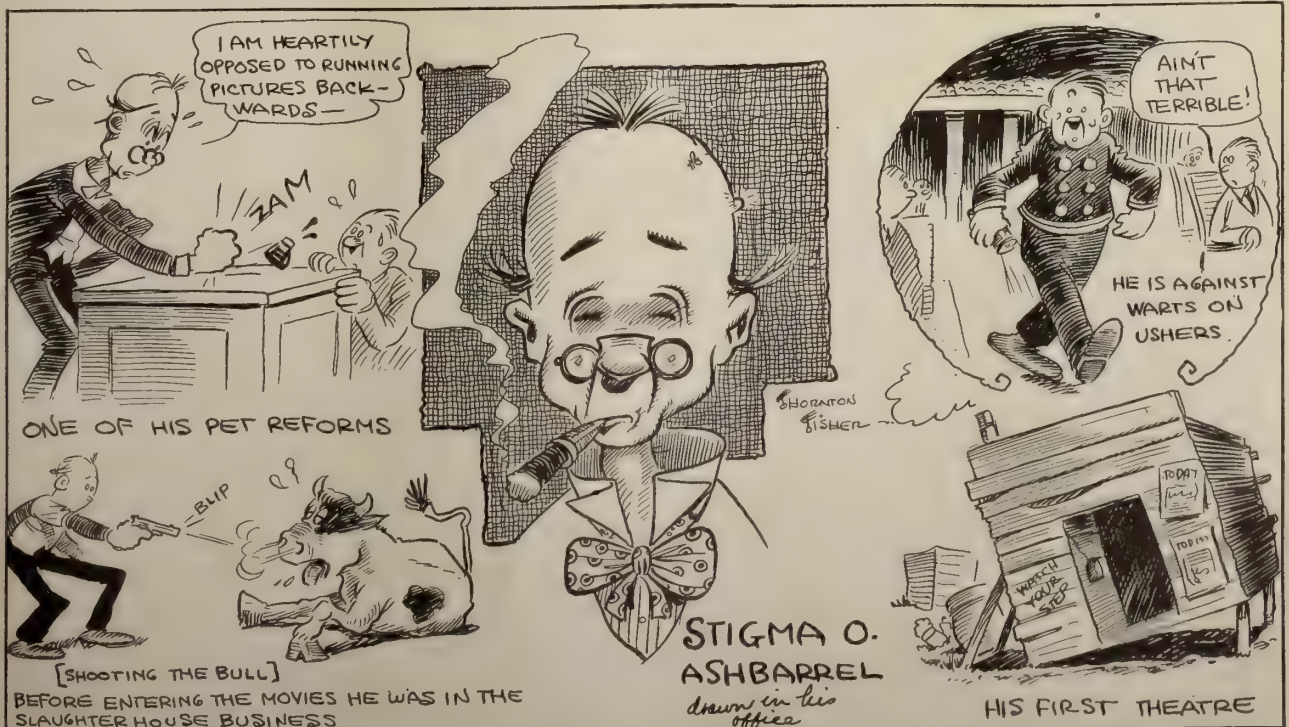
"Pictures run backwards," continued Mr. Ashbarrel, "are injurious to the business. It ruins the projecting machine. We have got to combat this terrible evil relentlessly.

"I may say," he modestly went on, "speaking as I do as the greatest producer of modern picture drama in the world, that I have spent many days and weeks trying to solve the question whether the blonde or the brunette makes the best box office girl, and like questions that have been agitating our exhibitors. Another detriment I am trying to overcome is a very vital problem for the exhibitor, namely, warts. Should the wide-awake theater manager employ ushers troubled with warts? I expect to expatiate on this subject later."

From this one may gather that Mr. Ashbarrel has his nose to the ground, so to speak. The history of his advent in pictures is interesting. Just prior to his connection with the film industry he was engaged in the slaughter business with the firm known as The Stigma O. Ashbarrel, Uncle & Co. Slaughter House. Here it was he learned to shoot the bull and stick the cow for the food market. He knew the business thoroughly and thus was well equipped for the film industry, then in its infancy (which some say it still is). A young friend of Mr. Ashbarrel's and himself agreed to pool their savings of three hundred dollars and open a moving picture theater. So young Ashbarrel put in his dollar and seventy-five cents with his friend's money and the first picture theater in Calcutta, Arizona, was formally opened to the public. Floral offerings from friends filled the crude lobby. Later it was discovered that one of the florists had unwittingly delivered a wreath inscribed "Rest in Peace." Those were the early days of pictures and Mr. Ashbarrel employed one of the slaughter house men to operate the machine at night after a hard day's work; but, as the operator dropped off to sleep regularly at 8.30 o'clock, it was necessary to get a night watchman to run the picture.

Ashbarrel in those days sold tickets, ushered, played the piano and swept out the place (not at one and the same time, however, even as clever as he is). It wasn't long until he gave the slaughter house to his sister for a birthday present and confined all his future efforts to the pictures. He opened six more theaters and bought his partner out for thirty-six dollars and a one-lunged buzz wagon. That year he took in twelve thousand dollars and most of the people who came to see his pictures. He economized at every point. Many times he wore one shirt for three weeks. Even now he says the habit of thrift remains with him. Mrs. Ashbarrel, during the course of the war, will buy only four sets of furs a week. He says that it is only one example of what some women will do to help win the war. To resume:

Five years later he opened his first studio as an independent producer. We all remember his first one-reeler, entitled "When Flea Meets Flea. 'Tis Then the Bulldog Scratches." A rip-roaring comedy of domestic life. This was followed by regular weekly releases, such as "The



Patch on Papa's Pants Is Loose Again" and "Since Casey Put Bi-chloride in Wifie's Tea."

With the success of these pictures he doubled the capacity of his studios and bought out three other going concerns and incorporated them under the present name, "The Colossal Corporation of Animated Picturization."

Now he does nothing but twenty and fifty-reel features. "My great ambition," he said as I arose to go, "is to eventually see every operator wearing red flowers on his suspenders."

Plans Popularity Contest by Exhibitors

General Manager Grant Advocates Scheme to Bring a Thousand Visitors to Boston Exhibition.

A POPULARITY contest to be conducted by moving picture exhibitors throughout the country is the plan of Exposition Manager Samuel Grant to get wholesale publicity and make the National Exposition of the Moving Picture Exhibitors' League of America, to be held in Boston July 13 to 20, a big success.

Mr. Grant outlined his plan at the regular meeting of the Massachusetts and Rhode Island Branch of the league at its meeting at headquarters, 127 Pleasant street, and immediately received the hearty approval of Greater Boston and New England exhibitors.

This plan, if carried out, will bring over 1,000 or more young visitors to the exposition, and will provide an endless amount of publicity in every large town and city in the country. Mr. Grant's plan would give the national exposition a boost that would make the Boston exposition "the greatest ever."

Mr. Grant's plan as explained to the exhibitors is that they would each conduct a popularity contest to run about three months in their local theaters and send one or more, or even 10 and 15 in the larger cities, to the exposition as the theater's guests.

"Think of the publicity you can get on such a proposition as this," declared Mr. Grant. "There is not a local newspaper in the country but what would give hearty co-operation to this plan. Your patrons will enter the contest and the standing of the contestants thrown on your screen from time to time will be eagerly watched."

"The exposition this year takes place at an unusual time and under unusual conditions. We are at war. It will take some unusual stimulus to put the exposition over in the way it has been done in the past. By this publicity stunt I believe the whole country will become interested and thousands upon thousands will be eager to attend the national exposition of the moving picture industry."

"It is something the exhibitors owe themselves to do their bit in this respect. The more attention they can attract to the national exposition the more the public will be attracted to the moving picture theater. We must all do our part. This is a matter for the individual exhibitor to put up to himself and ask the question if it is not his duty to himself to boost the exposition and make it a huge success. I am sure his answer will be an emphatic 'Yes.'"

Mr. Grant explained that he has arranged for hotel accommodations for all the guests the exhibitors will want to send to the exposition. The Copley-Plaza hotel alone, he said, had 1,000 rooms which he could reserve. He also has the support of every hotel in Boston.

Mr. Grant said that forty live members of the Massachusetts and Rhode Island branch will finance the exposition in Mechanics' Hall.

B. H. Cornell, in the absence of the president, called the meeting to order and Ernest Horstmann presided. Lee A. Ochs, national president of the league, spoke at length on the subject and aims of the United Picture Theaters of America, to combine the exhibitors into a direct distributing agency with the producers to reduce the high cost of distributing film which now prevailed, he said, in the industry.

WILLIAM COURTLEIGH, JR., DIES IN PHILADELPHIA.

Pluro-pneumonia caused the death of William Courtleigh, Jr., in Philadelphia on Wednesday, March 13. He was taken ill while playing with Lou Tellegen in "Blind Youth." The body was brought to New York the next day and funeral services were held Friday afternoon in the Campbell Funeral Church. The deceased was the son of William Courtleigh, at present playing in "Tiger Rose" at the Lyceum Theater, New York. He was twenty-six years of age and left a wife.

Some of the young actor's best work was done for the screen, one of his latest characterizations being in support of Norma Talmadge in "By Right of Purchase."

Capital Film Company Formed in Indiana

Ike Schlank Elected President—Concern Will Have Offices in Indianapolis.

IKE SCHLANK, of New York City, was elected president and general manager of the Capital Film Company in Indianapolis, Ind., recently incorporated under the laws of Indiana, at a meeting of the directors of the concern in Indianapolis. He succeeds William H. Miller, of Flora, Ind., who was elected president at the first meeting of the directors several days ago. Mr. Schlank is an experienced motion picture man, having been connected with the establishment of a number of film exchanges in the United States and Canada. The concern has opened offices on the Thirtieth floor of the Merchants' Bank Building and will begin operations in a few weeks.

St. Louis.—Sam Werner, formerly manager of the Unicorn Film office in St. Louis, has been made a director of the newly formed \$2,500,000 Capital Film Company, incorporated recently in Indianapolis. The company announces that it will produce and distribute short subjects and has a number of stars under consideration with whom some dickering as to contracts has already commenced. The company opened offices in Indianapolis for the purpose of organization.

George V. Moss, of Frankfort, Ky., has been selected as general counsel for the company. The backers of the new corporation, chartered under the laws of Indiana, are bankers and business men of Indiana towns.

The officers of the company are: Ike Schlank, president; L. E. Barnes, of Crownpoint, Ind., vice president; C. J. Daugherty, also of Crownpoint, secretary. The directors of the company are: Messrs. Schlank, Barnes, Daugherty, Werner, O. W. More, of Indianapolis, and Ben Reingold, of Chicago.

A site for a studio and manufacturing plant is now under consideration by the company, according to Werner. He states that exchanges and branch offices are to be organized in all the large cities from coast to coast.

Essanay Preparing Large Subjects

Has Obtained Rights to Several, Which Will Be Released Without Regard to Schedule.

GEORGE K. SPOOR, president of Essanay, in speaking of the conditions of the film trade, said: "The film business now is in a transitional stage. This, in my opinion, is due partly to the natural development of the industry and the new demands that are constantly being created and partly to the abnormal conditions of a country at war."

"But there is no question that there is a real field for good pictures. Manufacturers need only to adapt themselves to the new conditions. Essanay has been watching these conditions, and it believes it has anticipated them."

"It is my belief that the successful pictures of the future will be produced more on the line of theatrical productions. That is, the manufacturer will hunt for the story of exceptional merit, select capable players, not necessarily what are generally called stars, but first-class actors."

"Essanay now is working on this plan. It has obtained the rights to several large productions and is now preparing them for release in the near future. The company will not attempt to adhere to a strict release date for program houses, except in its shorter subjects. Its features will be released from time to time as completed."

"I believe that under this system Essanay will be enabled to produce still greater pictures, giving the most careful attention to detail required by a finished production. The company now is preparing to make additions to its staff to carry out this plan, which has been laid out for months ahead."

SURPRISE PARTY TO C. B. PRICE.

The salesmen of the New York Triangle Exchange gave a surprise party in honor of C. B. Price, the sales manager, on Tuesday evening, March 12. Mr. Price was carried off to the Columbia theater and then to a beefsteak dinner. The conspirators planned the event to show Mr. Price, who is a well-known official of the Film Club, that he was a regular fellow even though their boss. Those present on Tuesday evening were A. F. Smith, O. F. Woody, R. D. Burdge, J. Vergroslich, H. Hummel, F. H. Price, E. Wells, S. Schussel, E. Roos and C. Miller.

Falling Walls Kill Eleven in Theater

Nearly One Hundred Injured When Fire Ruin Alongside Kentucky House Collapses.

ONE of the worst tragedies that has occurred in a moving picture theater for several years happened in Winchester, Ky., on Saturday evening, March 9, shortly after the 7.30 o'clock show had started in the Pastime Theater. A large portion of an adjoining brick wall caved in, falling on the roof of the theater, which collapsed. Eleven persons were killed and approximately one hundred injured when the steel roof, rafters, etc., fell over part of the house. On the Thursday prior to the accident a fire gutted the adjoining building occupied by the French Hardware Company. The walls were deemed unsafe, and much talk was heard concerning them, but no orders of any kind were issued by the authorities, even though a section of the walls fell earlier in the afternoon. A high wind was blowing all evening, and resulted in the loose wall collapsing at a time when the house was packed with the usual Saturday evening crowd, including many women and children.

The Pastime theater is a brick building, two stories in front and one at the rear, or across the stage and extending back nearly midway of the house. The falling wall fell over the one-story section, which immediately let go under the tons of brick. The killed are placed at eleven.

About twenty-five persons were reported as seriously injured, with three not expected to recover. Harold Spieth, an operator at the theater, and Louis Speevack, a drummer in the orchestra, were among those reported seriously injured.

As usual more persons were injured in the rush for the front exits, due to the rear exits having been cut off, than were injured by the actual falling of the roof. About 200 persons made a mad dash to the front of the building, many returning to aid in getting the others out, while women dashed wildly about, and unutterable confusion marked the time between the accident and the arrival of the police reserves and fire department. The calling of the latter added to the general confusion, as a mad crowd rushed to the scene from all over town.

The walls of the theater did not collapse, but the cause came from the outside entirely. The weakened wall should have been pulled down before the fire department left the fire two nights prior, or else notice should have been issued to close the theater, the management of which cannot be held responsible if the authorities placed an O. K. on the premises through not issuing a warning. A lot of talk has been heard already concerning the placing of the blame, but nothing has been done.

Messrs. Bloomfield & Minor, operators of the theater, stated that Councilman Wheeler and Mayor Scrivener investigated the walls in the afternoon prior to the tragedy and said they appeared to be safe. Later Councilman Wheeler stated that he thought the walls would be safe except in case of high wind.

Julius Steger Joins International

Becomes Producing Director for Hearst Organization, Which Will Resume Making of Photoplays.

DURING the past week negotiations have been pending between the International Film Service, Inc., and Julius Steger, and on March 15 contracts were signed whereby Mr. Steger, at the end of the month, will be the producing director for that corporation.

For more than a month it was rumored that Mr. Steger would become affiliated with either one of two large film organizations other than the International. It therefore comes in the nature of a surprise that he has accepted the offer made to him by the vice president and general manager of that company, C. F. Zittel, acting on behalf of W. R. Hearst.

Under the terms of this agreement Mr. Steger will supervise the productions of the International from the point of the selection of stars and stories to the point of completion of each picture ready for exhibition. The International, desirous of assuming Mr. Steger's contract with Anna Case, will therefore exploit the prima donna in a series of photoplays to be made under the personal direction of Mr. Steger under a separate arrangement made between the International and Mr. Steger and his business associate, Joseph M. Schenk.

In a conference between Mr. Hearst, Mr. Zittel and Mr. Steger, it was decided to extend the agreement over a period of years.

Mr. Steger has been a well-known figure on the American stage for more than two decades and has established a reputation as actor, singer, stage director and more recently

as a producer of high-class photoplays. The best-known pictures directed by him are "The Prima Donna's Husband," with Holbrook Blinn; "The Libertine," with John Mason and Alma Hanlon; "Redemption," with Evelyn Nesbit and her son Russell Thaw; "The Law of Compensation," with Normal Talmadge, and "Just a Woman," by Eugene Walker, featuring Charlotte Walker, which will be released within two weeks by the U. S. Exhibitors' Booking Corporation.

Gunn to Support Bessie Barriscale

CHARLES GUNN, famous both on the stage and the screen, has just been engaged as a member of the Paralta company to appear regularly in Paralta Plays as leading man. For his first picture he has been assigned to the support of Miss Bessie Barriscale in the production of "Patriotism." Mr. Gunn has for the past five years been prominent as a screen player, although his professional work on the stage dates back to eighteen years ago when he became a member of the Alcazar stock company of San Francisco.

With the old Alcazar Company, Mr. Gunn appeared

strangely enough in the same cast of a great many plays with Bessie Barriscale and Howard Hickman, who were also appearing at that time in the Alcazar Stock Company. He also appeared in plays with James K. Hackett, Max Figman, Nance O'Neil and other stars of prominence. His first start professionally was in San Francisco, although he has appeared as leading man in stock companies in New York, Pittsburg, St. Paul, Minneapolis, Baltimore, Des Moines, Spokane and in other stock organizations throughout the Eastern States and along the Pacific coast.



Charles Gunn.

His first appearance in motion pictures was with the Thanhouser

Company in New York about five years ago when he played in one of Sir Conan Doyle's stories which that company was then producing. Following this engagement Mr. Gunn became leading man with the Universal company and later joined the Ince forces, in whose pictures he appeared for a long period of time. Another interesting fact is that under Ince management he again met Bessie Barriscale as a member of his own cast when he appeared with her in "Three of Many," which was directed by Reginald Barker, who is now also engaged at the Paralta Studios.

Mr. Gunn has been playing in Triangle pictures and was a star with that organization until he left it to join Paralta. His role with Bessie Barriscale in "Patriotism" is that of John Hamilton, a wounded American soldier, who is being cared for on the Scotch estate of "Sir Angus Cameron," where Miss Barriscale as "Robin Cameron" is turning over her home as a hospital.

"JIMQUIN" DIDN'T.

James Quinn, better known perhaps as "Jimquin of L. A.," was mentioned as having reproduced a picture of a contortion dancer with the inference that it was a picture of Mary Garden in a dance from Thais. He wires from El Paso, Texas, that he has no connection with any Los Angeles house and has not had for some months.

FRANK A. MACNEIL DIES OF HEART TROUBLE.

Frank A. MacNeil, who had charge of the wardrobe department of the Paralta Studios, in Los Angeles, California, died of heart trouble March 9. Mr. MacNeil was stricken while at work at the studios and died while being taken to his home. In addition to his wardrobe work Mr. MacNeil acted many character parts in the pictures. He was one of the most widely known and popular men on the coast, having appeared in the productions of practically all of the leading coast studios.

Associated Advertisers Hold Busy Session

To Aid Camp Training Activities Committee in Acquainting Soldiers With Coming Pictures.

THE presence of Sergeant Victor Shapiro, one of the stars in its service flag; the final adoption of a plan to assist P. A. Powers' campaigning activities committee; action looking toward meeting insidious German propaganda in this country, and the appointment of a committee to co-operate with the motion picture trade papers and to give them every assistance in the power of the association in the danger which threatens in the new zoning postage plan for magazines, made the regular meeting of the Associated Motion Picture Advertisers at Keene's Chop House on March 14 one of the most important the association has yet held.

The guest of the luncheon and the principal speaker was Sergeant Shapiro, who was formerly in the press department of Vitagraph and the Frank J. Seng Enterprises. The former publicity man is now top sergeant of Company I, 306th Infantry, stationed at Camp Upton. It is no secret that the Metropolitan Division will soon be sent abroad. Sergeant Shapiro made this a farewell to all of his friends and former associates. He spoke at length on the evil effects of German propaganda.

A motion was passed instructing the secretary to send a letter to the editor of every screen weekly, calling attention to insidious propaganda, and asking assistance through the screen in stamping it out.

A report was made from the committee appointed to assist P. A. Powers' camp training activities committee, outlining a plan for supplying the weekly papers published in training camps with electros and reading matter for the pictures which are soon to be booked not only in the Y. M. C. A. and other halls, but in the new Liberty Theatres as well. The news that the Liberty Theatres were to be used was brought to the association by Herbert F. Sherwood, who was present at the meeting. The report of the committee was accepted, and the plans will be immediately adopted for putting into force a regular service from all of the publicity departments to the training camp papers.

The extreme danger which lies in the zoning plan of postage which threatens the magazines of the country was called to the attention of the association by Charles Barrell. This danger threatens particularly the trade papers which come under the same classification as other magazines, many of which will have to pay postage as high as fifteen cents to reach the Pacific Coast, if the Federal legislation which is under way becomes a law.

The danger to the trade magazines was so apparent to the association that a committee, with Mr. Barrell as chairman, was appointed to co-operate with the trade papers in the motion picture field and give them any assistance in the power of the Associated Motion Picture Advertisers in meeting this threatened danger.

Crawford Livingston Is Thanhouser Head

Active Management of New Rochelle Plant Will Be Under W. E. Shallenberger.

THE Thanhouser Film Corporation has announced the election of the following officers: President, Crawford Livingston; vice-president, Wilbert Shallenberger; secretary, A. E. Jones; treasurer, W. E. Shallenberger. Board of Directors, Felix Kahn, Crawford Livingston, Wilbert Shallenberger, A. E. Jones, Gerald Livingston, W. R. Shallenberger and Jessie Bishop.

It was also announced, following the annual meeting of the organization, that W. E. Shallenberger, who is also president of the Arrow Film Corporation, would take over the active management of the studios at New Rochelle. At the present time the Clara Kimball Young Company is using the studios. None of the officials of the Thanhouser would state at this time who would use the studios following the departure of the Clara Kimball Young Company for the west, but it is understood that W. E. Shallenberger will shortly begin filming some big State rights pictures there.

The Arrow Film organization recently greatly widened the scope of its activities in the distribution field and especially so in South America and Europe. Mr. Shallenberger has contracted to produce a number of big State rights features, the interiors of which will be made at the Thanhouser studios. In addition, it is said, Arrow will begin the manufacture of special pictures for export to South America and Europe.

The Thanhouser Film organization has not done any active picture making for some time. Edwin Thanhouser, who took such an active part in its affairs, recently retired.

Following the annual meeting the officials said the corporation was in Al financial condition. The Thanhouser studios are among the best equipped in the country. Since they were first built some years ago the management has insisted upon keeping pace with the constantly changing improvements in equipment, and as a result the buildings have today every facility for the manufacture of motion pictures. During the past several years some of the most noteworthy productions shown throughout the country were filmed in the Thanhouser studios in New Rochelle.

For some time past rumors have been current that the Thanhouser studios were to be sold. One rumor had it that the United States Government had taken over the plant for manufacturing purposes, and there have been countless reports of various film organizations in the east buying the place. All of these rumors were denied by W. E. Shallenberger.

William H. Jenner

WILLIAM H. JENNER, manager of George Kleine's Chicago exchange office for four years, resigned that position Saturday, March 9, to accept a similar position with the Fox Film Corporation in Chicago. He entered upon his new duties Monday, March 11.

Mr. Jenner is well known among Chicago exhibitors, as he had five years' experience as an exhibitor before joining the Kleine forces. During that time he had charge of the bookings for the Vista, Shakespere, Marlowe, Munro, Windsor Park and Langley theaters, on the old circuit of the Aceo Theater Co., of Chicago, and his knowledge of what type of pictures would best suit the patronage of these houses was followed by pleasing success. His long stay with Mr. Kleine served to enlarge his acquaintance with exhibitors, not only in Chicago, but in the adjoining territory, while his own experience in the exhibiting field has enabled him to get the exhibitors' viewpoint in the important matter of bookings.



William H. Jenner.

Prior to his position with the Aceo Theater Co., Mr. Jenner was connected with Mort Singer as stage director for Henry Woodruff, when Madge Kennedy made her debut as leading woman for Mr. Woodruff in the musical farce, "The Genius." Bill Jenner taught Madge how to dance the numbers assigned her in that musical skit. The year before he joined the Singer forces Mr. Jenner was stage director for Harry Frazee.

As a mark of the esteem in which they held him the members of George Kleine's Chicago branch office presented Mr. Jenner with a handsome fountain pen, gold mounted, with his name inscribed, before his departure.

TWO MORE STARS TO FAMOUS PLAYERS-LASKY FLAG.

Two more stars have been added to the Lasky service flag, with the leaving of Haldale Garner and William Rose for military service. Rose, who has joined the photographic division of the army, will go to Columbia University for preliminary training. Garner, who has been connected with the Lasky laboratory department, has enlisted in the aviation corps, and will report at San Francisco.

MARSHALL NEILAN BACK IN NEW YORK.

Marshall Neilan, who has just completed the direction of Mary Pickford in "M'liss" for Arctcraft, is in New York, where he will direct George M. Cohan in "Hit the Trail Holiday," adapted from the famous stage hit. Just how long he will remain and how many pictures he will do while in New York cannot now be said.

Chicago News Letter

By JAS. S. McQUADE



Censor Funkhouser Loses "The Spy" Case

Circuit Court of Appeals Denies Discretion Claimed by Censor, Holding His Judgment Is Subject to Review.

THE most important and far-reaching decision yet rendered in any court on Chicago ordinances, in connection with the censorship of moving pictures, was made in the United States Court of Appeals, seventh circuit, during the January session, this year, Circuit Judges Baker, Kohl-saat and Evans presiding. Circuit Judge Baker delivered the opinion.

The case was the City of Chicago vs. The Fox Film Corporation in the matter of "The Spy," which was refused a permit about eight or nine months ago by Censor Funkhouser and Chief Schuettler. Suit was brought by the film company against the city before Judge Samuel Alschuler, of the United States District Court, and he granted an injunction restraining the city from interfering with the showing of "The Spy" in Chicago. Censor Funkhouser and the City of Chicago then entered suit to have this injunction dissolved, the case being heard before Judge Alschuler, who requested the counsel for both sides to submit briefs at the hearing of the case on Friday, September 28. On Monday, October 8, after reading these briefs, Judge Alschuler refused to grant the motion of the city to dissolve the injunction, and the city was given thirty days' time within which to file an appeal. The decision which is the subject of this article was the result of the appeal made by the city in the Circuit Court of Appeals during the January session.

In the opinion of counsel for the Fox Film Corporation the decision establishes firmly two points in favor of the industry. First, the attorneys of the city have always contended that Second Deputy Funkhouser had a discretion in censoring pictures, and that such discretion could not be reviewed by a court, provided it was honestly exercised and free from fraud. This the United States Court has set at rest once and for all time. The court clearly held that Censor Funkhouser has no such discretion; that he must be the trier only, and that his judgment is subject to review in the same manner as any other person.

Second, Censor Funkhouser has always contended that in issuing a general permit (which would permit children as well as adults to see the picture) he had a right to consider the morality of the picture, from the point of view of children, and that if the picture was not moral from the point of view of the child he could refuse to give a general permit. The court here again held directly to the contrary by stating that there is one standard of morality, and that in judging whether a picture is moral, etc., the old and young, wise and foolish, normal and abnormal—in fact, the entire community—must be taken into consideration.

Indeed, it is confidently believed by prominent legal talent that the decision in question will curtail to a very measurable degree the power which Censor Funkhouser has heretofore been exercising.

This decision is of such importance to the industry that it is given in full here, so that it may be embodied in the history of the industry and become accessible at any future time:

This appeal from an order refusing to dissolve a pendite lite injunction involves the construction and application of the following provisions of the ordinances of Chicago:

"Sec. 1627. If a picture or series of pictures for the showing or exhibition of which an application for a permit is made, is immoral or obscene, or portrays any riotous, disorderly or other unlawful scene, or has a tendency to disturb the public peace, it shall be the duty of the general superintendent of police to refuse such permit; otherwise it shall be his duty to grant such permit.

"Sec. 1 of the amendatory ordinance of July 2, 1914. That in all cases where a permit for the exhibition of a picture or series of pictures has been refused under the provisions of Section 1627 of the Chicago Code of 1911, as amended, because the same tends towards creating a harmful impression on the minds of children where such tendency as to the minds of adults would not exist if exhibited to persons of mature age, the general superintendent of police may grant a special permit limiting the exhibition of such picture or series of pictures to persons over the age of twenty-one years; provided such

picture or pictures are not of such character as to tend to create contempt or hatred for any class of law-abiding citizens."

Appellants refused to grant a permit under Section 1627 for the exhibition of appellee's moving picture, "The Spy," but offered a permit "for adults only," under amendatory section 1.

From the pleadings and affidavits, the following may be accepted as the situation, pending final hearing: The photoplay depicts a young America's efforts to obtain in Germany the list of German spies in America, his capture, torture and death at the hands of a firing squad; there is nothing obscene or immoral; no portrayal of any riotous, disorderly, or other unlawful (noscitur a sociis) scene; nothing tending to disturb the public peace; but the action of the play where great drops of sweat stand out on the face and chest of the hero as he endures torture and faces death, is too harrowing, in the honest judgment of the city's administrators, for the sensibilities of minors; and for that reason, and that alone, the permit under Section 1627 was refused.

A pendente lite injunctive order will not be reversed unless there was an abuse of discretion; and this can only appear from an obvious misunderstanding of the facts or a palpable misapplication of well settled rules of law on the part of the trial judge. The only misapprehension we find in the case is that of the city's administrator with respect to the discretion committed to him by the ordinances. Section 1627 sets up a standard, but allows no discretion. If a photoplay conforms to that standard, "it shall be his duty to grant such permit." If it does not, he must refuse the permit. In deciding the question of fact the trier must of course take the viewpoint of old and young, wise and foolish, learned and ignorant; but a picture either is or is not obscene, by the one standard, including all the public. Amendatory Section 1 brings in the matter of discretion. If a permit under Section 1627 is refused, the administrator nevertheless "may grant a special permit," limiting the exhibition to adults. The discretion goes only to permitting a nonconforming picture to be exhibited to adults on the administrator's belief that such exhibition would not undermine the settled moral and peaceful character of adults. The "harmful impression on the minds of children" must be an impression caused by the obscenity or other forbidden characteristic of the picture—not an impression which the administrator on non-legislatively defined grounds may deem harmful to them. Since Euripides' time it has been mooted in the dramatic and other arts how far the depiction of terror and anguish may properly be employed for the purification of the passions of the observer. If the glycerine tears and beads of sweat of the moving picture art are too horrifying for children, it was not for the administrator of these ordinances to say so; it must first be declared by the law-making body—if constitutional restrictions permit.

The order is affirmed.

Charles P. Schwartz and Herbert J. Friedman, of Chicago, were of counsel for the Fox Film Corporation.

Fake Interview Used as Boost by Contemporary.

I was somewhat surprised while in conversation with William H. Jenner about a week ago to learn that he was wholly ignorant of the fact that a trade contemporary, in its issue of February 23, had credited him with an interview under the heading "What Exhibitors Have to Say."

Mr. Jenner, at the time the interview was supposed to have been given, was manager of the Chicago branch exchange of the George Kleine System, and his name was signed to the article, every paragraph of which was carefully placed within quotation marks to show its genuineness.

Mr. Jenner most emphatically denies that he is responsible for the interview which appeared in the publication above his name.

"I never gave an interview on the subject," he said, with finality in the statement.

He explained that he reads all the trade papers, if he can spare the time, and especially desired to state that it is not his policy to declare in favor of any publication in particular, especially so out of consideration for the firm with which he might be connected at the time.

I wonder if all the breezy puffs published by our contemporary in its own support are similar bursts of "hot air!"

Mr. Jenner is now manager of the Chicago branch of the Fox Film Corporation.

Maurice Fleckles Resigns from Universal.

Maurice Fleckles, for some time past general manager of the state rights department of Universal, has severed his connection with that organization. He spent several days in the city last week and announced that he had organized

a new film manufacturing company, which will be known as the Renowned Feature Film Company. This company will release a feature every month, Mr. Fleckles states. He also gave out that he has already sold all the state rights in the west for these features and that he expected to sign contracts for the remaining territory within the next sixty days. It is understood that work has already been started on the first production.

Julius Stern Posts Himself on Popular Comedy.

Julius Stern, general manager of the L-Ko Company, whose product is distributed through Universal, was in Chicago nearly all of last week. While in the city he interviewed several of the prominent exhibitors to gain first hand information as to the type of comedies demanded by fans at the present time. Mr. Stern then returned to New York, where he expects to remain for a short time in conference with the leading heads of Universal, after which he will leave for Los Angeles.

Rita Jolivet Speaks at Naval Training Station.

Rita Jolivet, who came to the city last week to be present at the premier presentation of "Lest We Forget," spoke to the sailors at the Great Lakes Naval Training Station, Great Lakes, Illinois, Friday, March 8, and showed the film to them. At the matinee and evening showings of "Lest We Forget" at the Ziegfeld, Sunday, March 10, Miss Jolivet collected \$219 for the tobacco fund of the Daily News for soldiers and sailors.

Carl H. Pierce, of Paramount, Touring Country.

Carl H. Pierce, special representative from the Famous Players-Lasky New York office, who is touring the large cities of the country in the interests of "The Blue Bird," based on Maeterlinck's story of that title, was in the city Wednesday, March 13, to give an advance showing of the film to the press, exhibitors and educational parties. Mr. Pierce has visited Pittsburgh, Cincinnati, Dayton, Columbus, Cleveland, Detroit and Minneapolis, and left for Kansas City after the Chicago presentation.

Le Grand Theater Changes Name to Acme.

The Le Grand theater, 5241 North Clark street, this city, has been remodeled, redecorated and rechristened, under new ownership, and opened its doors Saturday, March 9, as the Acme theater. Harry Miller, who has managed the Boston, Rose and Alcazar theaters, in the "Loop," is the present owner, but he will not sever his connections with the three houses just mentioned.

State Rights for "The Birth of Democracy" Sold.

Frank Zambreno, president, and M. J. Mintz, manager of the Unity Photoplays Company, have high hopes over the prospects of "The Birth of Democracy," the state rights for which they have purchased for Illinois, Indiana and Wisconsin. This feature is issued by the Export and Import Film Company, and was made in Italy.

Harold Lockwood Goes to Los Angeles Studio.

Harold Lockwood, Metro star, spent Monday and Tuesday, March 11 and 12, in the city, on his way from New York to the Coast, where his future pictures will be made. Mr. Lockwood will have his own studio at Los Angeles.

Lee Ochs and Mrs. Ochs in Town.

Lee Ochs, accompanied by Mrs. Ochs, came into the city Thursday, March 14, and at the time of writing, Friday, March 15, he is holding his first meeting with exhibitors in the Hotel Sherman, in the interests of the United Picture Theaters, Inc.

KENTUCKY'S SUNDAY SHOW AMENDMENT READY.

The Sunday closing amendment to the old blue law, to permit the theaters of Kentucky in the first, second and third class cities to operate on Sunday, is expected to be brought up for action within the next few days. The Louisville Exhibitors' League, representing the local exhibitors and those out through the state, has done some excellent work in this connection. The local league appointed a committee composed of L. J. Dittmar, Fred Dolle and Dennis H. Long to take up the matter with the exhibitors of the state. Letters were sent to every exhibitor, calling upon these men to do their "best" in the way of getting their legislative representatives to vote in favor of the measure. With the strong endorsement of the exhibitors and many individual patrons it is believed that the law will be amended and that one trouble in the leading cities of the state will be over.

Co-operation Up at Charlotte Convention

Plans for New Booking Office Are Under Discussion—Many Look on Scheme With Favor.

PERCY W. WELLS, president of the North Carolina Exhibitors' League, and Louis Goodman, general manager of the Howard-Wells Amusement Company, have gone to Charlotte for the meeting of the league, called to perfect plans for the establishment of a cooperative booking office to serve North and South Carolina from a central office at Charlotte.

Full working plans will be made public at this convention and will undoubtedly bring out some unique and radical features to simplify dealings between exchanges and exhibitors and make for satisfactory dealings from both sides. Since the first announcement that such an organization was being formed applications for entry have been coming to Mr. Wells' desk daily both from exhibitors and from various state rights and other exchanges handling productions through this territory.

No opposition to the plan has developed so far, although the Paramount salesmen have intimated that they are forbidden to recognize any such organization, and Fox, Vitagraph and Select exchanges are also supposed to have similar instructions from their home offices.

Charter for the booking company has already been applied for and it will open for business shortly.

Miranda to Leave World Film

THOMAS N. MIRANDA has resigned from his position as assistant to the director general of the World Film Corporation, and will leave that company March 30. Mr. Miranda came to the World Film with William A. Brady to be its advertising manager, but the veteran theatrical producer soon recognized his executive ability and dramatic

sense and a few months later appointed him as his assistant and right-hand man, which position he held throughout Mr. Brady's regime with the World.

There was no part of the industry that escaped his observation. Aside from a general supervision of the cutting, construction and factory work, he personally titled all regular and special pictures released by the World since May, 1916, and, co-operating with the untiring Brady, enabled the World to reach the enviable position of being twenty-five pictures ahead of release dates.

Mr. Miranda is a college man with considerable writing experience and a fund of



Thomas N. Miranda.

first-hand knowledge on various subjects. When asked regarding his future plans, he said:

"It is not easy to sever relations with Mr. Brady and suddenly decide your future. He was the fairest, squarest, most appreciative and most thorough worker it has ever been my pleasure to know. He spared no efforts to give me the benefit of his knowledge, and I have learned the game from the ground up. I have several offers, but I am not going to undertake anything which does not make use of the knowledge I have gained, and with the commendation of a man like Mr. Brady to back me up I am sure that I shall not be long in finding 'the big thing' which requires a 'big man' to fit it.

DRUMMOND VISITS NEW YORK.

W. E. Drummond, exhibitor and state right man of Knoxville, Tenn., has been visiting New York for the purpose of getting a line on the market. Besides operating two houses in Knoxville, Mr. Drummond has a long string of features which are in fairly good demand in his territory. He reports that the severe winter weather closed many houses in the south, but that the approach of spring has given business a boost and he looks for a speedy return to normal.

News of Los Angeles and Vicinity

By G. P. HARLEMAN



Paralta to Build Elaborate Studio

Plans Accepted for New Plant, Which Will Be Opposite the Present Location at Clune's Studio.

PLANS have been accepted by Carl Anderson, president, and Robert Brunton, manager of production, for the fine array of buildings that the Paralta Plays, Inc., will erect on the north side of Melrose avenue, between Van Ness and Bronson. These buildings will cover ten acres of the eighty-acre tract controlled by the company.

The plans for the buildings, some of which have already been constructed or are under way, include covering nearly every foot of available ground space of the ten-acre tract with permanent structures of brick and cement, including administration buildings, a cafe, dressing-room buildings, five glass-inclosed stages, property buildings, warehouses, carpenter shops, garages and other necessary structures, each of which is to follow out the scheme of systematic arrangement designed to produce the best results in the making of pictures.

The buildings of the permanent plant will be across the street from the Clune studios, 5300 Melrose avenue, which are now occupied by the Paralta company. Centered as they are in a compactly planned group, the permanent buildings of the studio plant will serve as the hub of the studio grounds, to be utilized for the construction of large settings of buildings, street and replicas of entire towns if necessary for use in productions.

This expansion of studio properties is made necessary by the enlarged scope undertaken by Paralta, which produces not only the Paralta plays, but also do work for other independent film-producing companies, which, though separate in organization from the Paralta company, enter with it into the plan for centralized co-operative production activities.

Immediately facing on Melrose avenue will be the central administration building, flanked on either side by the buildings of the scenario department and the cafe. Behind these structures is to be a brick property building, one-half of which has already been finished, separated by a central archway leading back to the five steel and glass-inclosed stages, each of which measures 60 by 150 feet. These stages are to be higher than any other glass stages in use, this being done to arrange for better manipulation of the light-diffusing system and to make possible the suspension of certain scenic effects from the supporting girders in the top of the structures. One of these glass stages is now complete in every detail.

A novel feature of the long cement dressing-room buildings which will take up almost the entire eastern side of the stages is a greenroom which will offer an ideal meeting place and clubrooms for the personnel of the official organization and professional forces engaged at the studio.

The plans also take into account the laying out of formal gardens at the front of the studios and also a laboratory building, a building for wardrobe, one for draperies, one for plaster and woodworking, stockroom, mill, garage, scene-painting docks, paint and paper-hanging buildings and an electrical shop and power building.

Activities of Haworth Pictures Corporation.

The past week has brought forth developments in the organization of the Haworth Pictures Corporation, which is to feature the Japanese star, Sessue Hayakawa, in independent productions.

Francis J. Hawkins, general manager of the company, and Mr. Hayakawa have decided upon the first story to be put in production under the working title of "Butterfly's Son." The story is a sequel to that of "Madame Butterfly," and was written by Mr. Hayakawa and scenarized by Francis Guihan. The locale of the play is first laid in Japan and then transferred to America, where the story reaches its dramatic climax.

At the present time Mr. Hawkins and Mr. Hayakawa are

engaged in deciding among the numerous applicants for the directorship and cast of the company.

Long Beach's Liberty Up-to-Date House.

A representative of the World spent a most interesting evening recently visiting the Liberty theater at Long Beach, which is owned and managed by O. Hoyt of that thriving tourist city.

The Liberty seats nine hundred persons. The term "inti-



Manager Hoyt, in Left Foreground, and Attaches of Liberty Theater, Long Beach, California.

mate" can be most appropriately used in describing its various attractive features from the lobby to the stage setting.

Manager Hoyt, through unflagging endeavor, has raised the standard of his service until his clientele have been educated to realize that an hour spent at the Liberty will always pay ample returns in the form of cinema entertainment. The interior of the house is harmoniously decorated in the style of Italian Renaissance, with gray as the dominating color motif. The lighting system is exceptionally well arranged and it is the only theater in the town which can boast of a pipe-organ.

The house's attaches, which number eighteen or nineteen, are thoroughly drilled by Mr. Hoyt in that most essential thing, courtesy. Mr. Hoyt is indeed most successful as a manager of children's matinees. Every Saturday morning his house is packed to capacity by the children who come as much for Mr. Hoyt's fatherly lectures as for the children's plays which he flashes on the screen for their amusement. At each morning matinee there is admission charge for the children, with the parents admitted free.

A noteworthy advertising stunt originated by Mr. Hoyt is his Kid's Red Head Club, which comprises sixty-seven members, all of whom are admitted free to the theater.

In addition to the Liberty theater Manager Hoyt is also in charge of the Rialto and the Columbia theatres of the same city.

Production Starting at Universal City.

Extensive production activities have been resumed at Universal City, under the direction of Henry McRae, who is in charge of the West Coast productions of the company. By Monday ten companies were hard at work, producing three serials, six dramatic photoplays and one Lyons-Moran comedy. Douglas Gerrard is to direct Franklyn Farnum in "His Arcadian Wife," a typical Farnum story, in which Priscilla Dean will be seen as the co-star of the smile king.

Mary MacLaren, who gained fame through her work in the Lois Weber productions, starts work under Ida May Park. "The Honorable Billy" is the working title for Miss MacLaren's first picture, and Mabel Trunelle, former leading woman with Edison, will have an important part. This

will be Miss Trunelle's first work on the West Coast, although she is well known in the East.

Carmel Myers is again donning the grease paint as the star of "My Parisian Sweetheart." She will be directed by Joseph De Grasse. Edwin August is to be the featured leading man, and Lon Chaney and Fred Montague have also been picked for the cast.

Robert Leonard is directing Mae Murray in a new heart-interest production, "Danger—Go Slow."

Monroe Salisbury, under the direction of Elmer Clifton, is to be starred with Ruth Clifford in "Silent Smith," a drama of the great out-of-doors. Clifton has assembled a well-balanced cast headed by Betty Schade, Alfred Allen and Sam De Grasse.

Juanita Hansen is starting on a thrilling new serial, "Pleasure Island," which Ben Wilson is directing. The story is by Frank R. Adams, and Walter Woods wrote the scenario. Jack Mulhall shares headline honors with Miss Hansen. Other noteworthy members of the cast are Charles Hill Mailes, Joseph W. Girard, Harry Dunkinson and Helen Wright.

Hill and Camby Behind New Company.

The Associate Authors' Film Company is the name of a new producing company just formed in Los Angeles for the purpose of releasing features on the open market. Wycliffe A. Hill, formerly of the Corona Cinema Company and author of "The Curse of Eve," and Robert Camby, well known in local publication circles, are actively behind the project. Associated with them are several other Los Angeles men, among whom is a well-known factor in the film business whose interest will for the present be silent.

According to Mr. Hill, productions of the Double A Company will be confined to original photoplay stories dealing with big vital themes. It is stated that a new and novel release plan which has been highly approved by buyers of independent features will be inaugurated.

Los Angeles Film Brevities.

William Farnum began the making of a new photoplay for William Fox almost immediately upon his arrival at the West Coast studios at Hollywood. His director, Frank Lloyd, had everything prepared for his return.

* * *

Henry B. Walthall's next picture to be produced at the Paralta studios will be an Alaskan story written by Monte M. Katterjohn. Bertram Bracken has been engaged to direct the feature.

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Secretary McAdoo has written a special invitation to Douglas Fairbanks to tour the country in behalf of the third Liberty Loan campaign, and the acrobatic star is now working day and night in his studio concluding his picture, "Mr. Fix-It," so that he may undertake this patriotic commission. Neither rain nor darkness is permitted to interfere with progress on this picture, which is being made under the direction of Allan Dwan.

* * *

Joseph J. Dowling, Paralta character actor, has been elected president of the Paralta studio branch of the War Savings Society, the organization of which was effected March 5, when John T. McBean addressed the entire studio forces, called for a special meeting on one of the stages at 8:30 A. M. Jean Hollingsworth was elected secretary and Reginald Barker as a member of the county executive committee, to meet with the other representatives of War Savings societies planning to further this branch of war work in Southern California. Every member of the Paralta organization, including the actors and actresses, laborers and members of every department will be a contributing member of the society.

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Jacques Jaccard, director of serials, has abandoned one of the biggest salaries at Universal City and enlisted in Uncle Sam's service as a buck private at \$30 a month.

* * *

Katherine MacDonald, who has just completed two pictures playing opposite Douglas Fairbanks, has already started on a production in which she will play William Hart's sweetheart.

* * *

Resigning an important position on the scenario staff of the Triangle Film Corporation, Verne Hardin Porter, writer and editor, will be in exclusive charge of the motion picture rights for all of the Mary Roberts Rinehart stories. Porter has closed a deal with the publishers of the Rinehart material whereby he will dispose of it to the film producers.

Clifford P. Butler, identified with the Metro Pictures Corporation both in New York and the West since its organization, has been made manager of Metro's Hollywood studios, filling the vacancy caused by the recent departure of Clark Thomas.

* * *

It is announced semi-officially that activities are resuming at Universal City, and that Carl Laemmle, president of the Universal Film Company, is about ready to leave New York and come West to see about a number of things—among them the return to the Universal studio of several of its best directors.

* * *

Margarita Fischer and her American company, under the direction of Lloyd Ingraham, has completed her fifth production of the present series, entitled "The Primitive Woman." Henry Albert Phillips is responsible for the story, which was adapted to the screen by William Parker. The story provides Miss Fischer with another high-class comedy drama role. Upon the completion of "The Primitive Woman," work was immediately started on "A Square Deal," due to the fact that the continuous rainy weather considerably delayed production activities of late.

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Frank Keenan has commenced production on a feature for Pathe at the Paralta studios in California, under the direction of Ernest Warde. Several well-known players have been engaged to support Mr. Keenan, including Jack Gilbert, Al Ray and Roberta Wilson.

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Theodore Marston, formerly Pathe, Vitagraph and Universal director, is in Los Angeles on a vacation tour of the Coast, and was a welcome visitor to the local offices of the Moving Picture World. Mr. Marston having become enamored with this climate may locate here and form a producing organization of his own.

* * *

No longer able to restrain their feeling of admiration and that clubby feeling for William S. Hart, Company C, One Hundred and Fifteenth Field Signal Battalion, has elected the famous actor as Big Brother. A smoker is to be given by the military organization in honor of the new relation on March 6, and while Mr. Hart will not be able to attend in person, the boys will be able to enjoy thoughts of him while consuming the very excellent smokes which he is contributing.

* * *

The Pathe-Astra Film Company will do its producing at Universal City, arrangements having been completed by President Gasnier with Carl Laemmle's local representatives. George Fitzmaurice, for a long time a Pathe director, will be in charge, and Fannie Ward, now here, will be the star for the initial production.

Abrams and Schulberg on Tour

Famous Players-Lasky Representatives Will With S. R. Kent Divide Territory of Entire Country.

THE administrative bureau of the Famous Players-Lasky Corporation has started to put into effect the policies of promoting the relationship between exhibitors and that company, and of obtaining a better understanding of purpose between these two factors, which the bureau has been advocating since its recent inauguration. This fact is contained in the announcement that Hiram Abrams and B. P. Schulberg have undertaken a national tour for the purpose of meeting exhibitors of Paramount and Artcraft pictures in all the important centers of the country, in order to devise means of closer co-operation. Abrams and Schulberg leave New York tonight for the first stages of the trip.

Coincident with the announcement that the first direct step to bring the exhibitor closer to the company has been taken comes the information that the administrative bureau has engaged S. R. Kent, one of the best known of the younger set of film executives, as a special representative from the home office. Mr. Kent will also take part in the tour. The country has been so divided that each one of the three will personally visit one-third of the United States before the tour is completed, all three keeping in close touch with each other so that an almost daily comparison of results can be maintained. The individual itineraries assign the Pacific Coast and the territory from San Francisco to Denver to Abrams, the territory from New York to Dallas to Schulberg, and the section from Denver to Chicago to Kent.

Foreign Trade News

Conducted by F. G. ORTEGA.

Howells to Represent "National" Abroad

Will Handle All Pictures Controlled by the F. N. E. C. Excepting the Chaplin Series.

FOR the past five years David P. Howells, president of David P. Howells, Inc., has been exporting films to foreign countries. During that time he has made three trips through Australia and New Zealand and last year went twice through the Orient visiting India, Java, Malay States, China, Japan, the Philippines and Hawaii each time. Before the war he traveled through practically all of Europe. Since his entry into the film business he has represented foreign exhibitors in the selection of a great number of pictures for their respective territories.



David P. Howells.

Howells was one of the first to realize that the great importance of the motion picture industry would compel the adoption of more businesslike methods in dealing with foreign markets.

He is a firm believer in the system initiated by the First National Exhibitors' Circuit, which, in his opinion, offers a solution for most of the evils and disadvantages under which the exhibitors in foreign countries are now compelled to operate.

After considerable difficulty, Mr. Howells has secured a passport to visit Great Britain, France and Spain, where he will arrange with exhibitors in those countries for the formation of an association with some of the biggest and most progressive exhibitors in America for the purchase of their pictures.

On his return he intends to visit the countries of Latin America for the same purpose.

Mr. Howells will handle abroad all pictures controlled by the First National Exhibitors' Circuit with the exception of the Chaplin series, the foreign rights on which were secured by William Vogel, of New York, sometime ago.

Anglo Secures Foreign Rights for Pyramids

Will Handle Entire World Exclusive of United States and Canada—First Four of Series Completed.

ACCORDING to an announcement from Arthur M. Werner, of the Pyramid Comedies, Inc., the entire world's rights for Pyramid Comedies have been purchased by the Anglo Film Agencies, Limited, of London, England. The contract extends for a period of five years and covers the entire output of twenty-four pictures a year.

"The circumstances leading to the closing of this contract have been the source of considerable gratification to myself and my associates," says M. Werner. "In view of war conditions we believe that light comedy, with snap and life and lots of pretty girls would be an appropriate offering to the public, and we entered into a contract with Ray Hughes, a well-known comedian on the vaudeville stage, to play the leading parts.

"Four pictures were exhibited in London theaters and proved so popular that a cable was sent to Mr. Wild to endeavor to secure the world's rights, exclusive of the United States and Canada.

"We have not yet settled our method of distribution in the United States and Canada, but we will probably dispose of the output here on the basis of territorial franchises."

American Films in Foreign Markets

Cromelin Denies That Foreign Supremacy of American Films Is Due to War.

PAUL H. CROMELIN, president of the Inter-Ocean Film Corporation, has issued a significant statement on export conditions. He says there that the lead American films have taken in the foreign markets will not end with the war, as has been predicted.

"American films are not leading in foreign fields simply because foreign producing companies have had to reduce their producing activities through the war," states Mr. Cromelin. "The reason for our ascendancy is that our producers have been studying the demand of the international movie fan as against that of the national one. Once upon a time we produced with mainly our own country in view, but then our directors woke up to the fact that the likes and dislikes of the foreign picturegoer was to be considered. We started studying those likes, and the result is that our films today have real international appeal. That is why they are now so strongly planted in the foreign field.

"American producers, guided by the financial return of their export sales, are going to keep on making the pictures of international appeal. Mere ending of the war isn't going to change this determination. Why, then, should we look for a drop in the sale of American film abroad when peace shall come? There isn't a single, solid reason for believing in such a change.

"As far as the production volume of European films in war times goes, there is a general mistaken belief. There has been some reduction to this volume, but European producing has not stopped by any means. There have been plenty of good productions from the European field, and they have been circulating in the foreign field. The lead that American pictures have attained in those fields is due directly to their quality and their world appeal. The only thing that can lose America this lead after the war is a distinct drop in this quality and appeal."

Mr. Cromelin announces that the Inter-Ocean has placed the World and Paralta full release program in almost every foreign country, and that brisk sales are reported on "Whither Thou Goest," "Today," "Mad Lover," "Hunting Big Game in the Frozen North" and "The 13th Labor of Hercules," for which the Inter-Ocean is the foreign distributing agent.

Among the Exporters.

Luis O. Tornero, representing the Arrow Film Corporation, Times Building, New York, has sailed for Buenos Aires with the object of establishing direct relations between his firm and the South American renters and exhibitors. He carries with him several copies of the following productions, the foreign rights on which are controlled by the Arrow company: "The Eyes of the World," "Ramona," "Weavers of Life," "The Deemster," "Woman's Law," a Peggy Hyland production and 12 two-reel Jester comedies. In sending a representative to South America acquainted with the lan-

guage and customs of the people, the Arrow has made a move in the right direction.

* * *

Joseph R. Miles and E. S. Manheimer, the veteran New York exporters, have joined hands for the purpose of exploiting big feature films in the Spanish and Portuguese-speaking markets of the world. They will open the campaign with "Tarzan of the Apes," the rights of which for Latin America they have recently acquired, and will shortly send a general representative to the South with the object of selecting and appointing agents in the most strategical centers.

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The Lander Film Co., Ltd., of London, wishes to represent in Great Britain an American house capable of supplying regular programs. It is also interested in purchase of rights on special features.

* * *

The Rita Jolivet Film Corporation, of New York, offers the Latin American rights on "Lest We Forget" in the May issue of Cine-Mundial, which was issued on March 20.

* * *

"A Woman and the Law," the latest Fox feature starring Miriam Cooper, will create a sensation abroad, and particularly in South America. It is nothing more nor less than a screen version of the famous De Saulles case, and, as the slayer belongs to one of the aristocratic families of Chile, the success of the picture in the southern republics is bound to break all records—providing, of course, that the local authorities do not step in and bar its exhibition, as the Latins are rather squeamish in questions of this nature.

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William Vogel, president of Vogel Productions, Inc., is about to close a contract for the rights on the forthcoming Chaplin pictures in Spain and Portugal.

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Rojas, Randall & Co., Inc., 26 Beaver street, New York, will distribute "Aislelite" outfits in the Latin American markets. These lighting equipments, which are unknown in the above-mentioned territories, are manufactured by the Brookings Company, of Cleveland, Ohio. The deal was closed through J. M. de Aragon, manager of the Film Department of Rojas, Randall & Co.

News from Foreign Markets.

There was a decrease of 20% in the importation of film in Spain during 1917 as compared with 1916. This estimate is not based on official figures, which cannot be obtained while the war lasts. It is based on the private trade showings given by the importers, which indicate a general stock of 2,270,000 metres (about 6,810,000 feet) on the assumption that the usual three copies were imported of each subject.

In Barcelona 1,500,000 metres were released to the public, and 326,000 in the rest of Spain.

There are about 420,000 metres of film waiting for release, which may be divided as follows:

40	1,500-metre subjects, 3 copies.....	150,000 metres
90	750 to 1,250-metre subjects, 2 copies.....	120,000 metres
60	400 to 600-metre subjects, 2 copies.....	60,000 metres
215	150 to 250-metre subjects, 2 copies.....	90,000 metres

Total stock 420,000 metres

As Barcelona absorbs a weekly release of about 30,000 metres (90,000 feet), there is enough film in the exchanges for fifteen weeks.

* * *

Casanovas y Pinol, Barcelona, are distributing Essanay and Mutual Chaplins in Spain and Portugal.

* * *

J. B. Turull Fournols, of Barcelona, handles the distribution of Nordisk and Soenska pictures in Spain and Portugal.

* * *

Carlos Vasseur, general representative in Spain and Portugal for the Western Import Co., of New York, is no longer operating an exchange for the distribution of Triangle Pictures. Vilaseca y Ledesma, with headquarters in Barcelona, are handling this end of the business.

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"Jimmie Dale, or the Grey Seal," was released three weeks ago in Mexico and, according to reports from local sources, it will soon take its place among the most successful serials exploited in that market. The Mexican rights on this picture were bought by Rafael Cruz Blanco, of Cuba and Mexico, through the Piedmont Film Corporation.

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The sale of pictures on the states right plan has been

started in Spain, with this difference—instead of selling by states, the sales are made by provinces.

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Information received at the office of Cine-Mundial from Guillermo Mata A. & Co., of Guatemala, some of the biggest renters and exhibitors in Central America, does not bear out the news published by the New York daily papers on the recent earthquake. It is true that the Colon Theater



Teatro-Colon, Guatemala, After the Earthquake.

was shaken to its foundations and is practically in ruins, as the photograph reproduced on this page indicates; but there was absolutely nobody in the building when the seismic disturbance took place. Mata & Co. also state that the eight motion picture houses in Guatemala City were totally destroyed.

* * *

Pairoa & Herrera, of Santiago, Chile, are distributing on that market the following American productions: "The Red Mask," 16-episode Universal serial with Grace Cunard and Francis Ford; "What Will People Say?" with Olga Petrova; "Hereditary Passions," "Damaged Goods" and "The Iron Claw."

* * *

Helen (Baby) Osborne, the little Pathe star, is getting a great deal of publicity throughout Chile. Some of the daily papers have even published leading articles on her personality.

* * *

All motion pictures manufactured in Spain during 1917 found their way to the Latin American markets.

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Four cinematographic trade papers, which have held their own for some years, are published in Barcelona. Besides this, many of the daily papers of Madrid and Barcelona are publishing special departments devoted to the photoplay.

Inquiries from Abroad.

The addresses of these firms may be obtained from Cine-Mundial, 516 Fifth avenue, New York. We do not assume responsibility as to the standing of the inquirers, and the usual precautions should be taken in all cases. All inquiries are received direct by the Moving Picture World and Cine-Mundial, the Spanish monthly edition of the Moving Picture World. Please mention number when writing.

14. A firm in Brazil is in the market for films and moving picture supplies of every description. This firm covers northern and southern Brazil.

19. A man in Caracas, Venezuela, is in the market for new and used film.

21. A firm in Brazil is in the market for motion picture outfits, machines, etc.

22. A man in Tepic, Mexico, is in the market for moving pictures for advertising purposes.

23. A company recently established in Havana, Cuba, is in the market for films.

24. A man in Mérida, Yuc., Mexico, is in the market for a modern projection machine.

25. A firm in Santo Domingo wishes to get in touch with reliable exporter of new or used film.

26. A man in Puerto Cabello, Venezuela, is in the market for second-hand films.

State Rights Department

Conducted by C. S. SEWELL

Gaumont Company to Release on State Rights Basis

Two Issues Each Week—"News" Will Be Issued Every Tuesday and "Graphic" on Fridays.

THE Gaumont Company states that after giving the matter serious consideration, in future it will release its productions through independent exchanges. The announcement that this great motion picture company, which has more than forty branches throughout the world, will hereafter sell its output in the open market should be welcome news to state right buyers in all sections of the country.

As soon as it was learned that the news service of the Gaumont Company, with the value of its world-wide affiliations, was to be withdrawn from program booking and released semi-weekly, letters and telegrams from independent exchanges demanding this service began to pour into the Flushing office.

Beginning March 28, the Gaumont news service will be released twice a week, the Gaumont News every Tuesday, and the Gaumont Graphic every Friday. The news reels will be edited by Pell Mitchell, who made the Gaumont-Mutual Weekly so successful. Mr. Mitchell is an old newspaper man who has surrounded himself with a staff of cameramen who also served an apprenticeship on the daily papers, as he believes that the best training for gatherers of real live news.

The entire staff of cameramen who have served the Gaumont Company for so many years in the United States and all over the world has been retained. The Gaumont Company, pioneer in the making of news reels, announce that they will inaugurate many long-planned improvements.

Superfeature and Foursquare in Deal

Foursquare Pictures and Superfeatures, Ltd., of Canada, have joined forces in a campaign which bears every evidence of having a most important bearing upon the motion picture situation north of the United States border.

By the terms of a contract drawn a few days ago, between Foursquare Pictures and Superfeatures, Ltd., of Canada, the entire Foursquare product is to be handled in the Dominion by the latter concern. The contract formerly existing between Foursquare and the Metro Film Service, of Canada, having been dissolved.

In speaking about the new arrangement General Manager Charles L. Stevens, of Superfeatures, Ltd., said: "I have known Mr. Hoffman for many years, and we shall work together for the common welfare, striving always to secure motion picture merchandise which our patrons will want to book, and which the exhibitors' patrons will want to see."

Wolfberg Secures Clune Features.

Harris P. Wolfberg, one of the best-known state right buyers in the country, recently came to New York in order to look over the field and secure big features for handling in his territory. One of the results of this trip has been the purchase through the Arrow Film Corporation of the western Pennsylvania and West Virginia rights to W. H. Clune's feature productions "The Eyes of the World" and "Ramona" for the Harris P. Wolfberg

Attractions, Pittsburgh, and he is making special preparations for handling these pictures in that territory.

The two Clune productions have been meeting with an unusual amount of success throughout this country and Canada, according to officials of the Arrow organization, because of their universal and popular appeal.

"I have been much gratified," said W. E. Shallenberger, "at the remarkable business 'The Eyes of the World' and 'Ramona' have been doing. Distributors tell me the rebooking averages on both are unusually high. In many states where the pictures are being exhibited as road show attractions with special musical, lighting and other effects performances have been repeated again and again because of the demand."

Welch and Scott in "Reclaimed."

Niles Welch and Mabel Julianne Scott will be co-starred in "Reclaimed," the production now being filmed by the Harry McRae Webster players, based on a new story by Richard Carroll. This production, which was originally scheduled to be made at Hudson Heights, New Jersey, has been transferred to the Standard Studio in Yonkers, account of transportation difficulties due to unfavorable weather conditions.

The past week has been a busy one for Mr. Welch, as, not only were a number of important scenes for "Reclaimed" filmed, but with his wife, Dell Boone, he visited Camp Upton and entertained the soldiers with jokes, songs, and stories of his film experiences at Camp Joseph E. Johnston last year. The five-reel Metro production, "Her Boy," in which Mr. Welch was featured with Effie Shannon, was also shown, and was well received, the officers commenting favorably upon the correctness of the military details of this patriotic picture.

In "Reclaimed," Miss Scott, who plays opposite Mr. Welch, is cast as a little Mexican waif who develops into a charming and beautiful personality under the good influence of a young American. The production is being personally directed by Harry McRae Webster, well known in the motion picture field.

McLean Appears in "Moral Suicide."

One of the prominent players in the Graphic Film production "Moral Suicide" is Jack McLean, who enacts the role of Waverly Covington. Mr. McLean has been a well-known juvenile for many years. He played one of the leading parts in Charles Dillingham's production of "Watch Your Step" for a year, and also the juvenile lead in "Hate," "Life's Destruction," "His Destiny," "At Bay" with Florence Reed, and "The American Maid" with Edna Goodrich. In "Great Expectations" he played the part of Herbert Pocket and has appeared with Pauline Frederick and many other noted stars of the screen. As Waverly Covington in "Moral Suicide" Mr. McLean portrays the difficult role of a young fellow slightly unbalanced mentally from excessive study.

Fourth Episode Shows Von Rintlen.

The fourth episode of "The Eagle's Eye," released March 18, deals with the beginning of the career of Franz Von Rintelen, now in the Atlanta prison, and is said to further show the means adopted by the German government to hamper the Allies, regardless of the neutrality of this country.

This episode, entitled "Von Rintelen—The Destroyer," treats of an attempt made to burn the stockyards in Jersey City while great numbers of horses and cattle were corralled there awaiting shipment. Von Rintelen was of a rougher type than the others already introduced in this serial, and is shown as surrounding himself with desperados and criminals and prepared to accept orders of any kind. The secret service was arrayed against this gang, and there are said to be plenty of thrills and intensely dramatic scenes.

Incidentally this episode provides opportunity for enhancing interest in the romance of Harrison Gray portrayed by King Baggot, and Dixie Mason (Marguerite Snow). Dixie's efforts in thwarting the Huns places her in a position that convinces Grant that she is in league with the German plotters and spies.

Lubin Forced to Abandon Tour.

Due to the sudden death of a member of his family, Herbert Lubin was obliged to cut short the trip upon which he and Arthur H. Sawyer embarked two weeks ago for survey of the state right field throughout the country. Mr. Lubin returned to New York on Monday, and reports that he found conditions throughout the South to be normal in every respect despite various statements to the contrary.

Mr. Lubin states that an important announcement pertaining to their future plans would be forthcoming within a few weeks. It is understood that he has been working quietly with his partner for some time on the consummation of a new scheme in the field of production.

Lynn S. Card Touring Canada.

Lynn S. Card, general sales manager of the U. S. Exhibitors' Booking Corporation, is making a tour of Canada to complete the assembling of his distributing forces. Mr. Card will also interview exhibitors in that territory in order to establish closer relations between the Hall organization and the showmen of the Dominion. With the expansion of the exchange system of the Superfeatures, Ltd., through which U. S. productions embracing "The Zeppelin's Last Raid," "Those Who Pay," "The Belgian" and "Just a Woman," recently purchased from Julius Steger and his associates, this concern announces it is now enabled to give Canadian exhibitors a highly efficient service, both in the handling of film and co-operation in exploiting productions released by the concern.

Not the least important of the matters to which Mr. Card will give his attention while in Canada will be the advertising campaign recently launched in that country in behalf of U. S. productions. Newspapers and billboards in all parts of the Dominion are being utilized in a comprehensive effort to herald the U. S. subjects, and everything that may aid the exhibitor in this line will be done.

Unusual Combination in Fifth Petrova Production

Talented Quartet Composed of Ralph Ince, Director; Olga Petrova, Star; Gertrude Atherton, Author; and Mary Murillo, Scenario Writer; Responsible for "Patience Sparhawk."

THE fifth production of the Petrova Picture Company, work on which will be commenced within a short time, will, aside from the popularity of the book, "Patience Sparhawk and Her Times," on which it is based, be marked by an unusual combination in regard to the author, director, scenario writer and star. A unique feature in this connection is the fact that of the four, three are women who have achieved prominence in their respective lines of endeavor, Ralph Ince being the only male member of this quartet.

Gertrude Atherton, author of the novel, is conceded to be one of the leading American writers of the present generation. Her stories have appeared in a number of magazines, and she has to her credit many "best sellers," including "Towers of Ivory," "The White Morning," "The Conqueror" and "The Aristocrats." "Patience Sparhawk and Her Times" is considered by many to be her greatest work.

The scenario writer who has been selected to adapt this story is Mary Murillo, one of the foremost continuity writers of the motion picture field, and who is responsible for the scenarios of some of the most prominent feature productions within the past year, including "Cheating the Public," and who was also instrumental in bringing to the screen, for the Fox Film Corporation, the fairy tales, "Jack and the Beanstalk," "Babes in the Woods," and others. She has also written other stories for Madame Petrova, as well as for Clara Kimball Young, Theda Bara, William Farnum, and several other film stars.

The star—Madame Olga Petrova—is so well known in the industry that a resume of her past work is superfluous in the present instance. As is well known, she is now the head of her own personal production organization, and is said to be one of the highest salaried artists in the world. Since the formation of her own company four feature productions have been finished, all being handled by the First National Exhibitors' Circuit. She feels that in "Patience Sparhawk" she has found an ideal part for her interpretation, and it is said that an extraordinarily large sum was paid by the Petrova Picture Company for the rights to this production.

Ralph Ince, who will direct the production, has just completed Madame Petrova's fourth picture, "The Great Star," and is well known as a producer of screen successes, having been one of the early directors of the Vitagraph organization, making the first three and five reel pictures released by this concern. He was responsible for Anita Stewart's introduction to the screen, and since leaving Vitagraph he has a number of independent successes to his credit.

The executives of the Petrova Picture Company have expressed themselves as looking forward to remarkable results from the picturization of the book in question, afforded by star, author, director and scenario writer.

Stockey Sells Rights on "Ignorance."

P. J. Stockey, general manager of state rights department of the United Business Association of Pennsylvania, has been in New York for several days, where he sold New Jersey and Greater New York rights on "Ignorance" to Henry A. Gilmore, 130 West Forty-sixth street, New York City.

In connection with this sale Mr. Stockey stated:

"We employed a David Simon to handle this picture, but he closed a deal without our consent to another prospective buyer

and he is no longer connected with us. We have now, however, straightened out the tangle, and Mr. Gilmore now is the sole owner of 'Ignorance' and will exploit it in a first class way.

"We are handling this picture ourselves in Pennsylvania and Ohio and it is making a big hit. It played to enormous business for a week recently at the Minerva theater, Fifth avenue, Pittsburgh."

Mr. Stockey will leave the Cleveland office of the U. B. A. exchange, 224 Columbia building, March 25, 1918, for a trip through the west in the interests of his pictures. He announces that he will have two more pictures ready shortly for state rights sale.

W. H. Chief Issues Statement

Tells of Hart Feature Reissues—Now Handled by This Organization.

AN official of W. H. Productions Company speaks encouragingly of film trade conditions throughout the country. He stated that according to reports from all the exchanges handling W. H. product, which to date includes the two-reel Harts, the three feature Harts, viz., "The Two-Gun Man" in "The Bargain," "The Bandit and the Preacher" and "The Hell Hound of Alaska," also the twenty-eight Mack Sennett Keystone Comedies, that they were successfully exploiting these features not only to their own advantage, but also to that of the exhibitor, and that the entire world rights have now been disposed of on the present Hart reissues. The statement further says: "There seems to be a question in the minds of some as to reasons for the success in marketing this large number of subjects within such a short time. The three pictures featuring William S. Hart, and produced by Thos. H. Ince, are three of the best pictures that Hart has ever appeared in, and were produced by the New York Motion Picture Corp. in 1914-15.

"Mr. Hart was not known to the picture-going public at that time. Desiring to make a reputation, and the work being new and fascinating, he therefore put his heart and soul into it, and these productions in turn put him on the map. W. H. Productions Company saw the possibilities in reissuing features that made stars famous.

"These reissues were sold by us within a period of two months to the keenest and most reliable independent exchange men in the country, and they in turn are now successfully booking these box-office features to the leading exhibitors. Good judgment, proper exploitation and fair prices put these excellent pictures over. W. H. Productions Company, from its inception, inaugurated a Service Department for the benefit of the exchanges and exhibitors. Complete advertising and exploitation campaigns have been devised for each individual production, and these campaigns have materially assisted both Exchanges and Exhibitors to secure maximum results.

"We are about to release a series of five of the greatest Bessie Barriscale pictures. These productions will have exceptional box-office values because they lend themselves easily to extraordinary publicity and advertising possibilities."

Goldberg Cartoons in Motion Pictures.

Under an arrangement recently made the cartoons of Rube Goldberg, whose work has appeared in the New York Evening Mail, and has been syndicated through a large number of newspapers throughout the country, will be animated and presented in motion pictures, to be released by Harry Grossman of 729 Seventh avenue, New York. Preparations are under way

for the presentation of Mr. Goldberg's well known creation, the twins "Mike and Ike, They Look Alike," to appear in single reel comedies, to be released one each week.

In addition, it is announced that the work of this cartoonist will be a feature of the Sunday editions of the Hearst newspapers.

West Declines English Offer.

Billy West is said to have been approached by a promoter who claims to represent English film producers with a proposition to appear in a series of five-reel comedies, with a guarantee that his yearly income would not be less than fifty thousand dollars.

Mr. West, who is under contract to Nat H. Spitzer, of the King-Bee Films Corporation, for five years, has declined the offer.

Four Petrova Productions Completed.

With the completion of work on "The Great Star," Madame Olga Petrova's fourth picture, the half-way mark in the production of eight features for First National Exhibitors' Circuit, which the Petrova Pictures Company agreed to make during the coming year, has been reached, and Madame Petrova has gone to Palm Beach to enjoy a vacation before commencing work on her fifth picture—"Patience Sparhawk."

When announcement was made a few months ago that Madame Petrova had formed her own company for the production of features in which she would be starred, and that she would have her own studios, and all work would be under her supervision, it was freely predicted that the venture would be a failure. However, the first two—"Daughter of Destiny" and "The Light Within"—have been favorably received throughout the country; while the third and fourth—"The Life Mask" and "The Great Star"—have been shown to the First National Exhibitors, who have expressed their satisfaction.

Jester Making Four More Comedies.

With the completion of "The Wrong Flat," the fourth Jester Comedy, featuring Twede Dan, work has been commenced on the next four, which will constitute the June, July, August and September releases, and it is announced that the same policy will be followed in their production; that is, to have clean and interesting stories, with wholesome comedy and slight touches of drama.



Pina Menichelli, "The Soul of a Vampire" (Raver).

Arthur F. Beck, of Sterling

Facts Regarding His Activities in Motion Picture Field—Issues Statement on Present Conditions.

THE name of Arthur F. Beck, President of the Sterling Pictures Corporation, has been prominent lately in concluding a number of big deals for the acquisition of independent feature productions. All of these are to be offered to the independent exchangemen of the United States and Canada under the Sterling System, explained in our issue of March 16.

Mr. Beck was, first, an independent exhibitor; he then operated exchange offices handling independent films released by the Motion Picture Distributing and Sales Company, in Indianapolis, Cincinnati, Louisville, Evansville, Dayton and Rock Island; he then conducted offices for the Universal in St. Louis, Kansas City, Oklahoma City, Wichita, Memphis and Little Rock for three years. Later he came to New York as General Manager of the Mutual Film Exchanges, and then joined Art Dramas, after which he became President of the Sterling Pictures Corporation. Mr. Beck organized and became the first President of the F. I. L. M. Club of New York.

Mr. Beck states: "During my twelve years' experience in the motion picture business, I have never seen a year go by that did not bring wails of woe from people in the business that the industry is in a chaotic condition. I am thoroughly familiar with the situation throughout the entire United States at the present time, and I can safely state that the independent exchange man who has conducted his dealings along conservative lines is in very excellent spirits. I am willing to sink or swim in the independent sea, and if it never looks any worse than it does at



Arthur F. Beck.

the present time, I am satisfied to venture out without life preservers."

The Sterling Pictures Corporation are shortly to announce a new series of big productions that they are obtaining for independent distribution.

"The Grain of Dust" for Leon Netter.

In connection with his recent announcement of the acquisition of "Carmen of the Klondike," "Who Shall Take My Life" and "The City of Purple Dreams," Leon D. Netter advises that he has also secured rights to the Crest Picture "The Grain of Dust," featuring Lillian Walker, and that it will be handled in Ohio and Kentucky through his Masterpiece Film Attractions' offices in Cleveland and Cincinnati.

Goldburg to Handle Rialto-De Luxe Productions

One Feature Will Be Released Each Month on State Right Basis, Commencing April 1—Dramatic and Literary Successes Picturized.

JESSE J. Goldburg, state right distributor, has signed a contract with a prominent producing concern to release one feature, five reels or longer, each month for one year, the first to be released April 1. The productions will be known as Rialto-De Luxe Productions, and each will be an adaptation from a dramatic or literary success. The first three are now complete, and the fourth is in process of manufacture. The first is an adaptation from a popular novel, the second and third are based on two plays that have appeared on Broadway within the last five years, and the fourth is a sensational drama that had its vogue on the stage in London and New York for a long time.

Mr. Goldburg will be the exclusive sales and exploitation representative, and the pictures will be handled on a state right basis. Although no public announcement has been made of the issuance of these releases, yet, through correspondence, a little more than one-third of the territory of the United States has been closed. The franchises contain a provision guaranteeing the high character of the productions.

Mr. Goldburg states: "As a result of my tour of the United States, recently completed, I feel that the time is ripe for a steady and consistent line of attractions that meet the present-day demand of the independent distributing field."

The territorial divisions of the United States and the percentages allotted to each territory applied to the Rialto De Luxe Productions is said to be radically changed from the commonly accepted method heretofore followed by independent distributors.

Maytrix Buys "Zongar" for New York.

The Greater New York and Northern New Jersey rights of Bernarr Macfadden's thriller, "Zongar," have been purchased by Maytrix Photo Plays, Inc., with headquarters on the eighth floor of the Godfrey Building. Within the next fortnight the firm's booking plans will have been completed, and the Macfadden feature will be an Eastertide attraction in many of the local houses.

Maytrix Photo Plays, Inc., is composed of S. B. Kramer, who was affiliated with Universal for three years, and William Lewis, an experienced salesman. In addition to "Zongar," starring George Larkin, the firm is also handling "Humility," featuring Betty Brice and Murdock McQuarrie, and "When Destiny Wills," featuring Grace Davison and Melbourne McDowell. They will also be interested in the handling of the famous Rube Goldberg animated cartoons.

Prosperity Trip by Spitzer.

Nat H. Spitzer, vice-president and sales manager of the King-Bee Films Corporation, left last Monday on the "Twentieth Century" bound for Hollywood. He will stop off at the various exchanges handling the Billy West Comedies to congratulate them personally on the success achieved with this brand of two-reelers.

Upon arrival at Hollywood he will meet Louis Burstein, president of the King-Bee Films Corporation, and both will return to New York together.

Publishers to Push the Song "Mickey."

Following the announcement that the song "Mickey" will be vigorously exploited in connection with the Western Import Company's picture with the same title, featuring Mabel Normand, the publishers, Daniels and Wilson, Inc., advise they have arranged for store and decorated window displays in the Kress, McCrory, Woolworth and Kresge syndicate stores, as well as in department stores, also that

they will run ads in the bulletins of music jobbers, such as Plaza, McKinly, Enterprise, Crown and Forster which reach several thousand dealers in the United States and Canada.

The publishers will also use an illustrated cut of "Mickey" on the back of all of their future publications, which will advertise the photoplay as well as the song, and many thousand pamphlets are being



Scene from "Mickey" (Western Import).

printed to be sent out in all of their letters, statements, etc., and dealers will be supplied so that they can use them in like manner. Daniels & Wilson, Inc., also advise that "Mickey" is the feature song in their professional, band, orchestra, player-roll and phonograph departments, and they will circularize the entire trade at least twice a month from now on with advance information. It is expected that in this manner, every city, town and hamlet in the United States will be reached before the release of the picture.

Triangle Special Nearing Completion.

Triangle Film Corporation announces that the special feature entitled "The Servant in the House," is nearing completion. It is said to be one of the most ambitious productions that has ever been attempted under the new régime of the Triangle Film Corporation.

Director Jack Conway declares the continuity on Charles Rann Kennedy's play, the work of Lanier Bartlett, is one of the finest he has ever seen, and believes it will be of tremendous help in making the picture a masterpiece.

Working with Conway on "The Servant in the House" are some of the most talented artists in the Triangle playing forces, including Jean Hersholt, as the servant. Jack Curtis, an experienced character man, as the Drain Man, and Harvey Clark as the high churchman. Claire Anderson is cast as the Drain Man's wife. Others who have important parts are Zenaida Williams, Edward Piel, Anna Dodge and little Barbara Connolly.

Steiner Makes Flying Trip.

Mr. William Steiner, of the Jester Comedy Company, has returned to New York from a flying trip to Syracuse, Buffalo, Cleveland, Detroit, Chicago and St. Louis.

He expects to leave again in a few days on a trip in connection with Jester Comedies that will carry him straight through to the Pacific Coast.

Scranton Photoplay Corporation Making Comedies

Will Release Two One-Reel Comedies Each Month, Featuring Chinese Actor
—Jesse J. Goldberg Is Sales Agent.

WITHOUT the advanced publicity that usually heralds a new photoplay producing concern, the Scranton Photoplay Corporation has been quietly producing comedies for several months, and has now announced a program of releases of one-reel comedies, to be issued two each month, commencing April 1. Jesse J. Goldberg will act as exclusive sales and exploitation agent, disposing of the releases on a state right basis.

The first six pictures are completed, and are entitled "The Chinese Musketeer," "Feet and Defeat," "Cheerful Liars," "Hate and Fortune," "Parson Pepp" and "The Ring and the Ringer." These comedies are said to be of an unusual order, refined in nature, yet possessing novelty, and that particular stress has been laid upon a refined idea of humor.

One of the novel attributes is the featuring of Charles Fang, reputed to be the only Chinese comedian in America, and to possess an unusual and infectious smile. And while his work carries with it the mannerisms of the Orient it also has a distinctly American flavor.

Charles Fang was born in San Francisco in 1893, and attended a Chinese private school until he was nine years old, completing his education in Canton, China. Returning to San Francisco he appeared in vaudeville for two years, making his debut in "A Night in Chinatown." In motion pictures he has played in productions of Kalem, World, Fox and Metro companies, appearing with Bushman and Bayne, for the last named organization, in the serial "The Great Secret."

Others in the cast include Paul Panzer, well known to motion picture audiences; Jules Cowles, Irene Boyle, Anna Seacom and Baby Ivan. Charles R. DeBarge is the managing director.

SALES OF THE WEEK.

Activities in the State Right Market During the Past Seven Days.

SPECIAL Features Company, Knoxville, has secured rights to the Pyramid Comedies and "The Modern Lorelei" for Tennessee, Alabama, Georgia, Florida, Mississippi and North and South Carolina.

Rights to Bernarr Macfadden's "Zongar" for greater New York and northern New Jersey have been sold to the Matrix Photoplays, Inc., who are also handling "Humility," featuring Betty Brice, and "When Destiny Wills," featuring Grace Davison and Melbourne McDowell.

"The Grain of Dust," featuring Lillian Walker, has been secured by Leon D. Netter of Masterpiece Film Attractions, Cleveland and Cincinnati, for the states of Ohio and Kentucky.

The Edward Warren Production, "Souls Redeemed," handled by Arrow Film Corporation, has been sold for Michigan to Royce Shallenberger and C. C. Hite.

Harris P. Wolfberg of the Harris P. Wolfberg Attractions has secured the rights to western Pennsylvania and West Virginia, for the W. H. Clune productions, "Ramona" and "Eyes of the World," which are being marketed by the Arrow Film Corporation.

New Jersey and Greater New York rights to "Ignorance," handled by the United Business Association of Pennsylvania, have been sold to Henry A. Gilmore, 130 West Forty-sixth street, New York.

Ivan Film Productions report the following sales on "Life or Honor?": To V.

H. Hodupp, Inc., Indianapolis, for Indiana, Missouri and Kansas; to M. & R. Feature Film Exchange, of San Francisco, for California, Nevada and Arizona, and to Ohio Ivan Film Distributors, of Cleveland, for Ohio.

Shorty Hamilton series of features are being booked by the Associated Theaters of Minneapolis for their houses.

Arrangements are announced by which all Foursquare Pictures will be handled for the Dominion of Canada by Superfeatures, Ltd.

"Crucible of Life" at Camp Upton.

At a recent special performance at Camp Upton, Yaphank, Long Island, a showing of the General Enterprise production, "The Crucible of Life," was shown to the soldiers, and as a result of the enthusiastic reception Colonel George Vidmer, of the 306th Infantry, requested that they be allowed to keep the print until the remainder of the soldiers had a chance to view it. This request was gladly acceded to. This picture contains many views of army activities, and in order to further assist in war work the General Enterprise forwarded to the Division of Pictorial Publicity of the Bureau of Public Information at Washington a still picture, showing Grace Darmond as the Goddess of Liberty, surrounded by various representatives of the Allies in uniform, with request that it be put to any patriotic purpose possible.

Take Action to Prevent Delay to "Eagle's Eye."

Watterson S. Rothacker, of the Rothacker Film Manufacturing Co., was a visitor in Ithaca, N. Y., where The Whartons are producing "The Eagle's Eye," by William J. Flynn, former chief of the U. S. Secret service. Mr. Rothacker went to Ithaca from Chicago to confer with The Whartons and make provision for the quick printing of all episodes of the serial, so that no traffic congestion might result to the detriment of the distribution of any of the installments. At the conference such provisions were made that all the Foursquare Exchanges through which the serial is being distributed are assured of having their prints well ahead of their release dates.

Star Appears in Picture and Play at Same Time.

Simultaneous with the appearance of Elizabeth Risdon in the featured role in "Mother," the George Loane Tucker production handled by General Enterprises, at the New York theater on March 14, this young woman is also appearing on the stage of the Park theater, another Broadway house, in "Seven Days' Leave."

Miss Risdon's versatility is admirably shown in these two productions, as in "Mother" she is shown in the make-up of a wrinkled and gray-haired woman, while in "Seven Days' Leave" she has an ingenue role. A box party has been arranged in Miss Risdon's honor by several of her friends, who, after viewing her performance on the screen, will witness part of the performance in which she is appearing in person at the Park theater.

Royce Shallenberger to Handle "Souls Redeemed."

Royce Shallenberger, who recently left New York to join forces with C. C. Hite in the distribution of pictures in the Middle West, has bought the Michigan rights to the Edward Warren production "Souls Redeemed." Mr. Shallenberger is the youngest brother of W. E. Shallenberger, president of the Arrow Film Corporation.

RAPF ANNOUNCES TWO PLAYS.

The "Accidental Honeymoon," Starring Robert Warwick, and "Struggle Everlasting," Featuring Florence Reed.

HARRY RAPF announces release on states right plan of two feature productions, "The Struggle Everlasting" and "The Accidental Honeymoon." The first will be "The Struggle Everlasting," in which Florence Reed is starred, supported by a Broadway cast, including Milton Sills and Irving Cummings. It is based on Edwin Milton Royle's play of the same title, which was staged in New York by the late Henry B. Harris and had an extended run. The release date has been set for April 1.

"The Accidental Honeymoon" is Robert Warwick's last production prior to his enlistment in the services of the U. S. A. It was written and directed by Leonce Perret and again offers Elaine Hammerstein as support for Captain Warwick.

It was upon the completion of this picture that Warwick notified Mr. Rapf, president of the Robert Warwick Film Corporation, of his intention to serve his country, and arrangements were made for the dissolution of the company bearing his name, with which Warwick had a lucrative contract, with 65 weeks longer to run. Mr. Warwick was also under contract with A. H. Woods to appear in a stage production. Director Leonce Perret is said to have supplied a breezy story tingling with the romance of youth, decidedly original, and Mr. Warwick has a distinctive role, as it is the first time he has appeared in a comedy. Mr. Rapf has set April 10 as the release date for "The Accidental Honeymoon."

WHAT THE PICTURES ARE DOING.

Reports from Exhibitors and Exchanges Regarding State Right Features.

FOURSQUARE exchange managers and several theaters, including the Stanley and the Eighty-first Street in New York, report that the first installment of "The Eagle's Eye," released in New York, Boston and Chicago territories this week, "went over great" to packed houses. Manager Shackman of the Eighty-first Street says, in addition to his usual patrons, it brought many from outside territory.

Magnet Film Exchange announces that the manager of the Eighty-first Street theater, New York, was so pleased with a week's showing of "The Two-Gun Man" in "The Bargain" that he has booked the second Hart feature handled by W. H. Productions, "The Bandit and the Preacher," for a week's run, beginning April 1. They also advise that there is a big demand for the Mack Sennett Keystone Comedies.

W. E. Drummond of Special Features Company, Knoxville, states he has been successful in booking "The Bandit and the Preacher" and "The Hell Hound of Alaska" in many of the leading theaters in his territory, and is enthusiastic over results so far obtained.

Benjamin Friedman, of the Friedman Film Corporation, states that for several months prior to his securing rights to the Hart, Fairbanks, Keenan and Talmadge re-issues, handled by Hiller & Wilk, he has had inquiries from exhibitors for these pictures and looks for record-breaking bookings.

W. E. Shellenberger of Arrow also advises that "Today" played a week's engagement at Strand theater, Buffalo, creating a great deal of favorable comment, and that same reports were made regarding runs at Strand, Washington, Victoria, Wilmington and Hippodrome, Baltimore.

Keeney's Second Production

Based on Story by Guy Bolton, Author of Successful Musical Plays.

SINCE it became known that Guy Bolton, author of "Oh! Boy!" "Oh! Lady! Lady!" and other stage successes, had turned his hand to scenario writing, much interest has been aroused in the probable results of his venture in the new field. As already announced, his first production, "Marriage," has been accepted by Frank J. Keeney, who has engaged for the picture an all-star cast, headed by Catherine Calvert, who also starred in the first Keeney picture, "A Romance of the Underworld," soon to be released. She will have the same leading man, that is, David Powell, who formerly played leads for



David Powell.

Mary Pickford, Edna Goodrich, Ann Murdock and Olive Tell. The remaining members of the cast are new. Among them are Thomas Holding, who played opposite Madame Petrova in four of her principal pictures and also opposite Pauline Frederick; and Walter Hiers, who has supported Ethel Barrymore and Marguerite Clark.

In line with his policy of having other beautiful women in addition to the star, Mr. Keeney has engaged Miss Hazel Alden, who is of a distinctive blond type and who has won popularity as a member of western stock companies and also appeared in Christie Comedies. Another member of the cast is Ida Darling, well known on the stage and screen, who played the wife, opposite John Mason, in "Common Clay," and for a time was a member of the Famous Players forces.

The picture will be under the direction of James Kirkwood and all of the interiors will be made in the Keeney Studio at 134th street and Park avenue. It will probably be necessary for the company to travel for considerable distances to get some of the exteriors.

Unique Sets Used in "The Wrong Flat."

In filming "The Wrong Flat," the fourth Jester Comedy, featuring Twede Dan, it was necessary to construct many unique sets, including balconies, orchestra and stage of a famous old theater, which illustrate the extremes to which it is necessary to go in the production of modern motion pictures. This picture is now complete, and will in a few days be sent to the exchanges handling Jester Comedies for their inspection and opinion pursuant to William Steiner's "show you" policy.

Screenings of the April release, "All For Her," are also being conducted at the present time in exchanges throughout the country.

Many First Run Houses Book "Tarzan of the Apes"

Ninety Prints Necessary—Twenty-one for New York City Alone—Unique Publicity and Advertising Aid Prepared by First National Exhibitors' Circuit.

THAT first-run houses are always ready to accept pictures of merit and that almost every high-class film theater in the country is open for pictures of sufficient pulling power is attested by the bookings on "Tarzan of the Apes," announced for release Easter Sunday, March 31.

The Isis theater, Denver; Circle theater, Indianapolis; Victoria theater, Philadelphia; Globe theater, Boston; Tivoli theater, San Francisco; Marcus Loew's New York American, Victoria, Greeley, West End, Palace, Boulevard, Fulton, Delancey Street, Royal, Orpheum, Avenue B, Warwick, Circle, National and ten others; William Fox's Academy of Music, Riviera, Audubon, Folly, Riverside, Washington, Star, Crotone and five other houses; B. S. Moss' Hamilton, Jefferson, Prospect and other theaters; Poli's Bridgeport, New Haven, Waterbury, Springfield, Meriden, Hartford and Worcester, and Proctor's circuit; Turner & Dahnken's houses in the Far West and the principal theaters at Portland, Seattle, Washington, Wilmington, Baltimore, Richmond, Milwaukee; the Strand, Minneapolis; the Metropolitan, St. Paul; the Victoria, at Wilmington; Webb's theater, Newark and Trenton, St. Louis, Omaha, Kansas City; Madison theater, Detroit; the Davidson theater, Milwaukee, and seventeen other houses of first-run calibre will show this picture during the first two weeks in April.

It is announced that twenty-one prints will be required for first-run bookings in Greater New York alone, and for the entire country, instead of sixty prints, as at first thought necessary, ninety will be used. This is said to exceed the number used on any production thus far released to motion picture theaters.

The First National Exhibitors' Circuit have arranged for the following novelties: Several live apes have been contracted for, and will be rented to the exhibitors. Large quantities of heralds, depicting the ape stealing the baby from the cradle, have been published, and will be furnished at a rate lower than the usual one-color throw-away. Cards in twelve styles are being distributed, and can be used in follow-up style. Unusual lobby display of papier mache plaques, such as characterized the Broadway theater during the run of the picture there, are in abundance, and will be loaned to the theaters at a low figure. Stuffed lions and tigers and apes and gorillas will be hired out for lobby display. Campaign books are being distributed, and attractive display books are on the press and will follow; while the lithographic posters, which attracted such attention in New York, are being sent to all exchanges for use by the theater owners throughout the country.

Ivan Announces New Policy

Will Release Feature Production Each Month—First Three About Ready.

IN accordance with the new policy inaugurated by I. E. Chadwick, executive head of Ivan Film Productions, this organization will in future release one feature each month. The first three pictures are practically ready and are the work of Directors Lawrence Humphrey and Grandon respectively.

Rights to "Life or Honor?" which will be the first release under this new plan, were recently shown to a few buyers, and, although still in an unfinished state, in addition to the sales for New York, New Jersey and New England reported in our last issue, rights have also been disposed of for Indiana, Missouri and Kansas to V. H. Hodupp, Incorporated, of Indian-

apolis; for California, Nevada and Arizona to M. & R. Feature Film Exchange of San Francisco, and for the state of Ohio, to Ohio Ivan Film Distributors of Cleveland.

"Life or Honor?" was produced under the direction of Edmund Lawrence and is said to be a drama of mystery and thrills, in which extraordinary situations are introduced in connection with a "detective" plot; and this picture, as well as the other two referred to above, is announced as differing from the Ivan productions of the past.

Jewel Takes Over Julian's "Kaiser."

JEWEL Productions, Inc., has purchased the world's right to "The Kaiser, the Beast of Berlin," from the Renowned Pictures Corporation. The latter organization originally acquired the production from Rupert Julian, who produced it and also appeared in the title role.

The transfer of rights goes into immediate effect, and for the remainder of its run at the Broadway theater the production will be sponsored by Jewel. The latter organization is also planning to present the picture in Boston, Chicago, Philadelphia and Los Angeles, San Francisco and other large cities for initial showings within the next thirty days.

New York City has given "The Kaiser, the Beast of Berlin," a remarkably enthusiastic reception. The publicity given the picture by the newspapers reviewers, plus the "stunts" put over by the house management, have caused the theater to hang out the S. R. O. sign every day since the opening.

All Jewel offices have already received their prints of the subject, as well as all the advertising props that have helped put the subject over in New York.

Distribution of Gerard Picture Undecided

The success of the Gerard photoplay "My Four Years in Germany," at the Knickerbocker theater, has exceeded anticipations and seats are stated to be available eight weeks ahead.

The method of further exploiting the picture in other parts of the world besides Broadway, New York, has not yet been selected. The decision arrived at will be announced later.

The company owning and operating the production feel they have a unique and great money making picture and thus are under no necessity to hasten in disposing of any of the rights.

"His Daughter Pays" (Piedmont).

A film version of the famous play "La Baccarat," by Frederick H. James, has just been completed by Piedmont Pictures Corporation under the title "His Daughter Pays." It tells the story of a diplomat, the father of two daughters, who, when on the point of selling secret information to the enemy of his country, refuses to do so and has his eldest daughter abducted. She becomes a dancer in a Paris cabaret, and the safety of his youngest child is threatened.

It is said that one of the features is the performance of twelve Oriental dancing girls who appear in a Turkish scene.

The role of the daughter who becomes a dancer is taken by Gertrude McCoy, well known for her work in many Edison productions, and other features. Pauline Curley, who is seen as the younger sister, has appeared in Goldwyn and Metro productions, also in "The Fall of the Romanoffs." Charles Graham assumes the role of the grief-stricken father, while Henry Sadley appears as a Paris gambler and Barry Whitcomb as a Turk.

Manufacturers' Advance Notes

Brunet Talks of Pathe Policies Under His Administration

PATHE policies under the administration of Paul Brunet, vice-president and general manager, include comprehensive plans for the world-wide distribution of quality productions through the international organization of Pathe Freres. The outstanding feature of the plans for the American market is the announcement that four serials in addition to "The House of Hate," the current serial release, will be issued in 1918. Under the direction of Charles Pathe a new standard has been set for serial productions, and Pathe's continued photoplays of the future will be of a quality never before attempted.

Pathe production is under the control of Ferdinand Zecca, director general of productions, under the new administration.

"It is our idea to have the name of Pathe associated with quality productions only," said Mr. Brunet. In other words, when a picture is released under the trade mark Pathe, we want the exhibitor to know it is a good picture.

"Charles Pathe was the first to realize the opportunities of world-wide distribution. Under his policy, the cost of the negative is divided among the exhibitors of all countries instead of being charged, through high rentals, against a proportionately few of those who show the picture. Wherever there is a motion picture theater a Pathe representative can be found. Pathe has agents in every important motion picture centre of the world. In the United States we have thirty exchanges. We are well organized in Canada and Mexico. Our South American activities are centered in Venezuela, Chile, Peru, Bolivia, Brazil, Argentine, Uruguay and Paraguay.

"Steadily this world-wide distributing organization has been perfected, and now Pathe is organized in Russia, Algeria,

South African Republic, West Indies, Australia, New Zealand, Tasmania and the adjoining islands in the Pacific, Spain, Italy, Sweden, Norway, Denmark, Switzerland, Bombay, Singapore, Manila, Batavia, Shanghai, Hong Kong and Japan. France is the headquarters of the Pathe organization.

"This organization, under one central control, enables Pathe to throw open the markets of the entire world to the producers of good pictures.

"This policy of 'quality pictures only' applies to serial program as well as to features," Mr. Brunet stated. "The House of Hate," the first serial released in 1918, sets a new standard for production, cast and story. Production is actively under way on a new serial to follow 'The House of Hate.' It is understood this is a new type of Western story, written by Gilson Willets, author of 'The Double Cross,' produced under the supervision of the Astra Film Corporation."

Notes of Paramount Players.

Elsie Ferguson and Maurice Tourneur, her director, accompanied by the players in the cast of "A Doll's House," have left for Maine, where exterior scenes in the famous Ibsen story will be taken.

The title of Marguerite Clark's picture, on which she is now working, might have been "Rich Girl, Poor Girl" instead of "Rich Man, Poor Man," for in the story Miss Clark experiences poverty and riches. J. Searle Dawley, who is directing the actress, says: "This will make a splendid vehicle for Miss Clark, as it permits the portrayal of scenes in the first part of the picture which make her diminutiveness especially effective, and in marked contrast with the serious dramatic moments

which take place when she becomes older."

W. L. Abingdon, an actor who has been prominently identified with the stage of America and England for more than forty years, has been engaged for the part of General Zariskene, Chief of Police of Petrograd, in "Fedora," the Paramount picture, starring Pauline Frederick in Sardou's famous play.

Wallace Reid and Ann Little, directed by Donald Crisp, have begun work on "Believe Me, Xantippe," the production taken from the well-known Harvard prize play, and which had such a successful run in the eastern theaters a few seasons ago. In this picture Miss Little returns again to cowgirl rig in her role of a Colorado mountain maiden, while Mr. Reid, as the clubman who goes west on a wager, is cast for an entirely agreeable part.

The rain still continues intermittently, and as a consequence the companies at the Lasky studio are mostly working indoors. George Melford is rounding out "Sandy," with Jack Pickford and Louise Huff, which will soon be finished.

Commodore Blackton has begun work on "Missing" with interior scenes. James Young is directing. Sylvia Breamer and Thomas Meighan have two of the principal roles.

Jack Holt will probably go back to the Thomas H. Ince fold for a western picture.

New Story from Triangle Winner.

Triangle is producing a two-reel comedy written by Mrs. Kate Corbaley, author of the \$1,000 Triangle prize story, "Real Folks." The subject is "Mr. Briggs Closes the House." In the cast are Edwin Brady, Myrtle Rishell, Anna Dodge, Fred Mack and Frank M. Caffrey.

Earle to Lavish His Art on Second Nazimova Picture

MRS. NAZIMOVA'S second great screen play to be presented by Metro will be dignified by the most artistic treatment known to the world of motion pictures. The aid of motion painting, the discovery of Ferdinand Earle, has been invoked in preparing for the screen this new production, in which the great Russian star plays the part of a gypsy princess. Mr. Earle, who has studied long with such renowned artists as Whistler and Bouguereau, is an artist-pioneer who believes that the same results can be attained on the screen that are obtained in the sister arts by Edmond Dulac Bakst and Urban. Maxwell Karger, himself an artist and always interested in new art-forms, has given Mr. Earle an opportunity to develop his ideas at the Metro studio, and the new Nazimova picture will profit as a result.

As a sort of pictorial interlude, Mr. Earle will show the development of a celebrated resort of wealth and fashion from earliest times. Its splendid tropical solitude, before the arrival of man, is first pictured. The scene changes as if by magic throughout the succeeding stages of evolution, giving full value to the natural beauties of the place, up to the fulfillment of its destiny as a garden-spot of earth. Nazimova herself figures in the closing views. Art-titles have also been made by Mr. Earle, for the entire production, paintings in harmony with the ac-

companying scenes having been made for the purpose.

Mr. Earle has been obliged to turn inventor at various times since he began his researches in the new art, which he calls motion painting. Among other things he has invented a dual exposure camera, which takes two separate exposures simultaneously on one film. Technical details are many in connection with the work, but to those who view the finished result on the screen, the final effect is the principal thing. The effect is whatever the artist wants it to be, either exterior or interior, and it changes as rapidly and as often as he wants it to. The whole process sounds like magic, and the effect is indeed not unlike magic, for the artist is able to give the appearance of stars shooting in space, of Father Time unveiling the varying seasons in succession, or of order coming out of chaos in a representation of the world's beginning. These have the actual appearance of reality, but are nothing more nor less than an unusual and extremely clever use of paintings. The artist has been obliged to experiment with different pigments, oils and surfaces in order to obtain something that will photograph in the way he wishes. The intricacy of the process protects him, because he might explain practically every detail of the proceeding and still run no risk of having his work duplicated.

"House of Hate" Going Strong.

"The House of Hate," Pathe's new serial, starring Pearl White with Antonio Moreno and a big cast including Paul Dillon, Peggy Shaynor, opened on the 10th to a larger total of advance collections than any former Pathe serial. Actual figures, according to a statement from the Pathe offices, point to this serial as the biggest drawing card the company has put out. "The House of Hate" is playing in a record-breaking number of theaters in New York City, including the Mayer & Schneider Circuit. The picture will also be seen at the Boligini Circuit. The picture is running at the Grand Opera House, Twenty-third street and Eighth avenue. This theater seats 2,000.

Billie "Sculps" as Well as Knits.

Miss Billie Rhodes, camera comedienne and holder of the motion picture knitting record for spinsters, having completed eleven sweaters and twenty-seven pairs of socks for soldiers, goes in for clay modeling in some of her more reposeful moments. Miss Rhodes' most recent achievement in that line was a clay model of herself in the act of knitting a sweater, and as several of her friends complimented her on the statuette she had it mounted on a pedestal, just to prove that she could "sculpt" if she happened to feel in a mold-inducing mood.

Exchanges Get Two Capitols

Goldwyn Sends to Branches Its Initial Parsons Comedies.

FINAL arrangements have been completed by Goldwyn for the distribution of Capitol Comedies, starring "Smiling Bill" Parsons. Prints of the first two releases, "Billy's Predicament" and "Bill's Baby," have been shipped to Goldwyn branches throughout the United States and trade showings will be had at an early date.

Goldwyn believes that the demand for clean, interesting comedies, trading on the foibles of human nature and devoid of slapstick, is greater at this time than ever before and expects the Parsons comedies to fill an exhibitor need. Each runs about 2,000 feet. One will be released every other Monday, beginning with "Billy's Predicament" at a date shortly to be announced. Exhibitors desiring to book the first year's output, or twenty-six comedies, will be given the preference in placing of contracts.

Believing that there is not a heavy demand for the usual accessories in the showing of two-reel comedies, Goldwyn will issue but two posters for these productions—one one-sheet and one three-sheet. Special attention has been given to the selection of the material for these, however, and unusually attractive paper has been prepared.

"Smiling Bill" Parsons, star of Capitol Comedies, is a film magnate by persuasion, but a comedian by birth. As president of the National Film Corporation he is one of the owners of "Tarzan," a feature picture just concluding a long and profitable Broadway run. He engaged himself as star of his own comedies when he couldn't find a man fat enough and bald headed enough and jolly enough to visualize the character he had in mind.

Parsons will play the same character in all of the comedies, though each is built on a story separate and distinct.

High Lights in "Ordeal of Rosetta."

"The Ordeal of Rosetta," which Alice Brady is now making for Select, is marked by a number of interesting details of direction, in which Emile Chautard and his assistant, Albert Lena, are achieving noteworthy results.

This picture calls for an interior in a theatrical agency, to which comes Alice Brady as Rosetta Gelardi with a manuscript she has typed at the Stenographers' Bureau, where she is employed. In looking about for a model for this set Mr. Lena visited the offices of a well-known theatrical agent in New York, and found it admirably suited to his purpose. Accordingly, before the opening of the office one morning, Mr. Lena photographed the premises and took exact measurements of the various rooms, all of which he reproduced for the agent's office set in the photoplay.

For the Long Island home of the author hero of the story was taken the gorgeous mansion which is the pride of Ramsey, N. J. The grounds about the house were used for the water scenes, the bridge scene, the driveway and the automobile scenes, reproducing the elaborate surroundings of a palatial country estate.

In this picture Alice Brady plays a dual role—the innocent, sweet Rosetta, and her long lost twin sister Lola, who has fallen into evil ways and whose misguided attempts at revenging Rosetta's imagined jilting lead to tragedy.

Take Trip South for One Scene.

Goldwyn's "The Splendid Sinner," in which Mary Garden makes her second screen appearance, is replete with modern military atmosphere. Much of the action takes place in a Belgian chateau transformed into a base hospital, where Miss Garden is serving as a nurse. Anders Randolph, who plays a German officer, is seen on the film astride a spirited horse



Scene from "An Alien Enemy" (Paralta).

Louise Glaum Completes Her Initial Paralta Play

LOUISE GLAUM'S first production, which has been made since her connection with Paralta Plays, Inc., has just been completed at the studios of that company in Los Angeles, and only twenty-six working days were engaged in the filming. In spite of some cloudy weather and a rainy week, besides other unavoidable delays, the production has been finished within its schedule and without sacrifice from the standpoint of dramatic excellence.

There are many features of especial interest attached to Miss Glaum's first Paralta production, the most important one being that it will place her in a new field of drama, which has for its scope straight dramatic acting and which releases her from the cramped confines of seductress characterizations.

The title of her first Paralta play is "An Alien Enemy," and was written by the Paralta staff author, Monte M. Katterjohn, who also appears in the screen version. The theme is one of timely appeal, dealing with international in-

trigue and the world's powerful and little known military intelligence system, whose giant arms are ever reaching secretly to every branch of human endeavor. Thrilling scenes, ranging from intense emotional portrayal, in which Miss Glaum holds the center of interest, to big ensemble scenes, where real United States troops are seen marching through the streets of a French village, feature the production throughout.

While having a background of the great war, "An Alien Enemy" is distinctly not a war play, but one in which human emotion is the main element. Miss Glaum appears in a role in which she is enabled to display her remarkable powers of heavy emotional acting. Miss Glaum will be supported in "An Alien Enemy" by Thurston Hall, as leading man, and Arthur Allardt in the heavy role. The remainder of the cast of supporting players includes Joseph J. Dowling, Charles Hammond, J. Morley, Roy Laidlaw and Clifford Alexander.

The production was staged under the direction of Wallace Worsley.

in a scene where the trees and fields are unmistakably those of midsummer.

As the production was actually filmed during the Northern winter, it was necessary for Director Edwin Carewe to take Randolph and David Abel, the cameraman, for a pleasant jaunt to Savannah to "shoot" the single scene. And the purpose was served when Randolph mounted his charger, cantered away, then back to the camera, the simple action consuming but five minutes. On the screen scarcely five seconds of the incident are shown.

Big Trio for General's "Shame."

Next to its "punch" as an intensified social problem in dramatic form, the stars, direction and story merit are being presented by General Film Company as the outstanding features of the John W. Noble production of "Shame." The three persons chiefly responsible for the screen perfection of "Shame" are Director Noble, Zena Keefe, the star, and Niles Welch, the leading man.

Inasmuch as all three names have a big advertising value, General Film believes that "Shame" will be one of the most successful feature productions launched in many months.

"Queen of the Sea" Released in May.

"Queen of the Sea," which Annette Kellernann made for William Fox, has a tentative release for May 5. In magnificence of setting, beautiful photographic effects, and dramatic interest "Queen of

the Sea" is said to excel "A Daughter of the Gods." Many of the scenes were made at Bar Harbor, Me., last summer and society people took the liveliest interest in the activities of the motion picture stars.

Hazel Washburn in Graphic Pictures.

In Hazel Washburn, now appearing in productions of the Graphic Film Corporation, Ivan Abramson states that he has a "find," as she is possessed of great beauty, talent and personality, to which is added the characteristic of hard, conscientious work and strict attention to detail. While still a little girl—she is still in her teens—she showed ability for character portrayal and amused her family and friends by imitating persons in the neighborhood. This practice has proved valuable to her in bringing out fine points of character creation and individual idiosyncrasies.

The Graphic Film Corporation announces that Miss Washburn will appear in pictures in which the parts are written especially for her so as to afford an opportunity for her talents.

Tully Story for May Allison.

Metro Pictures Corporation has purchased from May Tully an original screen story for the use of May Allison. Miss Allison will begin work on the production as soon as she completes her present Metro picture, "Social Hypocrites," a screen version of Alicia Ramsey's successful drama, "Bridge," which is being directed by the celebrated Frenchman, Albert Capellani.

Goldwyn to Distribute Three Productions by Selexart

GOLDWYN Pictures Corporation announces the closing of a deal whereby exhibitors throughout North America are to be offered three big motion picture productions from the studios of Selexart Pictures, Inc. Their excellence is such that Goldwyn has no hesitancy in proclaiming them money-makers for theaters everywhere. Though release dates have not been announced it is probable that the first production, "Blue Blood," starring Howard Hickman, will be ready for trade showing within a fortnight. "Blue Blood" is from the story by J. Grubb Alexander and Fred Myton and was directed by Elliot Howe.

Howard Hickman needs no introduction to American motion picture audiences. Originally an actor of the spoken stage, he began his career in a Bernhardt company and then played in repertoire with Melbourne McDowell. His first screen work was with Universal, from which he went to Lasky, where he appeared in "The Sin Ye Do" and "The Female of the Species." For Triangle-Ince, "The Snarl" was his most important work. Of late he

has been a player with the Paralta Company. Rhea Mitchell and Howard Hickman are co-starred in "Social Ambition," the second of the Selexart productions. This is from the story by W. W. Wing and was directed by Wallace Worsley. Miss Mitchell, too, began her career on the legitimate stage. She played in stock at the Alcazar, San Francisco, and later was seen throughout the country on the Orpheum Circuit. She has appeared on the screen for the New York Motion Picture Company in "Three Musketeers," for the American in "Sealed Lips," "The Great Stanley Secret" and "Gilded Youth," and in "Whither Thou Goest." In recent months she has been a featured Paralta player.

Miss Mitchell is starred alone in "Honor's Cross," the last of the group. The picture, directed by Mr. Worsley, is from the story by H. B. Daniel.

The Selexart productions will be booked entirely apart from Goldwyn Pictures, though Goldwyn customers will be given the preference in contracting for the group of three specials.

Big Warship on Brady Film

"Stolen Orders" Has Notable Backgrounds, Including Dreadnought.

AMONG the many interesting and unusual scenes in "Stolen Orders" William A. Brady's spectacular picturization of the famous Drury Lane melodrama, "Sealed Orders," and the first of the series of big feature productions announced by Mr. Brady at the time he severed his connection with the World Film Corporation, are those taken on board a United States man of war. These are especially unique and interesting at this time when the eyes of the world are focused on our fighting ships. It is not permitted to mention the name of the battleship which will be shown on the screen in "Stolen Orders" nor its location at the time the scenes were photographed. Suffice it to say that it was somewhere in America, and that episodes of intense dramatic interest were filmed on its deck.

The entire personnel of the crew, officers and men alike in large number, aided in their enactment, lending not only atmosphere but absolute realism as a background for the action in which Kitty Gordon, as the wife of an Admiral of the American Navy, George McQuarrie as that Admiral; Carlyle Blackwell, as a young naval officer, and June Elvidge and Montague Love figure prominently.

"Stolen Orders," for whose presentation Mr. Brady enlisted the services of six

stars, including little Madge Evans, promises many extraordinary features, and Mr. Brady shortly will inaugurate an extensive advertising campaign in its behalf.

Clover Comedies Begin April 2.

The first of three Clover Comedies being produced at the Denver studios of the National Film Corporation for General Film distribution has been completed. "Bud" Duncan, of "Ham and Bud" fame, and Dot Farley, the popular star of a dozen popular comedy brands, and "Kewpie" Morgan are featured in this series of one-reel laugh-makers. The first three subjects announced are "From Caterpillar to Butterfly," "Rip Roaring Rivals" and "The Wooing of Coffee Cake Kate." The initial subject will be released April 12, and other subjects will follow a week apart.

Bud Duncan is the former teammate of Lloyd V. Hamilton in the Ham and Bud Comedies. Miss Farley is well known as the brilliant comedienne of many Keystone, Universal and Sunshine Comedies.

General Names Ten "Slim" Comedies.

General Film Company begins with the current week the distribution of a series of reissues of the popular Essanay Snakeville Comedies of a few years ago. These one-reel subjects, featuring the antics of Slippery Slim, will appear once a week. The first ten subjects announced are:

"The Snakeville Fire Brigade," "The

Snakeville Sleuth," "Slippery Slim and the Fortune Teller," "Slippery Slim and the Green-Eyed Monster," "When Macbeth Came to Snakeville," "Slippery Slim and His Tombstone," "Slippery Slim and the Impersonator," "When Slippery Slim Met the Champion," "Snakeville's New Waitress" and "Slippery Slim's Dilemma."

New Blue Ribbon Feature Combination.

A new Blue Ribbon feature combination, composed of Gladys Leslie and Edward Earle, is announced by Albert E. Smith, president of the Vitagraph Company. They have already begun work in "Ann Acushla," an Irish drama from the pen of Paul West, which is being produced under the direction of William P. S. Earle.

Miss Leslie has been under the direction of Mr. Earle ever since she joined the ranks of Vitagraph stars more than six months ago, and this will be the fourth five-reel feature in which she has appeared.

Edward Earle recently scored a success in the group of one-reel comedies, in which he was directed by Graham Baker, with Agnes Ayres appearing opposite him. Previously he had appeared as the star of two Blue Ribbon features—"For France" and "The Blind Adventure."

In addition to his work before the camera, Mr. Earle has devoted himself to writing, and he was co-author with Graham Baker of most of the new Vitagraph comedies.

With Miss Leslie and Mr. Earle in "Ann Acushla" there will appear a number of other Vitagraph favorites, including Julia Swayne Gordon, "Mother" Mary Maurice, Charles Kent, William Dunn and Betty Blythe.

Vitagraph Reissues Drew Comedies.

The week of March 11 marked the return of Mr. and Mrs. Sidney Drew to the Vitagraph program, that being the date set by Albert E. Smith, president of the company, for inaugurating the Drew reissues which were announced by him a short time ago. Henceforth these one-reel comedies, which started the Drews on their wonderfully successful screen career, will be issued weekly. Thirty-five subjects, supplying releases for as many weeks, already have been chosen for re-issue.

The March Drew releases as announced by Vitagraph are as follows: March 11, "Their First Quarrel"; March 18, "A Telegraphic Tangle"; March 25, "His Wife Knew About It."

"The Purple Lily" (World).

World-Pictures announces a change in the title of the picture to be released on April 23, in which Kitty Gordon is the star. During the working period this picture has been known as "Devil's Dice," but the title has now been changed to "The Purple Lily." Director Kelson selected an excellent cast to support Miss Gordon.

Director Vale Goes to Florida.

Montagu Love, Barbara Castleton, Director Travers Vale and their company left for St. Augustine March 13. The purpose of the trip is to shoot a single scene of the first Castleton-Love World production, "The Swarm." This particular scene requires a setting of peculiar mystic beauty, and the director decided the backgrounds of Florida alone would suffice.

Kerry Again in Talmadge Support.

In "Good Night, Paul," the rollicking farce success, being made for the screen for Select by Constance Talmadge, the star is again supported by Norman Kerry as her leading man. Kerry's first opportunity to play leads with Miss Talmadge came in her recently completed Select picture, "Up the Road with Sallie."



Scene from "Good Night, Paul" (Select).

Big Campaign for Serial

Universal Designs Many Advertising Aids for "The Lion's Claws."

BOOK With Your Eyes Open will be the battle cry of the Universal salesman in handling the forthcoming serial, "The Lion's Claws." And, backing up its salesman, Universal has devised a most comprehensive campaign, got up with the express purpose of helping its representatives convince the trade, and the trade in turn to convince the public, of the newest U. serial's box office and production quality.

That "The Lion's Claws" will prove the most successful serial ever produced by Universal is confidently believed by the officials of that organization. This feeling of optimism is based upon the reception accorded "Liberty" and "The Red Ace," Marie Walcamp's previous serial vehicles. It is declared that the quality contained in the episodes that have already been produced is also responsible for much of this enthusiasm upon the part of Universalites. Harry Harvey, who has directed several of the most popular "to-be-continued" stories, is directing "The Lion's Claws."

In line with the "Book With Your Eyes Open" slogan the Universal advertising department has worked up a comprehensive campaign book which teems with valuable advertising suggestions. Complete campaigns have been worked up for exhibitors. These are mapped out clearly. Universal has always prided itself upon the fact that the campaigns worked up for use by the exhibitor are thoroughly practical. The teaser ads contained in "The Lion's Claws" campaign book are excellent examples of the producing company's work in this direction. A feature that every exhibitor will instantly appreciate is the flexibility of this campaign. The owner of the small town theater will find it just as easy to put it to work as will the proprietor of the big downtown house.

Exhibitors who are strong for player and trade mark cuts, have been provided with an unusually wide variety of them for use in connection with this serial. The experience gained by Universal in the years it has produced continued screen stories is utilized to good advantage in the preparation of this particular form of advertising matter.

The titles under which the first four episodes of this serial will be issued are Episode 1, "A Woman's Honor"; Episode 2, "Beasts of the Jungle"; Episode 3, "The Net of Terror"; Episode 4, "A Woman's Scream." April 1 sees the release of the first chapter.

Catalina's Pirate Caves Shown in Metro's "Treasure"

EDITH STOREY and her strong supporting cast in "Treasure" have resumed work at Metro's west coast studios at Hollywood after several days on location at Catalina Island, where some wonderful exteriors were photographed. The island is famed for its scenic grandeur, among them being any number of picturesque coves, with cliffs rising sheer from the water's edge.

Thrilling episodes on a motor boat figure in several of the tense dramatic moments in "Treasure," which is an original story from the pen of Leighton Osmun, of the Metro scenario staff. In some of these scenes Miss Storey has a splendid chance to display her skill and extraordinary daring as a swimmer.

The plot of "Treasure" has to do with an exciting quest for gold which was sunk when an old trading ship went down. The wreck is washed ashore by a violent wind-storm and disclosed after years. A woman and a man, from differing motives, are drawn to the treasure trove, and after many conflicts and adventures find enduring love.

Mr. Osmun, in collaboration with Albert



Jack Livingston and Pauline Starke in "Innocent's Progress" (Triangle).

Clara Kimball Young Going to Coast With Company

Select Star and Party Travel From Chicago in Special Pullman—Will Produce on Estate She Has Rented.

WHAT with working to complete "The Reason Why," her next Select production, and preparing for a trip to the West, Clara Kimball Young is a busy person. The completion on time of "The Reason Why" is assured. Under the direction of Robert G. Vignola, the filming of the picture is progressing satisfactorily. March 24 is the date set for Miss Young's departure. A special compartment Pullman has been chartered to take the company from Chicago to California.

Miss Young has leased the estate of Thomas Thorkildsen near Hollywood. This estate consists of twenty-four acres, is equipped in the most modern style, and contains every accessory a director could desire. At this place, and in the studio in Hollywood, which she has rented, Miss Young will produce "The Claw," by Cynthia Stockley, which has been adapted for her use on the screen by Charles E. Whitaker; and "The Savage Woman," the adaptation of which was made for the screen by Katherine Stuart from the French novel, "La Fille Sauvage," by Francois Curel.

In the large party which will accompany Miss Young will be the star's father and mother, Mr. and Mrs. Edward M. Kimball; Harry I. Garson, Miss Young's business manager; Robert G. Vignola, director; and William J. Scully, his assistant; Louis J. Physioc, cameraman; Jack Vo-

shell, technical director; Teddy Butcher, studio manager; and Jack Boland, assistant.

In the party also will be Milton Sills, Norman Selby, Mr. and Mrs. Edward Mortimer and Arthur Edeson.

What Fox Stars are Doing

George Walsh Back at Work After Mending Three Ribs.

WITH most of the stars in the eastern studios of William Fox completing their productions last week preliminary work was started on several new photoplays. George Walsh, who broke three ribs in a fall in a cross country run after making "Jack Spurlock—Prodigal," began work at the Kalem studios at Cliffside, N. J. The working title of the production is "440 at Fort Penn." The cast has not been completed yet. The new play is said to afford Walsh an opportunity for his breezy style that appeals to picture goers.

June Caprice, who had been enjoying a rest after making "A Camouflage Kiss," started work on a new play which has the working title of "Blue Eyed Mary." Harry Millarde finished cutting the film in "A Camouflage Kiss."

Virginia Pearson rested last week after making "A Daughter of France." Edmund Lawrence has finished cutting this film. The action in "A Daughter of France" is laid in a French chateau back of the German lines.

After finishing "The Debt of Honor," her first production for William Fox, Peggy Hyland began last week on exterior scenes on a new play which has "Peg of the Pirates" as a working title. Miss Hyland's director is O. A. C. Lund.

Richard Stanton finished cutting "Rough and Ready," the William Farnum de luxe production. This is the production made by Mr. Farnum before he left for the coast. Many of the exterior scenes were made in the Adirondack Mountains and the snow scenes are said to be fine specimens of film photography.

R. A. Walsh enjoyed a brief vacation after finishing "Woman and the Law," which had its premiere at the Lyric theater in New York City. This is the play based on the De Saullés case. He is now working on a script for a new play.

In the west coast studios Gladys Brockwell has started work on a new play with the tentative title of "Miss Past, Miss Present." "The Honeymooners" is the working title of a new picture which Jewel Carmen is making. Jewel Carmen takes the part of a bride. William Farnum has begun work on a new de luxe production under the direction of Frank Lloyd.

Orientalists Visit Pauline Starke.

Pauline Starke, featured player in the recent Triangle picture of New York gang life, "The Shoes That Danced," is a favorite with Japanese film fans. She was visited at the Culver City studio last week by a delegation of Oriental educators, who had admired her screen work and were anxious to get a "close-up" of her in real life.

Irene Hunt Tries Scenario Reading.

Irene Hunt, of the Triangle playing forces, has always had literary ambitions, and has met with no little success as a short story and scenario writer. Her ambition is to become a "sob-sister" on a metropolitan paper. Miss Hunt is now spending her spare time as a scenario reader.



Scene from "The Witch Woman" (World).

Five All-Star Pictures Is Metro's Offering for April

METRO will release five All-Star Series pictures in April with Harold Lockwood, May Allison, Francis X. Bushman and Beverly Bayne, Edith Storey, and Bert Lytel as the stellar players, in the order named. The releasing of the productions introducing May Allison and Bert Lytel as Metro stars in their own right will furnish two important incidents of the month.

Harold Lockwood heads the list with "The Landloper," which will be offered the first week. This picture was directed by George Irving, and is a screen version of Tolman Day's romantic story of the same name. Fred J. Balshofer made the screen adaptation. "The Landloper" presents Lockwood as a bright, energetic young American in a role rich in opportunities. The story is a romantic drama with a picturesque leading figure, Pauline Curley appears in the leading feminine role.

May Allison makes her debut as a Metro star in her own right in "Social Hypocrites," which will be released on April 8. This screen version of Alicia Ramsey's stage play, "Bridge," was directed by Albert Capellani, who also wrote the scenario in collaboration with June Mathis.

Miss Allison is supported by an all-star cast headed by Henry Kolker. Then there are Joseph Kilgour, Frank Currier, Marie Wainwright, Ethel Winthrop and Stella Hammerstein.

"With Neatness and Dispatch," starring Francis X. Bushman and Beverly Bayne, is the release for April 15. This picture is a screen version of Kenneth L. Roberts' story of the same name. June Mathis and Luther Reed prepared the scenario and Will S. Davis directed the picture. Mr. Bushman plays Paul Donaldson, a virile American youth who is mistaken by Beverly Bayne, who plays Geraldine Ames, for "Slim" Keegan, a crook. In the cast are Frank Currier, Hugh Jeffery, Ricca Allen, Sylvia Arnold, Augustus Phillips, Arthur Housman, Adella Barker and Sidney D'Albrook.

Edith Storey is the star in "Treasure,"

Kellermann Picture Praised.

"A Daughter of the Gods," the spectacular film extravaganza, is meeting with the same success and is being greeted with the same enthusiasm abroad that has characterized its exhibition throughout the United States, according to an announcement from the William Fox offices. The "picture beautiful" has had extended engagements in most of the countries on the Continent, as well as in Japan, China and Australia, and is now running in Spain.

King Alfonso and Queen Victoria were present at a private showing in Madrid of the million-dollar production and paid a splendid tribute to this magnificent photoplay in which Annette Kellermann starred.

which will be released April 22. Leighton Osmun is the author of the story, and he and Albert Shelby Le Vino prepared the scenario. Frank Reicher directed. This picture displays Miss Storey's best abilities, both as an actress and sportswoman. Lew Cody is Miss Storey's leading man. Lewis Willoughby, an English actor, makes his American debut.

Bert Lytel makes his Metro debut in "The Trail to Yesterday," which is scheduled for release on April 29. This western drama is an adaptation by June Mathis of Charles Alden Seltzer's novel of the same name. Edwin Carewe, assisted by his brother, Finis Fox, directed the production. Lytel plays a typical manly Western hero, who is an expert rider and all-round athlete. Anna Q. Nilsson is Mr. Lytel's leading woman. Harry S. Northrup, Metro's favorite villain, is in the cast, as are Ernest Maupin, John A. Smiley and "Danny" Hogan.

Thus will Metro serve showmen who depend upon this service for important factors in their entertainments.

Curwood Story Leads Universal for Week of March 25

A STORY by James Oliver Curwood, with whose work both screen fans and readers of magazines are familiar, heads the list of Universal products scheduled for release during the week of March 25. The production, which is in five reels, is entitled "The Girl Who Wouldn't Quit," and is founded upon Curwood's magazine story, "The Quest of Joan." Louise Lovely is supported by a strong cast, which includes Philo McCullough, Charles Hill Mailes, Gertrude Aster, Clyde Benson and H. A. Barrows. Edgar Jones is responsible for the direction. The story tells of a girl's search to run down the man who brought about the life imprisonment of her father, falsely accused of murder, and sentenced as the result of circumstantial evidence. A mysterious chest contained in a storage warehouse and subsequently sold to the highest bidder contains the evidence which would free her father. In her effort to investigate the contents of this chest the girl experiences some exceedingly thrilling adventures.

The Nestor release for the week is entitled "Nothing But Nerve," and presents Gale Henry, former Joker Comedy star. Milton Sims, Charles Hefly and Evelyn Selbie appear in support of Miss Henry. The plot centers about a couple who borrow a house in which to entertain an aunt to prove to her their worthiness to inherit her fortune. Of course the owner of the house makes an unexpected return with all of the attendant complications which such a layout would bring in its reckless trail.

The L-Ko releases a Mack Swain two-reel L-KO Comedy entitled "Sherlock

Triangle Activities

William Desmond at Work on "An Honest Man," a Robin Hood Story.

ACCOMPANIED by Francis McDonald, Joe King, Margery Wilson and a score of Triangle players, Director Raymond Wells spent several days last week at the Los Angeles County Jail, doing location work for "The Finger Print," a screen adaptation of John A. Moroso's story, "In the Spring."

Director Frank Borzage, who directed Desmond in this last subject, "Society for Sale," is supervising "An Honest Man," in which Desmond is seen as a sort of modern Robin Hood who believes in taking from the rich and giving to the poor. Mary Warren again will be seen as his leading woman.

Director Harry Edwards has started work on a two-reel comedy entitled, "Their Neighbor's Baby." Ray Griffith, Rae Godfrey, Charles Doran are included in the cast, as well as Fritzie Ridgeway, who was conscripted from the dramatic forces to be a comedienne pro tem.

Triangle Director Cliff Smith and his western company, headed by the "cowboy star," Roy Stewart, are working on the finishing scenes of "Paying His Debt."

Director Thomas N. Heffron and company have been working in the little village of Norwalk, Cal., for several days doing location work for "The Lonely Woman," a new Moroso play, with Belle Bennett in the title role.

Viola Dana Rides at Night.

A gallop by night on a Kentucky thoroughbred will test the horsemanship of the little Metro star, Viola Dana, in "The Night Riders," now under way at Metro's west coast studio under the direction of John H. Collins, its author.

A hurdle over a rural toll-gate is one of the interesting moments in the ride. Luckily, Miss Dana is thoroughly at home on a horse and her activities while mounted are practically limited only by the scenario writer. Albert Shelby Le Vino, head of Metro's western scenario department, has adapted "The Night Riders" for the screen.

Ambrose." It is all about a hobo who is mistaken for a detective and who plays the part even to the recovery of a stolen ring through no fault of his own.

This week brings the release of Animated Weekly No. 17, Screen Magazine No. 64 and Current Events No. 46. It also heralds the closing of the successful serial, "The Mystery Ship," which features Ben Wilson and Neva Gerber. The eighteenth and last chapter is entitled "The Fight in Mid-Air," and brings the culmination of its romance of treasure seeking and spy detecting to a successful finish. It also shows a battle between aeroplanes and the destruction of one of them.

"The Bull's Eye," in which Eddie Polo is doing such good work, reaches its eighth episode during the week. This episode is entitled "Dynamite."

The Finley Nature Special concludes the program and is combined with a split-reel comedy cartoon. The Finley picture is entitled "Wild Fowl Nurseries in Southern Oregon" and the cartoon "How Mr. Noodle Went to a Masque Ball."

Select Gets Another Stage Success.

Select Pictures has added another to its growing list of screen adaptations of recent stage successes by acquiring the film rights to "A Pair of Silk Stockings," Cyril Harcourt's well-remembered comedy hit. The story was acquired as a starring vehicle for Constance Talmadge, who will be presented in the piece by Lewis J. Selznick. The comedy was produced in New York by Winthrop Ames at his Little theater, after it had scored a pronounced hit in London.

Bookings on Hodkinson-Paralta Service Cheer Officials

WE are supporting our claims with some pretty solid facts," remarked a member of the W. W. Hodkinson Corporation. You may probably notice that we are claiming that we are offering a going and profitable business to whatever exhibitors enter our co-partnership plan as outlined by Mr. Hodkinson.

"This fact in itself is something unique in the world of films and is, we claim, one fact that distinguishes our enterprise from all other propositions now on the market. The solid facts that we refer to are the big bookings that we have been taking recently on Hodkinson-Paralta Service. In Chicago a large portion of the Ascher Brothers' circuit and also a number of the bigger houses controlled by Lubliner & Trinz have contracted for our entire output.

"In the North the Butterfield circuit, controlling houses in Saginaw, Kalamazoo and Flint, are also showing Paralta Plays. Way down in the sunny South the Saenger circuit, operating in many of the most important towns in the southeastern section, have contracted en bloc for the Hodkinson Service. Mr. Hammell, of the New York General Film office, just brought us in the other day a very satisfactory booking over the Meyer and Schneider enterprises on the east side, which will bring Kerrigan, Barriscale and Walthall back to their many admirers in this section of New York, and it will not be violating any confidences if I tell you that we expect to make a very interesting announcement in reference to our first run in New York,

Fox and Fisher Confer

Producer Calls Attention of His Directors to Initial Speed of Cartoons.

FOLLOWING a conference between Bud Fisher, originator of the Mutt and Jeff animated cartoons, and William Fox, who is to release these productions to exhibitors, Mr. Fox announced his intention of having all his directors see the Mutt and Jeff pictures with a view to obtaining suggestions on methods of developing and sustaining action. It is Mr. Fox's opinion that Mr. Fisher has mastered the difficult art of getting his story started at the very jump and of eliminating everything from the film that does not contribute materially to the development of immediate interest.

The conference between Mr. Fisher and Mr. Fox probably was the last they will hold prior to the cartoonist's departure for Europe. "We analyzed carefully and in detail all of the releases that Mr. Fisher has prepared for the next two months," said Mr. Fox. "We found every one of these measures in all respects up to our standard and that there were very few cuts or other changes which could be made to the improvement of the productions. The first release, 'The Decoy,' will be ready for exhibitors March 24.

"The pictures are only 500 feet in length, but I am prepared to guarantee that they consist exclusively of laughs. That which I like best about the productions is that Mr. Fisher knows when he is through and stops right there. The average is about 500 feet, and if any of them run any longer there is justification—there is more than 500 feet of fun."

"The Hillcrest Mystery" (Pathe).

Irene Castle makes her next appearance on the screen in "The Hillcrest Mystery," a Pathe Play written by Ouida Bergere, directed by George Fitzmaurice and produced by Astra, with illustrated titles by Hy Mayer. The release date is March 24 and the cast is Irene Castle, Marion Sterling, J. H. Gilmour, her father; Ralph Kellard, Gordon Brett, Wyndham Standing.

The story teems with action, suspense and intrigue, with a touch of war color.

upon which we have been working for some time.

"On the coast, of course, with Mr. Roth's tie-in, and Messrs. Greves and Ellison in Denver, the situation is very much easier, and these gentlemen will undoubtedly show Paralta Plays in their houses, which are among the best in each locality concerned.

"We feel that the exhibitors at large will agree with us that offering them a co-partnership in a business which already has its product placed in houses of the nature of those described above and many others is an entirely different proposition from being asked to take part in a scheme which may exist only on paper."

Front Pictures in Screen Magazine.

Impressive burial services for the first American soldiers who died in action in France are shown in Screen Telegram No. 5, released March 18 by Mutual. They show the trenches where the first Yankees feel as well as the services behind the trenches.

The reel includes shots taken during Douglas Fairbanks' initiation of Screen Telegram at Thaurman's new million dollar picture palace at Los Angeles, Fairbanks turned out to help the Graumans put over the first release and as part of the evenings festivities walked on his hands across the porch of the entrance.

Scenes from France picture the new French heavy guns in action. At the University of California the young men students are training for war, and one of the most unusual of their training stunts is picking up marbles with their toes to cure flat feet. Six foot huskies make an amusing sight juggling pebbles with their toes.

"La Tosca" Coming March 25.

The Famous Players-Lasky film version of Victorien Sardou's world famous "La Tosca," to be released as a regular Paramount picture, it is announced, presents a most elaborate screen translation, which has been done from a scenario by Charles E. Whittaker. Arranged from the opera, with as little change as possible in the story, this subject should be a big dramatic success for the star.

In this production Miss Frederick makes her debut as a "dare-devil" when she makes a sensational fall of thirty feet from a parapet of the fort into the water in the death scene. This incident follows the killing of her lover, Mario, by the firing squad after Tosca has stabbed Scarpia, the chief of police.

Four Bluebird Companies

Officials Name Leading Players, Who Will Make Forty Pictures Annually.

A N important change has been made in the line-up of Bluebird stars and productions. Starting with the week of April 8 the players who will appear regularly in Bluebird are Carmel Myers, Franklyn Farnum, Ella Hall, Ruth Clifford and Monroe Salisbury. The last two play opposite each other and therefore are to be regarded as one unit.

Therefore, there will be in the future four regular Bluebird companies, instead of the greater number that has turned out the features released by this organization heretofore. These companies will provide at least forty of the fifty-two releases for the year. Other stars, however, will occasionally appear on the Bluebird program when their productions are of the quality and standard demanded by the officials of that organization.

Priscilla Dean and Louise Lovely are stars who will provide two of the extra features required to round out the full year's Bluebird output.

As they appear in the order of their release, April's Bluebirds are "Fast Company," featuring Franklyn Farnum, scheduled to be issued on April 1. "The Red, Red Heart" is the release for April 8. This production features Monroe Salisbury and Ruth Clifford, and was directed by Rupert Julian. Louise Lovely makes her appearance on April 15, when "A Rich Man's Darling," one of the most amusing comedy dramas released by Bluebird in months, is released.

"The Two Soul Woman," considered by Bluebird officials a powerful feature production, is the release for April 22. The story is by Gilett Burgess and originally appeared in book form under the title of "The White Cat." Priscilla Dean enacts the title role. April 29 sees "The Wife He Borrowed," a five-act drama in which Carmel Myers is featured. The story is by Blair Hall. Harvey Gates is responsible for the screen adaptation, while Stuart Paton directed the picture.

W. H. to Issue Five Barriscales.

Following the release of "Satan's Pawn," the first Bessie Barriscale picture released by the W. H. Productions Company, it is announced that this company will issue five additional features in which Miss Barriscale is starred.

"Satan's Pawn" is an adaptation from a play, and was produced by Reginald Barker under the supervision of Thomas H. Ince.

Paramount Lists Laughmakers from Sennett Studios

THE next Paramount-Mack Sennett Comedy is entitled "Those Athletic Girls," and will be released March 25. The picture was directed by Edward Cline under the personal supervision of Mack Sennett, and the leading role is played by Louise Fazenda, supported by F. B. Cooper, Glen Cavender, Ethel Teare and Laura LaVarnie. The scene of the comedy is laid in a girl's boarding school. There is an indoor baseball game, a pillow fight, a fire in the dormitory, which is extinguished by the girls, who attire themselves in firemen's apparel and do effective work with the big hose.

Two Paramount-Mack Sennett comedies will be offered to exhibitors during April—"Friend Husband" on the 8th, and "Saucy Madeline" on the 15th. Both pictures are typical subjects from this studio.

"Friend Husband" tells the story of complications that arose when a young husband learns that a wealthy uncle whom he has never met is about to visit him, and has promised to bestow \$10,000 upon his nephew's baby, which unfortunately does not exist. Wayland Trask, as the young husband, makes strenuous efforts

to borrow an infant for the occasion. Charles Murray, as the neighboring bachelor, lends his assistance, and Teddy, Wayland's faithful dog, also kidnaps a baby. In the cast are Mary Thurman, Gene Rogers, Harry Gribbon, Earl Kenton and Laura LaVarnie.

"Saucy Madeline" presents Polly Moran in the title role. She has a jealous husband, who conducts a bowling alley. Ben Turpin gets a job in the bowling alley, and becomes involved in painful complications with his boss. One of the most amusing incidents in the picture is a bowling match between Ben and the boss. Ben has fixed the bowling balls to do his bidding, and their antics create the laughs. Amazing scores are made. The cast includes Charles Lynn and Richard Jones. The latter also directed.

The "Cast-off" Is Well Liked.

Foursquare exchange managers report that "The Cast-off," with Bessie Barriscale, directed by Raymond B. West, is being viewed with the utmost satisfaction by theater managers in their territories.

Myrtle Lind and Pauline Stark Trianglers for March 24

IN the society-comedy, "Nancy Comes Home," which is scheduled as the first release on the Triangle March 4 program, Myrtle Lind of Triangle-Keystone fame appears in her first dramatic lead. The play, which Robert E. Hill scenario-ized from B. D. Garber's story, is a satire on parental repression showing that too stringent methods in handling young girls serve only as a boomerang which strikes the parents as well as the children. Jack Gilbert has appeared in thirteen Triangle successes. The supporting cast also includes Myrtle Rishell, Anna Dodge, Percy Challenger and George Pearce. An elaborate cabaret scene was staged under the direction of Jack Dillon.

As the heroine of "Innocent's Progress," the second release of the week, Pauline Starke is featured in her third straight dramatic role under director Frank Borzage. "Until They Get Me," and another, "The Shoes That Danced," a March release, were her former vehicles. Miss Starke is cast as Tessa Fane, a little orphan who is reduced to the most abject misery by a crusty old aunt. Jack Livingston is Carey Larned. His last appearance was in "The Hard Rock Breed." Lillian West, recently seen in "A Soul in Trust" and "The Gown of Destiny," is cast as Madeline Carson. Alice Knowland, Charles Dorian and Graham Pette complete the cast. It is said that remarkable lighting effects were obtained by Director Frank Borzage and Cameraman Pliny Horne in this picture.

"A Safe Danger" is the two-reel Keystone comedy scheduled for the week of

the 4th. Chris Richards is the ambitious crook and jewelry salesman whose slippery fingers stray out towards loose jewels and hearts. Rae Godfrey is the beautiful girl he would wed. When a jewel enters the ranks of the missing suspicion points its deadly finger at Chris. The lively chase leads back to the jewelry store where Chris accidentally becomes the hero, capturing a gang of burglars in the most novel style.

"The Ordeal of Rosetta" (Select).

Alice Brady's Select production, on which this star and her company are hard at work under the direction of Emile

Chautard, and the working name of which was "The Phantom Feud," has received as its definite title "The Ordeal of Rosetta." The present name is more indicative of the action of the picture, which tells the story of an Italian-American stenographer of gentle birth and breeding.

In addition to Crauford Kent and Ormi Hawley as leads for Miss Brady, as announced heretofore, the cast includes Maude Turner Gordon, well-known character woman; Henry Leoni, with a rich experience from musical comedy, the legitimate drama and the screen; Hazel Washburn, Edna Ellwood, Peggy Elmer, Mrs. Shannon, George Henry, Austin Miller, Ed Burns, Jack Burns, Carl LeViness and Joseph Berno.

National Billboard Advertising for "A Pair of Sixes"

THE latest George K. Spoor production, "A Pair of Sixes," is being shown to the trade. Many advance bookings already are reported from the George Kleine releasing exchanges. The picture, as is stated in a review on another page, is taken from the stage production of Edward Peple, and features the Essanay comedian, Taylor Holmes.

The release date has been set for April 1, but there are several advance bookings in the larger cities, so that the play will be shown the latter part of March.

In this production Mr. Spoor is adhering to his policy of a national billboard advertising campaign on each feature subject, and the twenty-four-sheet posters now are to be seen in all large cities.

Other Essanay releases for the month of March include the Broncho Billy one-reel, reissue western dramas, which began March 1, to be sent out one a week for

ten weeks. Two Chaplin comedies are also being put out—"The Tramp" and "His New Job." New prints and new paper have been made up on these releases.

The short subjects being released through the General Film Company include "Wild Algy of Piccadilly," "All Stuck Up," "The Lie That Failed" and "The Jazbo Sheriff." These are all comedy releases. "The Lie That Failed" features Virginia Valli and Robert Conness. Don Barclay, the famous comedian of the Ziegfeld Follies, takes the leading role in "All Stuck Up."

On March 23 Essanay will begin the issuance of new prints on many of its famous Snakeville comedies. In these appear the well-known comedians: Victor Potel, Margaret Joslyn, Harry Todd and others. They will be released through the General Film Company.

Quaint Costumes in "Social Hypocrites."

QUAINT costumes of the good old days of 1870 were revived recently for picturesque scenes in "Social Hypocrites," in which May Allison will make her debut as an individual Metro star. This screen version of Alicia Ramsey's stage play, "Bridge," is being directed by Albert Capellani, who wrote the scenario in collaboration with June Mathis.

All the costumes of the players were in strict accordance with the period when the events depicted in the scene took place. The women wore the dresses of the so-called bustle period, with full skirts and long trains. These dresses were made especially for this production by the Metro costume department. Each dress contained from twenty to twenty-five yards of watered and brocaded silk. The actresses wore their hair in high pompadours, with fetching back curls. The men players were garbed in swallow-tailed coats and long, side-buttoned

trousers, with old-style foot straps. Their vests were double breasted, and wing collars, together with bow ties, completed their attire. They also wore the conventional wigs of days gone by.

The scenes took place in the palatial parlor of the Mountstephen mansion in England. This set was one of the most complete and elaborate ever built at the Metro studio.

The characters in these 1870 scenes are played by a different set of players from those who portray them throughout the remainder of the picture. Pauline Welch, well known as a vaudeville headliner, plays the young duchess, who is afterward portrayed by Marie Wainwright. Fred Hadcliffe, who has been seen in many Metro pictures, appears as young Field-

ing, the role which Frank Currier later interprets.

"Social Hypocrites" will be released as a Metro All-Star Series picture, with beautiful May Allison in the stellar role of Leonore Fielding.

Tom Mix Puts on Dress Suit.

Cowboys in dress suits figure largely in "Western Blood," a new play of the wild west, which Tom Mix has finished at the west coast studios of William Fox. In the play Tex, which is the character played by Mix, sends to a clothing house that advertises and gets dress suits for all his cow punchers. He has just returned to his New Mexico rancho from Los Angeles, where he has noticed that dress suits go with fashionable social affairs.

"This is one of the funniest plays Mix has ever made," is the announcement from the Fox offices. "The cowboys squirm and do all sorts of impossible things in their dress suits." "Western Blood" was directed by Lynn Reynolds. It will be one of the late April releases.

"A Self-Made Lady" (Fox).

The latest Sunshine Comedy release by William Fox is "A Self-Made Lady." It is all about a she crook who was sentenced to seven days in prison, but through a slight error was behind the bars for seven years. When she gets out she wants to go straight, but the crook won't let her. The Lehrman police romp through the picture in characteristic style; automobiles dash recklessly over cliffs; a swimming tank is utilized to speed up the fun and it is claimed that the two-reeler can well be called a rip-roaring comedy triumph. Dot Farley, Bobby Vernon and Ed Kennedy keep the mirth at high pitch from start to finish.

"Her Husband's Wife" is another recent Sunshine Comedy release. In this picture also the fun is fast and furious.



Scene from "The Splendid Sinner" (Goldwyn).

Trench Scenes for Screen

Current Events No. 44 Has Views of Americans at Front.

MOTION pictures of Pershing's boys in the first line trenches in France, made by military photographers of the photographic division, Signal Corps, are the main feature of Universal Current Events No. 44. The pictures were released to Universal Current Events by the Committee on Public Information through the American Red Cross, and are official.

The scenes open with the departure of the boys, wearing their "tin trench derbies" from the little French village in which they were billeted. No waving flags or blaring bands mark their departure, but there is a grim seriousness in their marching and preparation. The audience is shown how the Yankees are transported to the communicating trenches, which zigzag to the advanced lines. Motor trucks loaded with soldiers scurry along the roadways, much of the time under the fire of German batteries. These trucks stop at the communicating trenches and the doughboys have to "hoof" the rest of the distance below the level of the ground.

Like prairie-dog villages are the dug-outs in which troops occupying the trenches live. Current Events shows them built into the sides of hills, with board-bottomed trenches leading out of them and "Sammies" off duty loafing about pending their next tour.

Some idea of the danger the boys are constantly under is borne home to the spectator when pictures of lads wearing gasmasks entering the trenches are shown. Other scenes show the soup-bearers with their great cans of hot "slum" passing through the underground lane on their way to serve the lads holding the first lines. Then come views of soldiers under fire, ducking below the parapet while shells whiz past overhead and a scene of a sniper in an advanced trench, watchfully waiting for the appearance of a spiked helmet.

The pictures finish with scenes of Red Cross workers passing through the trenches in search of wounded, and stretcher-bearers carrying to an advance dressing station the first case of gas poisoning. The scene then shifts to an American Hospital back of the lines, where the wounded rest pending removal to a base hospital somewhere far out of the fighting zone.

There are other stirring war scenes contained in Current Events No. 44, including a stirring artillery battle.

Activities at Goldwyn's Studios at Fort Lee

WITH the return to Fort Lee of Madge Kennedy, the beginning by Mae Marsh of a new production and the impending return from Florida of Mabel Normand, activities at the Goldwyn studios took on an added aspect of bustle last week.

Madge Kennedy, star of "The Danger Game," by Roy Somerville, scheduled for release April 7, came back to the studio after an illness of a week.

With the completion of "The Face in the Dark," to be released April 21, Mae Marsh will at once begin work on a production which has not yet been given a title, from the story by Edith Barnard Delano entitled "When Carey Came to Town." It will be directed by Hobart Henley.

Mabel Normand, who had been in Florida with George Loane Tucker and several players making revisions in "Joan of Plattsburg" to conform with a Government request that certain military material photographed at the great training camp be eliminated, has returned. A few more interior scenes remain to be made and the picture has been tentatively scheduled for release May 8.

Goldwyn assures exhibitors that the



Scene from "A Pigskin Hero" (Universal).

Lyons and Moran Back with Universal in One-Reelers

AFTER an absence of several months, Eddie Lyons and Lee Moran return to the Universal program commencing April 8. These popular comedians will appear weekly in a new series of single reel productions, which will be released under the brand name of Lyons-Moran Star Comedies.

The return of Lyons and Moran will be hailed by exhibitors as a real event. Their popularity has grown steadily during the five years they have appeared under the Universal banner and right now is at its height. It is decalred that fourteen pictures have already been produced and are ready for release.

The first Lyons-Moran subject is entitled, "A Pigskin Hero." It is considered one of the funniest pictures in which the two former Nestorites have appeared. As in all the comedies to be released under the new brand everything suggestive of the slapstick brand of humor has been avoided. Instead, situations, acting and story have been relied upon to furnish the comedy element.

According to the story, the town of Rushville is all excited over the football game to be played that day between its rival teams, the Bear-cats and the Carnations. Word reaches the latter team that Spike Hennessey, a famous quarterback, is to be a ringer on the "Bear-

cats" team. That's the beginning. We are not going to spoil the story by telling it.

A Western with a Society Touch.

A Western drama de luxe is "Heart of the Sunset," Rex Beach's latest picturization of one of his own novels, soon to be ready for distribution by Goldwyn as a Rex Beach special. If the term "Western drama" conjures up a picture of frowning six-shooters, lariats, sweating horses and cowboys covered with alkali dust disregard the Western tinge and give attention for a moment to the de luxe angle.

In "Heart of the Sunset" you will see Ed Austin and his bride, Alaire, owners of thousands of acres of valuable Texas and Mexican grazing land and cattle enough to cover them all, in their sumptuously furnished ranch home.

Summer resort bathing scenes, another novelty for a Western drama, are to be found in "Heart of the Sunset." Some of the comedy relief action is laid on the beach at Corpus Christi, Texas, where damsels in one-piece suits afford a not unpleasant visual relief from sombreros and "chaps."

Lick Prints Booklet on Photoplayers.

"Biographies of Prominent Photoplay Players" is the title of a twenty-eight page booklet published by the New theater, Fort Smith, Ark., of which C. A. Lick is the manager. There is nothing pretentious about its dull-coated buff paper and clean typography, but it is attractive in appearance. Arranged in alphabetical order are short, sketchy biographies of sixteen prominent Triangle and Paramount favorites, including Olive Thomas, Douglas Fairbanks, William S. Hart, Alma Rubens, William Desmond, each with a quarter-page cut of the subject. The last four pages are given over to an interesting talk on the philosophy of the exhibitor, who entitles it "New Theater Service Codes."

Farnum De Luxe Is Released.

William Farnum's last production in the East, "Rough and Ready," completed just before the Fox star's return to California, is announced as the next Standard Picture release.

"At our offices," says Mr. Fox, "we speak of 'Rough and Ready' as the hundred per cent. box office production. 'All the world loves a lover, especially a fighting lover, and it is in this role that Mr. Farnum appears in a tremendously interesting story. The subject also marks this popular actor's return to the 'blue-shirt' character he does so well—the type of portrayal which brought him chief fame before 'Les Miserables.'"

Gloria Swanson Dives Into Harbor.

Gloria Swanson, former comedy queen, had to learn the art of swimming and diving before she could accept her first part in a Triangle drama soon to be released, entitled "Smoke." Many of the water scenes in which she appeared were filmed at night and the first one called for a dive of fourteen feet into the cold black water at San Pedro. All the preparatory "stunts" by Miss Swanson had been done in a swimming pool, and she was a bit timid when called upon to make the big dives before the camera, but having recovered from the first shock of the fourteen foot plunge she informed Director Jack Conway that she was prepared to try anything in the aquatic line.



Scene from "A Bit of Jade" (Mutual).

Eight Five-Reelers on the Triangle April Schedule

WESTERN narratives, society dramas and mystery stories are listed on the Triangle April schedule, which, the Triangle Distributing Corporation announces, will include eight five-reel features. In accordance with the policy of the Company magazine and novel material has been utilized for the program to a marked degree, and the recent Triangle output bears the stamp of contemporaneous fiction.

Heading the list April 7 is "The Love Brokers," with Alma Rubens in the stellar role, this story being a screen adaptation of "Another Foolish Virgin," by W. Carey Wonderley, author of the recent Triangle feature, "The Marriage Bubble." The Reaux Arts section of New York provides the locale of the story, which portrays the adventures of Alma Rubens, a song writer. In the supporting cast are Texas Guinan, Lee Hill, Joe Bennett, Betty Pearce and George Pearce. E. Mason Hopper directed "The Love Brokers."

"The Boss of the Lazy Y," the second release of the week, is a screen adaptation of Charles Alden Seltzer's novel of the same name, and features Roy Stewart in the title role. The story deals with an ancient feud which exists between two families, and the struggle of the two sons of the respective factions for the love of one girl. Cliff Smith handled the megaphone. The supporting cast includes Walt Whitman, Josie Sedgwick, Graham Pette, Frank McQuarrie, Aaron Edwards, five-year old Frankie Lee, William Ellingford and Bill Patton.

April 14.—"The Law of the Great Northwest," by Ralph Westfall, for many years one of the daring officers of the Northwest Mounted Police, is released for the first part of the week. The author collaborated with Director Raymond Wells in producing this picture. Many real Indians were secured. In the cast are Margery Wilson, William V. Mong, William Jefferies, William Dyer and Eugene Corey.

"Who Killed Walton?" which follows, was adapted from Norman Sherbrook's magazine story, "The Veil," a mystery story within New York political circles. J. Barney Sherry appears as the typical ward politician of the "Old Guard." "Who Killed Walton?" serves as a vehicle to introduce a new leading woman, Mary Merce will portray an attractive young novelist caught in the web of a ruthless artist's trap and saved from disgrace by a ward politician after her reformer fiancé has abandoned her.

April 21.—A story of the New York underworld, "The Finger Print," heads the April 21 schedule. This is an adaptation of the magazine story, "In the Spring," by John A. Moroso. It deals with the Italian Underworld and shows the inner workings of the police system in the days before the Rosenthal murder. Joe King plays opposite Margery Wilson.

William Desmond has the featured role in the second release of the week, an English society drama entitled, "Society for Sale," a romantic play of life in the exclusive circles of London, with Desmond as a young aristocrat, who suddenly finds that he has squandered his fortune and must work for a living. Gloria Swanson helps him solve his financial difficulties. A fashion show is one of the features of this production, at which Miss Swanson, as a manikin, wears many attractive costumes. Frank Borzage is credited with the direction.

April 28.—Another Morosco play, "The Lonely Woman," dealing with the question of circumstantial evidence, is scheduled as the opening feature for the week with Belle Bennett in the title role. Working with Director Thomas N. Heffron are Anna Dodge, Alberta Lee, Nellie Anderson, Lee Hill, Percy Challenger, John Lince and Walter Perkins.

Roy Stewart has a dual role in the concluding picture for April, which is entitled "Paying His Debt," an adaptation of "The Derelict." The supporting cast working with Director Cliff Smith in this new western includes Josie Sedgwick, five-year-old Dixie Doll, William Ellingford, Walter Perkins, William Dyer, Arthur Millett and Harry Yammamoto, who has a comedy role as a Chinese cook.

Animated Cuts Out War Horrors.

A definite stand against the showing of war horrors in the Universal Animated Weekly Current Events and the Screen Magazine, has been taken by Jack Cohn, Managing Editor of these three Universal film publications.

Letters received from parents and other relatives of the boys abroad, are said to have caused Universal to arrive at its decision. Such scenes as the burial of American soldiers on foreign soil, etc., are sure to prove harrowing to the dear ones of our troopers and to class them what are perhaps needless fears.

Bee Hive Indeed Busy.

Bee Hive Exchange, New York, reports good business with King-Bee Comedies. James Mendleson, manager of sales for Brooklyn, has closed bookings for the following houses: The Linden, Whitney, Strand, Duffield, Eden, Colonial, Avon, Hamilton and Century. N. J. Swartz, in New Jersey, has closed for a week's run at Fox's Terminal theater, Newark; also bookings for the following houses: City, Atlantic Gardens, Winter Garden, Casino Playhouse, Orient, Walton at Elizabeth, Proctor's at Plainfield, Lyric and Majestic in Paterson, and Rialto in Union Hill. Julius Singer closed with Kieth's Greenpoint for a three days' run.

Fast Work by Norma Talmadge

Star Makes Trip to Saranac Lake and Then Departs for California.

EVENTS moved rapidly in the life of Norma Talmadge, Select Pictures star, during the last week. Arriving in New York from a protracted stay in Palm Beach, she packed away her chiffons and foulards and other tropical finery, brought to light an array of furs and took the train for Saranac Lake.

At Saranac she was joined by Roland West, who will probably direct her new Select production, "De Luxe Annie," by Cameraman Ed. Wyard, and by Eugene O'Brien, who has been Miss Talmadge's leading man in all of her recent screen successes, and who will again play opposite her in this next picture.

The action in "De Luxe Annie," it may be recalled, passes from New York City, where the play opens, to the Adirondacks. There is much traipsing around in deep snow and in hard winter weather—and there is the big and thrilling escape-over-the-ice scene. It was to get this material that Miss Talmadge and her director and leading man went to Saranac; and get it they did—despite the fact that discouraging conditions were encountered.

Just one day Miss Talmadge had allowed for the taking of the scenes, so quick work was in order. By dint of hard labor it was all accomplished, and at the expiration of the twenty-four hours Miss Talmadge returned to New York. Within a few hours from the time she arrived in New York Miss Talmadge boarded the train for the west, where she will make a brief visit.

Chapin Series End in April.

The three concluding chapters of the Paramount-Benjamin Chapin series of "The Son of Democracy" will be released during April, including "Down the River," issued on the 1st of the month, an exciting story of Abraham Lincoln's life as a young man, when he starts down the Mississippi River on a flat boat and becomes involved with northern slave dealers; "The Slave Auction," released April 8, showing Lincoln's first glimpse of the slave market and his efforts to combat the sort of slave traders who were despised nowhere more than among southerners themselves, and "Under the Stars," a powerful drama of patriotism, with intimate scenes of Abraham Lincoln amid crises similar to those now confronting the United States, released April 15.

"A Daughter of France" (Fox).

Virginia Pearson in "A Daughter of France" is the current special feature release of William Fox. It is described as a play that will stir patriotism. The scene of the play is laid in a French chateau behind the German lines. Miss Pearson plays the part of Louise de Ciron, a French girl filled with love of her native land. She refuses to flee before an invading horde of Huns.

In the cast are Herbert Evans, George Moss, Anthony Merlo, Maud Hill and Naida Gary. The story is by Benjamin S. Kutler and Betta Broull and the scenario by Adrian Johnson. It was directed by Edmund Lawrence.

"Mr. Fix It" Is Next Fairbanks.

Douglas Fairbanks' next photoplay for Arctcraft will be entitled "Mr. Fix It," from a story written by Allan Dwan, the supervising director. It will be released in April. Fairbanks will be seen in a novel character creation as the expounder of the theory that happiness is a habit and comes only to those who afford happiness to others. The scenes are located in the home of wealthy residents of New York.

In the supporting cast are Marjorie Daw, Wanda Hawley, Catherine MacDonald, Frank Campeau, Leslie Stuart and Fred Goodwins.

Pathe Active East and West

Frank Keenan, at Paralta Studio, Playing Mathias in "The Bells."

PRODUCTION of Pathe Plays starring Frank Keenan, Bryant Washburn, Bessie Love and Fannie Ward continue at high speed in Los Angeles. At the Paralta Studio Mr. Keenan is playing the role of Mathias in "The Bells," in which Sir Henry Irving was seen and known through the English-speaking world. Lois Wilson has been engaged as leading woman and Ed Coxen as leading man.

Bessie Love is playing a poor little girl's part again in "A Little Sister of Everybody," by William Addison Lathrop, produced under the direction of Robert Thornby.

Bryant Washburn is at work in a comedy melodrama of the borderland, the working title of which is "The Range Rider." Rhea Mitchell is his leading woman. Helen Dunbar, one of the best known character women, has been engaged for an important part in this picture, produced under the direction of William Worthington.

At Universal City Fannie Ward is now making "A Japanese Nightingale," from William Young's novel, under the direction of George Fitzmaurice. Mr. Fitzmaurice is acting as supervising director of all the Pathe Astra activities centering in Universal City. L. J. Gasnier, president of Astra, has wired him to begin production on a serial by Gilson Willets, the working title of which is "Hands Up."

Meanwhile, at the Astra Studio at Jersey City, work is progressing rapidly on the closing episodes of the Pearl White serial "The House of Hate," with Antonio Moreno.

"The Life Mask" Released March 18.

The release date on "The Life Mask," Mme. Petrova's third picture made under her own management, has been set by the First National Exhibitors' Circuit for March 18. An ingenious mystery story in six reels, adapted to the screen by Mrs. L. Case Russell, it was directed by Frank Crane, and shows the Polish star in a strong emotional role against a background that shifts rapidly from the higher social circles of New York to the colorful atmosphere of Spain.

Hart Completes "Selfish Yates."

William S. Hart has completed "Selfish Yates," which is to be his offering via Artercraft, following "The Tiger Man." The role of a thoroughly selfish man is a unique one for big-hearted Bill Hart, but in the end he redeems himself, and through love of a girl finds that a man may be happiest when he seeks happiness through another's good. This picture is probably the most unique in conception of any that has been written for the Ince star, and is by C. Gardner Sullivan. Hart directed it himself. Hart's popularity seems to be steadily increasing.



Scene from "Breakers Ahead" (Metro).

Studios Complete April Releases for Mutual Schedule

MUTUAL'S schedule of April feature releases includes productions from the studios of the American Film Company, Inc., William Russell Productions, Inc., and the Empire All Star Corporation, starring William Russell, Ann Murdock, Mary Miles Minter and Margarita Fischer.

They have been produced under Mutual's policy of close adherence to the public demand, Mr. Russell's first production from his own studio having been started after a trip on which the star personally interviewed exhibitors, salesmen and exchange managers to ascertain the popular taste in picture entertainment. Mutual is adhering strictly to its policy of producing its features in five reels.

Mary Miles Minter will be seen in "A Bit of Jade," released April 1. This is an exotic mystery story, built around the disappearance of a rare Hindu necklace, which is said to possess a potent charm. The play, which was scenarioized by Karl Coolidge from a widely read story of Mildred Cary Graham, is replete with tense and dramatic situations, and is said to be a grateful vehicle for the beautiful little star.

Margarita Fischer, in "Primitive Woman," released April 8, will be seen in a character different from anything she

has recently done. Elemental woman in a twentieth century setting is the theme, and the play is said to possess the elements of strength and originality.

Ann Murdock, the popular Broadway ingenue, who has been appearing in photodramas of Charles Frohman stage successes, has completed "The Richest Girl," released April 15. David Powell, the noted young actor, who has supported Miss Murdock in "The Impostor," "Outcast," "Please Help Emily" and other screen successes, will again play the lead.

William Russell, the athletic star, is putting the finishing touches on his first production, made by his own company, William Russell Productions, Inc. This picture is "Hearts or Diamonds," and will be released April 22. Mr. Russell is enthusiastic over the results of his initial effort in production, and believes it will even surpass "The Midnight Trail," "In Bad," "New York Luck" and "Snap Judgment."

The play is an adaptation of the famous novel "Adrienne Gascogne," by the celebrated William Hamilton Osborne. The story concerns the operations of a gang of international diamond thieves with whom Adrienne Gascogne, a beautiful young woman, becomes involved.

Miss Charlotte Burton, who has appeared in several Russell successes, will play the lead. The cast includes Carl Stockdale, John Gough and Robert Klein. It was produced under the direction of Henry King.

Doings at Diando Studios.

Joseph Van Meter has been appointed manager of the Diando Film Corporation plant at Glendale, Cal., succeeding Norman Manning, who has been placed, on Diando's recommendation, with Louis Gasnier as west coast representative.

Stuart Payton is to direct the new Pathe serial, "The Wolf-faced Man," to be made by Diando.

George Larkin, who will be leading man in this serial, has arrived in Los Angeles. "Dolly Does Her Bit," a five-reel Baby Marie Osborne feature, has been completed by Diando, and plans are under way for the production of "The Soul of a Child." In the completed subject many children from the homes of Southern California were used in the cast.

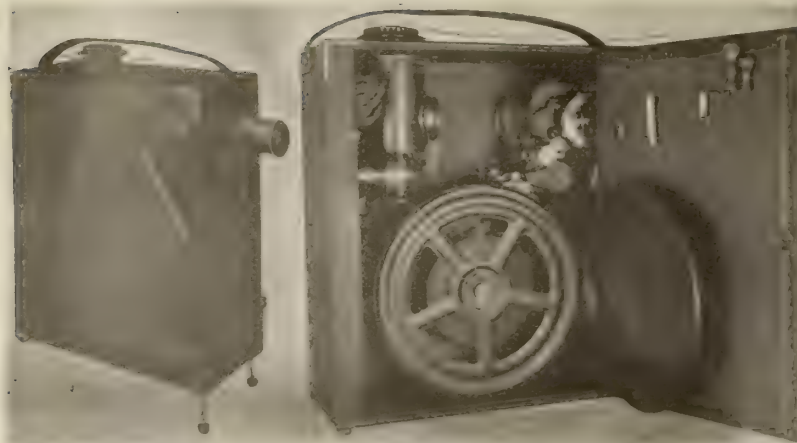
Something in This Story Sounds Like a Liberty Bond

FOR the first time since the old days of the two-reel film thrillers Mary Pickford started on a new picture before completing her current production. For several days she was working with Director William D. Taylor on "How Could You, Jean?" while completing the final scenes of "M'liss" under Marshall Neilan's direction.

It was a novel experience for the actress, but it was made necessary by a mysterious message which she received from a member of President Wilson's cabinet. Although the affair is maintained a secret more or less, it is understood it means a trip to Washington upon the completion of "How Could You, Jane?" and probably a month's retirement from camera work while Miss Pickford is engaged in some task for Uncle Sam.

"How Could You, Jane?" is expected to be a record production in time consumed on its filming, and it will show Mary Pickford in an entirely new characterization. The photoplay is an adaptation by Frances Marion from the novel by Eleanor Hoyt Brainerd, just published.

When Director Taylor began casting for "How Could You, Jane?" he discovered that the famine in juveniles was never more keenly evident than at present. Upon seeking assistance in New York he received word that all the desirable juveniles were either unavailable because of present employment, or in the army. The California studios were again combed to find some one for the leading male, but without success. As a consequence the production was started without a leading man.



Exterior and Interior Views of American Projectoscope.

American Projecting Company Prompt in its Deliveries

REPRESENTATIVE business houses all over the country are adopting the American Projectoscope, the portable motion picture projection machine, as a merchandising medium, according to reports received from the American Projecting Company's executive offices in Chicago.

Quantity production on these projectors is now possible, since the Chicago factory within the past few weeks has considerably increased its capacity and is now in a position to fill orders practically as fast as they are received.

President Samuel S. Hutchinson of the American Projecting Company, who is also president of the American Film Company, Inc., says: "We are now filling orders promptly and despite the fact that the daily orders are showing a steady increase, I believe the factory will, from now on, be able to keep abreast of the orders. The delay which hampered us for a time was due to the lack of the necessary dies, jigs, automatic machines, etc., which made much handwork necessary in completing machines. These tools are now all available and our present plant is proving highly efficient in every respect.

"Orders for American Projectoscopes are being received from a most gratifying type of purchasers. Big business houses all over the country are adopting the American Projectoscope as a medium for increasing the sales of their product, being quick to realize the wonderful oppor-

tunity it offers for presenting their goods to prospective customers in a convincing manner, by showing them pictures of the product in the making—factories actually in operation—and the use of the product by the consumer.

"Film companies, film stars, film editors, music cue writers, directors and exhibitors are finding this portable projection machine just the thing for their use, since it permits them to stop the film at any point and examine it closely for details that are easily overlooked when a print is run in a large projection room with the ordinary standard projectors. The American Projectoscope is also proving exceptionally valuable to the busy exhibitor, who can now examine film in his own private offices for cut-outs, etc., while his large projection machines are in use.

"We have prepared descriptive booklets fully explaining how the American Projectoscope is adaptable to every need and will be glad to mail them to any one who will write to the offices of the American Projecting Company, 6235 Broadway, Chicago."

Mastercraft to Start "The One Woman."

WORK on the first Mastercraft production, "The One Woman," adapted from the novel of the same title by Thomas Dixon, will probably be commenced at the Paralta studios in Los Angeles this week. Harry Chandler, who has written the continuity of the picture, is now on his way to California, where he will confer with F. Eugene Farnsworth, in charge of the western activities of Mastercraft, and Reginald Barker, who is to direct the picture. Work will be commenced immediately.

The cast is already practically completed. However, it is known that Lawson Butt, an English actor of prominence, will appear in one of the principal roles; while Clara Williams is to portray another of the outstanding parts.

The Mastercraft Company has made arrangements with the National Drama Corporation, which controls the rights of Thomas Dixon's books, for the screen production of the majority of that author's most successful novels. Mr. Dixon himself is deeply interested in the project, and is devoting much of his time to the literary end of the business.

William Fox Will Present Theda Bara in "Salome"

WILLIAM FOX is to present Theda Bara in "Salome." Work on the production has been completed in the West, the negative has been shipped to New York and a private showing of the print has been given by Mr. Fox.

The splendor of the East, the pomp and power of a mighty military kingdom, scenes from the Bible, intrigues of a lavish court, ambition, love, jealousy, and the purifying influence of a noble sacrifice for a great cause—all these have been woven into this spectacular Theda Bara super-production. The accuracy and artistry in the representation of ancient Judea, which was builded anew for this film, are notable. The settings and the costumes are as exact and as faithful to the period they represent as persistent research could make them.

The picturesque times of the Herodian dynasty offer opportunities for Miss Bara. Nothing was spared to put into this film play every dramatic and spectacular effect that is known to the scenic art.

The scenario is based principally on the works of Josephus. It was decided not to adopt Oscar Wilde's version centering around Salome's dance and the delivering of John the Baptist's head because it was not suited to accurate presentation on the screen. The result of following historical lines is a spectacle-drama that not only will appeal to scholars and students of the

Record Booking Price

San Francisco's Strand to Pay \$3,500 for Fortnight Run of Chaplin.

TURNER & DAHNKEN, who hold the franchise in the First National Exhibitors' Circuit for Northern California and Nevada, report that they have arranged to release seven of the new series of Chaplin comedies through the Strand of San Francisco instead of the Hippodrome, as originally announced. The Hippodrome will have first run of "A Dog's Life," carrying out the provisions of their contract with Turner and Dahnken, but after that the picture will be shown at the Strand, together with all forthcoming Chaplins.

It is understood that the Strand executives handed over a bonus of \$5,000 in cash to the managers of the Hippodrome to secure their rights in the series, and that they are also paying a rental price of \$3,500 for two weeks' service on each picture.

This figure is supposed to establish a record price for two-reel comedies in any part of the world, and is a significant commentary upon Chaplin's popularity on the Pacific Coast, where he is said to possess the largest clientele per capita of any film star.

"Alimony" a Strong Attraction.

"Alimony," the six-part feature which was released by the First National Exhibitors' Circuit about February, is proving one of the biggest box-office attractions of the current season, according to carefully tabulated lists of exhibitors' box office receipts.

Released about the first of the year without unusual advance advertising or insistent claims for originality of theme, lavishness of production, etc., "Alimony" has captured the public favor wherever shown, and in some of the big houses on the First National Circuit has set a record.

There is another confirmation of the theory that a stirring story, acted by a well-balanced cast and directed by a man who knows his business, will please the public and make money for any exhibitor who exploits it in the right way. The eight principal players in "Alimony" did not jointly demand as much salary for their services as is ordinarily paid one single star of the highest candle-power.

Bible, but will thrill and inspire every man or woman who is moved by pageants, stage pictures and great passions, days and events in human life.

Goldwyn Using Food Trailers.

In accordance with the request of the Food Administration future Goldwyn Pictures will carry trailers urging the public to save foodstuffs. This is in line with previous Goldwyn efforts to further the Government's program in its campaign of war savings education.

Following are a few of the Food Administration's slogans that will be used on trailers with Goldwyn Pictures:

Keep the home fires burning, but don't cook so much on them.

Bread and guns will beat the Huns.

Win the war with bread and lead.

Soap is made from fat. So don't waste soap, for Germany has got to be cleaned up.

To give our boys in France a good square fighting chance we'll send the wheat and meat no matter what we eat.

Every vegetable on the table means a Hun on the run.

The food you save in the kitchen goes to the soldiers' mess at the front.

We can spare our Allies' share for "Over There."

Trade News Brevities



New England Film Trade Notes of the Week

Burglars Enter Theater in Springfield, Mass.—Mayor Peters of Boston Forbids Showing of "Nation" Film—Camp Film Makes Hit.

By R. D. Howe, 80 Summer Street, Boston, Mass.

Theater in Springfield Burglarized.

SPRINGFIELD, MASS.—Burglars gained entrance to the fine Fox theater on Main street, and blowing open the safe, got away with between \$800 and \$1,000 in cash. They gained entrance by the fire escape, tore down portiers and rolling the safe into the corridor, wrapping it to muffle the sound of the explosion. All the doors were tied with ropes to prevent interruption. No one in the vicinity of the theater heard the explosion and it was not until the theater was opened the next day that the theft was discovered.

Mayor of Boston Bans "Nation" Film.

An attempt to show "The Birth of a Nation" again in Boston, was prevented by Mayor J. Peters. The first showing of this picture about three years ago at the Tremont theater aroused a great controversy. The matter reached the State Legislature so bitter was the protest of the colored citizens of the city. Finally some of the objectionable parts were deleted and the film was shown for months at the theater. This was Mayor Peters' first cancellation of a proposed film production in this city since he became mayor this year.

"Remaking of a Nation" Makes Hit.

The Boston Women's club had a special public performance in Symphony Hall on Saturday night, March 16, of the Paramount six-reel feature, "The Remaking of the Nation." There was a crowded house. The proceeds went to the Camp Community Fund and the War Service Committee work.

The Paramount company is to be congratulated on the excellence of this picture for war propaganda work. The film shows camp life and living conditions at Camp Sherman, Chillicothe, Ohio, where 40,000 men are in training for the army. The film shows the arrival of the recruits, their work in training, their physical examination, and the sports indulged in during recreation periods. Men are shown laying out and digging trenches, engaged in skirmishing advancing "over the top," throwing bombs and operating the newer types of machine guns and rifles under the direction of American and French officers.

Mrs. Carrol Praises Pictures.

Mrs. Alice Rice Carroll, New England manager of the United States government war films, made an address before the Massachusetts Teachers Federation in this city, in which she boosted the moving picture as a means of teaching health and hygiene. Her address was very instructive and she was given a warm reception by the teachers. "As a book should be read for its value, so should a picture be shown for what it teaches," Mrs. Carroll said.

Miss Schwartz to Join Federal Film.

Miss Bertha Schwartz, assistant to Mrs. Alice Rice Carroll, New England manager of the government war films, is enjoying

a ten day vacation in Montreal. On her return to Boston she will accept a new position as assistant manager of the Federal Film corporation of this city.

J. J. Dervin Made a Sergeant

Camp Devens, Mass.—John J. Dervin, formerly a salesman in the Major Film Company, has been appointed a sergeant in his company.

Globe Showing Illiodor.

Herbert Brenon's "The Fall of the Romanoffs," with Illiodor, is attracting much attention at the Globe theater, being put on with excellent accessories to large audiences. The Globe has been putting on all of the biggest productions released during the last few years.

Newark News Letter

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

Goodwin Theater Changes Hands.

NEWARK, N. J.—The Goodwin theater, 863 Broad street, has been purchased by Moe M. Kridell. This theater is in the heart of the city, near the Four Corners. It was owned by the William Y. Webb Company, and managed by Mrs. L. H. Webb. The house was devoted to high-class productions, but Mr. Kridell intends to show even better features than heretofore. His new policy will be effective beginning March 18. Mr. Kridell was formerly manager of the Fox Terminal theater, 84 Park place, and prior to that he managed several theaters in New York and Brooklyn.

Freedman Film Empire Theater Name.

Bayonne, N. J.—Benjamin Freedman and Henry R. Grossman have filed the Empire theater as the trade name of the show-house situated at 978 Broadway, Bayonne.

Exhibitor in Bankruptcy.

Leonard H. Fentzloff, of East Orange, who until recently operated a moving picture theater at 47 Dodd street, Bloomfield, has filed a voluntary petition in bankruptcy in the United States District Court. The petition, which was referred to Referee George W. Porter, shows liabilities amounting to \$1,170 and assets of \$45.

Recruiting at Strand Theater.

In conjunction with the showing in Newark of the "Unbeliever" during the week of March 11 a recruiting campaign was conducted by the United States Marine Corps. The office was in charge of Sergeant Thomas V. Green, and it is said the campaign was fruitful to a satisfactory degree. A detachment of United States Marines was in attendance, and proved a valuable aid to the picture. Ray McKee, star of the picture, appeared personally Thursday evening.

Newark Enforcing Minor Law.

Because Morris Feldman, owner of the Grand Palace theater, 305 Market street, Newark, allowed six boys under sixteen years of age to attend his show without

a guardian he was Thursday fined \$50 by Judge Quigley in the First Precinct Court. It is the intention of the authorities to enforce the law which prohibits theater owners from admitting children under sixteen to performances without being accompanied by some guardian, and the exhibitors have been so warned.

Benefit for French Wounded.

A moving picture benefit will be held March 18 at the Robert Treat Hotel, Newark, under the auspices of the American Fund for French Wounded. The pictures were taken by French army photographers.

Artfilm Studios Appoint Agent.

Trenton, N. J.—The Artfilm Studios, a corporation chartered under the laws of Ohio, have appointed Willis P. Bainbridge, of 704 American Mechanical Building, as its New Jersey agent.

Plaza Filed as Trade Name.

Jersey City, N. J.—Robert A. Bulman and Margaret E. Bulman have filed the Plaza theater as the trade name for their house, located at 517-519 West Side avenue.

Local Film at Bijou.

Orange, N. J.—Local actors and actresses will be screened next week on the stage of the Bijou theater, to appear in a play to be exhibited at the theater the week after. Manager Hoffman originated the idea, which is an innovation in Orange.

Philadelphia News Letter

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

Good Business Picture Shown.

PHILADELPHIA, PA.—A motion picture entitled "A Business Story," showing that guessing in any line of trade is certain to lead to failure, and that well planned methods invariably lead to success, was shown last week to 300 employees of the N. W. Ayer & Son, advertising agents, of this city. The film was made by the Essanay Company, and is prized very highly as an educational picture.

"House of Hate" at the Grand.

Manager Wegerford of the Grand Opera house, Philadelphia, presented the first showing of "The House of Hate," in conjunction with six acts of vaudeville. As an added feature Pathe's serial proved a big success.

Wilkes-Barre Savoy Rebuilding.

Wilkes Barre, Pa.—M. E. Comerford, who controls a chain of theaters throughout Pennsylvania, stated that the Savoy in Wilkes-Barre is undergoing extensive alterations. When finished the theater will be practically rebuilt, and one of the most beautiful theaters of the state.

F. W. Buhler Announces Films.

Frank W. Buhler, general manager of the Central Market Street company, announces that in addition to the feature production "Cheating the Public," there will be presented the first episode of "The German Curse in Russia" and which will be shown for the first time in Philadelphia. Nazimova's first Metro special release has also been booked for a two weeks run.

Plans Central Film Building in Buffalo

F. I. L. M. Club Listens to Suggestion of Real Estate Men Who Would Like to Prepare Exclusive Exchange in Center of City.

By Joseph A. McGuire, 152 North Elmwood Avenue, Buffalo.

BUFFALO, N. Y.—At the last meeting of the Buffalo F. I. L. M. Club a representative of a local real estate agency submitted suggestions as to the possibilities of opening an exclusive film exchange building in Buffalo. Two locations were mentioned, one in the Spaulding building at Main and Terrace streets and another in a building near Pearl and Seneca streets.

If either structure is selected it would have to be entirely remodeled to conform to the local fire ordinances in regard to the storing of film. Fireproof vaults, inspection rooms and various other facilities would be installed. The speaker suggested that a site would be chosen and such improvements would be made, provided enough of the Buffalo exchange managers would agree to take up quarters in the proposed building.

The present leases of some of the exchanges are of short duration, it is said, and it might be arranged that the long-term leases could be transferred to other tenants. It has been the dream of many in the film trade that this city might have a new film building some day. If a brand new structure for that purpose is not possible at the present time, then a remodeled building, with up-to-date facilities, would be welcomed. Local and out of town exhibitors would be especially delighted if they could avoid the present method of "shopping around town" for their film and, instead, concentrate their transactions in one building.

Charles A. Taylor, manager of the Pathe, was appointed chairman of the transportation committee of the club. This committee will confer with the general agents of the express companies to bring about a prompter shipment of film.

Lenten Business in Buffalo Good.

"Exhibitors report that their Lenten business has been better than they expected," said T. C. Montgomery, manager of the Triangle, Buffalo. "The reason given is that many were kept away from the theaters many times during the past three months of severe weather."

New Buffalo Theater Company Formed.

The Olympic Theater Operating Corporation of Buffalo, capitalized at \$75,000, has been chartered to operate moving picture houses. The incorporators are Morris Slotkin, Robert L. Himes and Mathew W. Weimar of this city. The Olympic interests conduct the Olympic and Lyric theaters in Buffalo.

Plan Theater Chaperones for Children.

A Parents' and Guardians' Club has been organized by Matt Whitham, manager of the Allendale moving picture theater, Buffalo. The purpose of the organization is that children may be accompanied by elders to the Allendale's Saturday matinees. A grown-up, accompanied by two youngsters, will be admitted free to the Saturday afternoon performance. Manager Whitham is issuing passes to those being enrolled in the club. The youngsters must pay the regular admission.

Al Sherry Takes Charge of the Arcadia.

Al Sherry is the new manager of the Arcadia theater, Buffalo. This house plays vaudeville and moving pictures. On a recent evening Mr. Sherry gave what he termed "an honorary military souvenir" to each patron. The gift provided a means of keeping a record of a soldier boy's activities. There were blanks in which the mother or father of a soldier could write in the name of the youth, his company,

commander and other data. His photograph could also be inserted. The Arcadia is an East Side district, in which hundreds of young men have joined the colors. The souvenirs were therefore in great demand and their distribution not only helped the attendance but also made many new friends for the house.

Shea Amusement Co. Consolidates.

According to certificates filed in the county clerk's office, Buffalo, the Shea Amusement Co., organized in September, 1905, has taken over the Shea Theater Co., organized in August, 1915, and the Shea Hippodrome Co., organized in August, 1915. The certificates of merger are signed by Pliny B. McNaughton, president of the Shea Amusement Co. The certificates of merger state that all the stock of the Shea Theater Co. and the Shea Hippodrome Co. is owned by the Shea Amusement Co. and that the purposes for which the corporations were formed are identical. Shea's Hippodrome, one of the largest and most elaborate moving picture houses in the country, and Shea's vaudeville theater, favorably known from coast to coast, are connected with the merger.

"The Unbeliever" Shown to U. S. Marines

The Buffalo branch of the George Kleine System screened "The Unbeliever" at Shea's Hippodrome Monday morning, March 11, for the benefit of the U. S. Marines in this city. They were well represented among the spectators. Officers and their wives from Fort Porter, Buffalo, and from Fort Niagara and other members of the army and the navy were present. Several leading citizens also attended. This picture was produced by Thomas A. Edison, in co-operation with the U. S. Marine Corps, and was warmly applauded at the screening. Manager Franklin of the Hippodrome took good care of his distinguished guests. It is expected that "The Unbeliever" will be shown in Buffalo in about a week.

Interesting Bison City Notes.

M. E. Donelon, manager of the Gowanda, N. Y., opera house, was a Buffalo caller. "We play the Goldwyn, Select, Triangle and other features," said Mr. Donelon. "The attendants and other employees of the Gowanda state hospital and of the J. N. Adam hospital nearby are among our patrons. Sometimes we furnish pictures for entertainments at these institutions."

An overheated oil stove started a blaze in the bookkeeping department of the Mutual exchange, Buffalo, Monday morning, March 11. All the records of the exchange were in the safe, as usual, and were unharmed. Typewriters, adding machines and furniture were among the articles damaged. The loss is estimated at \$500.

W. A. V. Mack, Mutual manager, recently visited Mr. Fay, who has taken over the Avon theater, Rochester. The house has been renamed the Fay theater.

H. Lorence, former Mutual salesman, has been promoted to corporal. He is in the quartermaster's department at Camp Upton.

I. Wiatrowsky, formerly night shipper for the Mutual, is a member of Uncle Sam's ordnance department. He was home on a furlough for a few days and called on his friends at the Mutual headquarters.

J. A. C. Kendal, with the Vitagraph exchange at Cincinnati, visited Dayton for the past week and while here closed several contracts for Vitagraph pictures.

It is rumored the Bijou theater at Piqua is to be closed. I would suggest changing the name.

Dayton News Letter

By P. J. G., Dayton Correspondent.

To Open Auditorium Theater at Tippecanoe.

TIPPECANOE, OHIO.—Bennet and Partlow, two of the most successful small town managers in this section of Ohio and who at present manage the Majestic theater at Tippecanoe, Ohio, are to open the Auditorium there with a seating capacity of 1,200 people. The co-managers visited the offices of the Miami Valley Exhibitors' League in Dayton recently. They were sent away with best wishes for continued success by all members present at the time of their visit.

Interesting Dayton Pick-ups.

The official headquarters of the Moving Picture World are hereafter to be at 206 Rauh building. Welcome film men.

George Oxider, at the Peoples, used one of the Metro emergency shows last week stored at the League rooms through the courtesy of L. C. Pollack.

The Indianapolis papers spoke much of Hewitt H. Thomas, who was recently signed by Mark Gates as musical director of the new Dayton.

One thing L. C. Pollack is noted for—service. Pollack was in Marysville, Ohio, on a recent morning. While there he received a wire that a film at Athens, Ohio, one hundred and twenty-five miles away, was needed at the Alhambra theater at Newark, Ohio. He started from Marysville Thursday morning for Athens, Ohio, to get the picture. The film was needed in Newark for showing at a matinee starting at 1:30 p. m. Friday. After reaching Athens, Ohio, he left for Newark, equally as far, and arrived at 10:30 a. m. Friday, three hours previous to the show.

John Siefert promises a new five thousand dollar Symphony organ for the Ideal. This house should step up a notch with better music.

E. J. Bauman, with McMahon and Jackson exchange, at Cincinnati, was in Dayton four days recently and registered at the League rooms. He is spending an extra amount of time with the Arbuckle comedies handled by the exchange. The Pastime theater at Columbus will use the comedies first-run, two days at the Knickerbocker theater. The Ideal gets the Arbuckle comedies first run in Dayton (not to be confused with the newer Paramount comedies). Other houses where bookings are placed include the Dreamland, Akron, Ohio; the Strand, Canton, Ohio; the Schade theater, Sandusky (a beautiful theater which I have visited on several occasions); The Putnam theater, Marietta; the Alhambra, Newark, and the Southern, Columbus, recently converted from stock policy to pictures by Harry Hart, formerly of Cincinnati, and who managed several theaters at that town.

Harry Shoup, manager of the Mall theater, Sidney, Ohio, reports good business at this house.

The Jewel and Colonial theaters at Troy, Ohio, have booked McMahon and Jackson's Arbuckle comedies.

J. A. Conant, Gustave Kinzler and James Hamilton motored to Piqua a few days ago to visit managers there.

B. F. Chase, with the Pathe exchange, was in Dayton for a few days getting acquainted with local managers. I missed Mr. Chase, but hope to see him next time.

Manager Gordon of the Gordon opera house at Middletown, Ohio, booked the Pathe program for presentation at his house, states the energetic Jim Hamilton.

I talked to P. A. Weaver of the Grand theater at Miamisburg, Ohio, by long distance telephone last week. He manages the house with his brother, H. E. Weaver. Mr. Weaver told me business was a little dull for the present, but he thought it would pick up within the next few weeks. The Grand plays Paramount, Arcraft, Select and Mutual pictures. The house seats three hundred. Calls are always welcome from Miamisburg. Mr. Weaver, call early and often.

Cleveland News Letter

By M. A. Malaney, 218 Columbia Bldg.,
Cleveland, Ohio.

Cradley Coal Company's Show a Success.

CLEVELAND, OHIO.—The United States Coal company is having much success with its theater which was erected at Bradley, Ohio, for the benefit of their employees.

H. E. Willard, of the coal company, in speaking of the theater said: "The employees of our mines had no place of recreation, so we built the theater, not to make any money out of it, but simply for their benefit. Of course, we charge admission but the money we take in would not pay half of the expenses, as there are only 1,500 people there."

The theater seats 300 and is open every day but Sundays. The Victor Film Service, Cleveland, is furnishing a Universal program of pictures for this theater.

Irwin Hirsch an Able Triangle Manager.

We print herewith an excellent picture of Irwin Hirsch, manager of the Cleveland Triangle offices, who has been working for some time perfecting the system and



Irwin Hirsch.

organization of his exchange. Mr. Hirsch came to Cleveland from New York, although he previously had had experience in this city, having been assistant manager of the World.

The personnel of the employees of the exchange follows:

Walter Brandt, assistant manager and publicity representative; Harry Decker, city salesman; Morris Safer, eastern Ohio salesman, and Dave Kline, western Ohio salesman; Moe Koppelman, booker; Miss D. Siegel, assistant booker; E. Vanderhoff, bookkeeper; Tillie Rosenbaum, stenographer; Belva Mack, assistant bookkeeper; E. H. Kingman, in charge of poster department; Charles Wing, film shipper. Inspectors are Zennith Adams, Edith Adams, and the Misses Clark, Kelley and Rowan.

Has Salesman Ask for Back Advertising

All roadmen of the Standard Film service, Cleveland, have been instructed that when they call upon a theater manager they must investigate the delay in return advertising matter, if any, and all advertising matter so found must be shipped back immediately.

The Standard, like other film companies, has suffered greatly the last year because of the carelessness of many exhibitors who do not return advertising matter promptly and they hope to remedy the trouble by having their roadmen look up missing advertising matter.

Longer Runs Coming Into Favor in Toronto

Out of Total of Twenty-two Houses, Five Kept Features All Week of March 11—Seven Changed Bills Only Once—Double Features in Montreal.

By W. M. Gladish, 1263 Gerrard Street, East, Toronto, Ontario.

TORONTO, ONT.—Of twenty-two Toronto theaters advertising film attractions for the week of March 11, five were presenting the feature for a one-week run. These included the Royal Alexandra, at which Fox's "Les Miserables" was being given as a road show; the Regent theater, showing "The Floor Below," with Mabel Normand; Allen theater, "Headin' South," with Douglas Fairbanks; His Majesty's theater, "On to Berlin," with George Walsh; Loew's, "Diamonds and Pearls," with Kitty Gordon, and Shea's Hippodrome, showing William S. Hart in "The Bargain."

Seven other theaters changed their programs twice during the week. These houses were the Strand, Oakwood, Red Mill, Madison, Garden, Colonial and Empress. Nine theaters made changes three times during the six days, while one theater—the York—had a new bill every day. The following six features were shown at the York theater during the week: "Bawbs of Blue Ridge," "Stolen Honor," "The Burglar," "Our Little Wife," "The Manxman" and "The Wooing of Princess Pat."

It is interesting to note that several Montreal theaters resort to the plan of providing double feature bills. During the first week in March the St. Denis theater, Montreal, presented Kitty Gordon's "Vera the Medium" and Kerrigan's "The Turn of a Card" together at three shows daily, including Sunday. The Regent theater, Park and Laurier avenues, Montreal, also presented Tom Mix in "Cupid's Round-Up" and Alma Ruebens in "I Love You" on the same bill. It is also interesting to note that the Regent of Montreal held a special show on Friday, March 8, to celebrate the theater's second anniversary. Tickets were sold in advance for the special performance.

Montreal Adopts Stringent Bill Posting Rule.

The bill posters of Montreal will no longer have everything their own way as a result of the adoption of a stringent by-law by the Montreal City Council, which prohibits them from pasting posters on any private property without the written consent of owners, and from pasting up public property, including sidewalks, without a license from the city. No posters can be placed on poles, and all illustrated posters must be censored by the Superintendent of Police before they are exhibited to the tender view of the public. It is now even a crime to sloop a little paste or glue over the sidewalk in affixing the paper to billboards.

Loew's Montreal Theater Slandered.

Somebody started a nasty rumor around Montreal that Loew's new theater in that city was not safe. Manager Mills disregarded the talk until it became too serious, after which he secured special reports from the local fire chief, the contracting firm, Building Inspector Chausse, R. A. Brassard, a well-known local architect, and others to the effect that the big building was sound and flawless. The officials mentioned made independent examinations of the structure, which has been in operation since November 17 last. Their reports were all very favorable, whereupon Manager Mills used half-page space in the local dailies to allay the feelings of patrons. The newspapers also made comment in the editorial columns regarding the reports. The statements of the building experts were quoted freely.

L. E. Quimet Gets British War Films.

L. E. Quimet, president of the Specialty Film Import, Ltd., Toronto, Canadian distributors of Pathe releases, has secured

the exclusive Canadian rights to distribute the weekly news films of the British War Office of London, England.

Glad Hand and Pleasant Word Help Theater.

Manager Morris of the Temple theater, one of Toronto's suburban houses, has made a success of the theater by being friendly. He makes it a point to make an announcement at every performance regarding any changes in arrangements and regarding future programmes. He also tries to be friendly with all regular patrons. The theater was a losing proposition before he took hold of it, but now it is one of the best paying outlying houses of Toronto.

Manager Thomas Not Coming to Toronto.

It is now stated that Manager Thomas of the Strand theater, Omaha, will not come to Toronto to become supervisor of the Regent theater, Toronto; St. Denis, Montreal, and the Flower theater, Ottawa. Thomas recently visited Toronto to discuss matters.

Garden Theater, Toronto, Reopens.

A notable event in Toronto moving picture circles was the reopening of the Garden theater, 290 College street, on Monday, March 11, under the management of Harvey E. Stonge, formerly manager of the new Oakwood theater, Toronto. The house had been redecorated, new lighting effects installed and other improvements made. The Garden theater held a high place among local film theaters four or five years ago, but it experienced several changes of management and of fortune in the meantime.

Sets Aside a Night for Comedies.

The Tivoli theater, St. Catherine and Bleury streets, Montreal, recently put on a funny stunt, literally speaking. Wednesday evening, March 6, was advertised as a "Special Comedy Night," and no less than six reels of comedies were screened at each performance, in addition to the regular show, the feature of which was "I Love You," with Alma Ruebens. A huge crowd of both grown-ups and children gathered. The event will be repeated.

A. B. Webster Dies in Toronto.

A. B. Webster, owner and manager of the large suburban moving picture theater at Beech avenue and Queen street, Toronto, died on March 6 after an illness of three years. Although suffering for this period, the deceased retained active interest in his business until the last. He left two sons, now with the Canadian army in France, and one daughter. The theater was built under his own direction in 1913.

MORE DAYTON, OHIO, JOTTINGS.

Included among the recent salesmen in Dayton was J. A. Conant, with Select. The writer noticed Conant in one of the prominent restaurants for the mid-day meal arm in arm with Teddy Chifos. If J. A. didn't convince Teddy Select had the best on the market the writer is mistaken. Conant talked while Teddy enjoyed it. Enjoyed what? you ask. In answer I will say J. A. Conant is an interesting talker.

Although a year old "War Brides" went over big at the Elite for two days recently, Al. Kinzler arranged special music for the film with one of Dayton's most prominent soloists as a special added attraction. The soloist made a hit and Al. informs me he is to duplicate the affair in the near future. Donwtown managers please notice.

Film Man Writes from Front Line in France

E. W. Friedman Still Enjoying Occasional Copies of Moving Picture World and Would Like More—Wants to Hear from Old Friends.

By Kenneth C. Crain, 307 1st Nat. Bk. Cincinnati.

CINCINNATI, O.—One former film man who is doing his bit in France addressed a letter to the Cincinnati correspondent of this paper recently, indicating that he still picks up an occasional copy of the World, and that he is interested in film matters. This letter came from E. W. Friedmann, who was formerly with the Paramount organization, and later with "Civilization" as Ohio publicity man. Mr. Friedmann says: "I thought I would drop a line to you to advise you and numerous exhibitors throughout Ohio, principally the central and southwestern portion, that my memories are in the Buckeye State, regardless of the fact that I am within hearing of the big guns of the front and can see the flash of the rockets at night. I have been in France some time with the Ordinance Corps of the Army, and have decided that there are many things harder than to convert an exhibitor to service he is not using. I would like very much to hear from some of the many exhibitors whom I have met in Ohio, and my wishes for a prosperous 1918 are with them. If it is possible would like to receive the World occasionally." Mr. Friedmann's address is Ammunition Park, A. E. F., Care Chief Ordnance Officer, France.

W. S. Wessling Honored by Cuvier Press Club.

At the annual election of the Cuvier Press Club, the Cincinnati organization of newspaper men and other good scouts, which probably has more members than any other club in Cincinnati, W. S. Wessling, manager of the Pathe branch, was elected a member of the board of trustees, winning out, with his fellow-members, over some warm competition furnished by the other candidates. In the organization of the news administration which followed, Mr. Wessling was appointed as a member of the entertainment committee for the year.

Felix Mendelsohn Heads World Film Office.

Felix Mendelsohn, for more than a year a member of the World Film at Chicago and elsewhere, has come to Cincinnati as manager of the local office, arriving in time to take the office over from Stanley W. Hand, the retiring manager, who immediately left for Boston to take up new work. Mr. Mendelsohn has moved his family to Cincinnati, and declares that he is going to be a fixture in the Queen City.

Saturday Morning Show for Children.

Youngstown, O.—The management of the Dome theater has tried the experiment of a Saturday morning show, from 9.30 to 11.30, for school children exclusively, the first program consisting of the Famous Players release of "The Seven Swans," featuring Marguerite Clark. The film was unusually well suited to a program for children, and the performance was a decided success.

Andrew Nordmeyer Killed by Burglars.

On the evening of March 5 two desperadoes broke into the meeting of a Newport building-and-loan association, across the river from Cincinnati, and killed two of the directors, one of whom was Andrew Nordmeyer, president of the association, and owner of the Hippodrome, the largest moving picture house in Covington. Mr. Nordmeyer was 63 years old, and was instantly killed as he was attempting to protect the funds of the organization of which he was the head. His wife, five sons and a daughter survive him. One of his sons, Frank, was present at the time of Mr. Nordmeyer's death. The Covington Chief of Police, who was a member

of the Association, was also on the scene, and although himself wounded, replied to the fire of the attackers with such effect that he killed one of them. It is believed that the suspects subsequently arrested are the guilty men, and they have been removed from Cincinnati to Covington. The Hippodrome, Mr. Nordmeyer's theater, was erected several years ago by him on the site of some flour mills which were destroyed by fire, and which he owned.

St. Louis News Letter

By Mary Moore, 6035 Kingsbury Boul., St. Louis, Mo.

Clyde Carson Buys Chippewa Theater.

ST. LOUIS, MO.—The H. J. Hirsch Real Estate Co. announces the sale of the Chippewa theater, Broadway and Chippewa street, to Clyde Carson for \$35,000. Carson will continue to operate the theater as a motion picture house through the summer. The house will be under the active management of Joseph J. Walsh. Extensive alterations are being made on the structure which is already one of the prettiest and most commodious houses in the city.

Broadway Family Theater Changes Hands.

Edward Bergt, a well-known St. Louis politician has purchased the Broadway Family theater and will operate it in the future.

Uses Acetylene on Lightless Night.

Dave Russell, manager of the Park theater, has found a way to light up his theater on lightless nights. He purchased a large acetylene tank and placed it to one side of the front of his theater. By means of an arc lamp he has showered the facade of his theater with a flow of light that is dazzling, and uses no fuel in so doing. Many of the exhibitors have planned to copy Russell's idea.

Mauri Stahl Joins Perfection.

Mauri Stahl, lately of the General office here, has joined Manager Burborne's staff at the Perfection office.

Don Barclay Sees Himself in Film.

Don Barclay, who hailed originally from St. Louis and who won considerable fame this year as chief comedy man with Ziegfeld's Follies, was in the city with the show during the week and took advantage of an offer as "invited guest" to a private showing of one of his films at the private show-room of the General Film Company. The picture was an Essanay comedy. Most of the exchange managers of the city were on hand.

Sensible Admission Prices in Louisville

Downtown Houses Raised to Fifteen Cents Last Summer, Now the Suburban Theaters Are Coming Into Line with Increases.

Ohio Valley News Service, 1404 Stark Bldg., Louisville, Ky.

LOUISVILLE, KY.—It is interesting to note that Louisville admission prices are now getting well lined up, and that the public is paying the price. Louisville always was a ten-cent city, but last September the downtown houses got together and jumped the price to fifteen cents. Then the war tax resulted in another five-cent raise sixty days later. Up to that time prices had been the same for suburban and downtown houses, but the suburban houses figured that they could not get the advance, although they always had got the same price as the downtown houses. They judged that the heavy attendance of juveniles and parents would be curtailed at the suburban houses, but this has proven erroneous. Fifty per cent. of the suburban houses have now gone to fifteen cents for night shows, and it is believed that they will all be getting fifteen cents for adults and ten for children within a short time.

J. M. Wentzel, of the Norman, has been charging fifteen cents for adults and children two to three nights a week, and believes that it is just as easy to get the price. Manager Nadorf, of the Hilltop, has been getting ten cents for week days and twenty cents on Sundays. The public is prosperous at this time, and willing to pay the price. It is also seeking diversion, and no time is like the present for getting the increase.

Many Film Men Serving at Camp Taylor.

Quite a number of former moving picture men are now stationed at Camp Taylor, Louisville, one of the big training cantonments. Among these are Capt. Richard Travers, formerly the Essanay star. William Howard, at one time assistant manager of the Cincinnati World Film office and later manager of the Minneapolis Metro office, is a private, but has recently entered the Officers' Reserve Training School. Lee Bloomfield, connected with the Pastime theater of Winchester, which was recently wrecked by a falling wall, is another private who has been at the camp for some time. The

Broadway Amusement Enterprises of Louisville also have some four of their young men in service, and have been figuring on running up a service flag. Many more picture men are at the camp, several having been reported some time ago.

Harry Burgie Smiles in Louisville.

Harry Burgie, the smiling traveling representative of the Pathe company, was recently in Louisville. Mr. Burgie was at one time with George Kleine, later with the short-subject department of the Paramount, but has recently taken charge of the Kentucky-Tennessee district for the Pathe people. Mr. Burgie recently booked the Pathe features with the Alamo theater of Louisville, the first to be shown featuring Fanny Ward in "Innocent." Mr. Burgie has a captivating smile, which is a great asset to him and which has resulted in his close friends almost forgetting his proper handle in referring to him.

Manager G. A. Bleich Tireless in Service.

Owensboro, Ky.—Manager George A. Bleich of the Empress, Grand and Queen theaters has completed a successful drive in the sale of soldiers' "Smileage" coupon books, having acted as chairman of the Owensboro campaign committee. Mr. Bleich has just received an appointment from the Eighth Federal Reserve District Board as publicity director of Davies County in the Third Liberty Loan Bond sale campaign, this being largely due to his fine work in connection with the Smileage campaign. Mr. Bleich is a tireless patriotic worker, and has lent assistance wherever possible.

Thrift Stamps as Bonuses.

The National theater of Louisville has been one of the very first to undertake a thrift stamp saving plan. The company has announced that a National Economy Stamp will be given with each seat sale at twenty-five cents, these stamps being worth 2½ cents. For ten of these economy stamps the theater will give out one thrift stamp and thrift cards will be provided.

Indianapolis News Letter

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

Circle Theater Entertains Newsies.

INDIANAPOLIS, IND.—The Circle theater was host to several hundred carriers of the Indianapolis News and their mothers Saturday, March 9, at a special motion picture party, arranged by S. Barrett McCormick, manager of the theater, for the Indianapolis News Carriers' War Savings Thrift Club, which is said to be the largest stamp organization in the country.

The mothers of the newsboys have also organized a thrift stamp club, and they were the special guests of Mr. McCormick at the party Saturday. The large audience, which filled the lower floor of the theater, thoroughly enjoyed the special performance of Douglas Fairbanks in "Headin' South," and showed their appreciation in a way that would have gladdened the heart of the redoubtable Doug if he had been there himself instead of in pictures. Motion pictures showing the news carriers gathering at the Circle theater at one of Mr. McCormick's previous parties were also shown on the screen.

Edwin Booth Called to Colors.

Edwin Booth, who has been manager of the Alhambra theater, one of the Barton and Olsen motion picture theaters in this city, for the last two years, severed his connections with the theater Saturday, March 9. Mr. Booth, who is of draft age, has been placed in Class A 1.

He has been connected with the Alhambra since October 30, 1915, and prior to that time managed several suburban moving picture houses in Indianapolis. His personality and good business judgment have made him one of the most popular theater managers in the city.

Prior to his going into the army Mr. Booth will close up his business affairs with other concerns with which he has been connected. Messrs. Barton and Olson have not yet named his successor.

Auditorium Theater to Go.

South Bend, Ind.—The Auditorium theater building, in the heart of the city's business district, and one of the oldest of South Bend's landmarks, has been sold by the Studebaker Vehicle Company to George A. Robertson, a member of the dry goods firm of Robertson Brothers of this city. The consideration, it is understood, was \$215,000.

The theater was formerly a dramatic house, but during the last few years has been devoted to motion pictures. It has a seating capacity of 1,500, and is one of the most profitable amusement enterprises of the city. Mr. Robertson has announced that as soon as the leases expire the building will be dismantled and converted into a store room for the use of the firm.

Government films, picturing various methods of preparedness for the war, here and abroad, were shown to capacity crowds at the Auditorium on Friday, March 8.

New Theater Company in Milan, Ind.

Milan, Ind.—The Empire Theater Amusement Company, a newly organized concern of this place, has been incorporated under the laws of Indiana, with a capital stock of \$5,000. The directors are Thomas H. Thompson, John R. Pate, John H. Bergdoll, Ivor Fuller and William H. Wilson.

Nelson Theater Again Bright.

Logansport, Ind.—The Nelson theater of this city, which has been closed for the last few weeks, was reopened last Monday under the management of George K. Brown of Kankakee, Ill. Manager Brown says he intends to run a combination vaudeville and motion picture program, giving a change three times a week. He will donate next Sunday's receipts to the Logansport soldiers' fund.

Film Trade News of the Week in Detroit

Interesting Notes of Changes in the Local Distributing Offices and Theaters—Film Boys in the Service—Business Items.

By Jacob Smith, 718 Free Press Building, Detroit, Mich.

A. S. Hoganson Will Conduct the Stratford.

DETROIT, MICH.—Arthur S. Hoganson, recently with the Dawn Master-play Co., and formerly manager for theatres operated by the Kunskey Enterprises in Detroit and the Gilligham & Smith theaters in Grand Rapids, has been appointed manager of the Stratford theater, Dix and Ferdinand avenues, Detroit, taking hold March 17th. He succeeds E. V. McGrath who has been in charge since the theater opened and who will shortly announce a new connection.

S. Ludwig Opens Exchange.

Another new film company has established itself in Detroit—we refer to the Victor Film Co., operated and managed by Samuel Ludwig, of Milwaukee. He has opened offices at 602 Film building and is offering to Michigan exhibitors three W. S. Hart features: "The Two Gun Man in the Bargain," "The Bandit and the Preacher" and "The Hell-Hound of Alaska." In addition he has "Beware of Strangers." He has already taken quite a number of bookings.

William Steiner Visits Detroit.

William Steiner, who produces the Jester comedies, was in Detroit on March 9th conferring with Dave Mundstok, of the Strand Features, who has the Michigan selling rights. While here the first two were given a private screening.

Begins News Weekly in Detroit.

The Metropolitan Co., 23 East Elizabeth street, Detroit, operated by M. S. Bailey and M. J. Caplan, both of whom are popular in the film business, are making a weekly news reel of current events, ranging from 500 to 800 feet. It is called The Detroit Free Press Current Events, being made in co-operation with that morning newspaper. The news-reel is to be sold to exhibitors, and among those who have contracted is John H. Kunskey for his chain of theaters.

Exchange Named Federal Film.

The Federal Film Co. is the name finally decided by R. K. Schallenberger for his Detroit exchange. He has opened permanent offices at 201 Film building. The first picture he will offer is "Souls Redeemed."

Manager Almart Studies Army Methods.

G. L. Almart, office manager and assistant to General Manager H. A. Ross, of the Paramount Aircraft exchange in Detroit, has tendered his resignation and has gone to the University of Michigan at Ann Arbor for special training in the ordnance department, American Army. Mr. Almart preferred an enlistment rather than wait for the draft. He has been with Paramount for nearly three years, starting in originally as general assistant and later doing the booking.

D. Leo Dennison Back in Civil Life.

We have just received word that D. Leo Dennison, who has been with headquarters detachment, ammunition train at Camp Lee, Petersburg, Va., has received his discharge on account of his physical condition. Mr. Dennison was formerly with Paramount at Detroit and Pittsburgh, and now that he is back to civilian life, we understand he will again affiliate with the film business in some capacity.

Where Film Boys in Khaki Are.

Just a line about the Michigan boys in the service: Floyd S. Wadlow, of the Virginia Park, now in the aviation corps, has been promoted to first sergeant and transferred to Rantoul, Ill.; Paul Kreps, formerly with Vitagraph and now at

Waco, Texas, was a Detroit visitor last week; Lou Cohen, of the Coliseum theater, Detroit, is now somewhere in France; Ray Serble, formerly at Marquette, is somewhere in France; E. R. Paul, formerly with Pathe, is with the American Expeditionary forces in France.

Regent Expected to Open April 1.

Bay City's newest theater, The Regent, will open about the first of April. Fred Williams will be the general manager. The Regent is to be a beautiful house seating about 1,500. A contract to show Goldwyn pictures has been signed.

Exit the Woodward Theater.

The Woodward theater, Detroit, will quit on May 1st owing to the lease having expired and the further fact that a mercantile structure is to be erected on the property. However, the Woodward Theater Co. will still have five theaters as their new house on Woodward near Henry street, will open early in April. The other theaters operated by this company, are the Rosebud, Comique, LaSalle and Grand Circuit.

Detroit Business Notes.

J. E. Flynn, the new Goldwyn manager in Detroit, reports that he feels confident 100 per cent. of the Michigan exhibitors who originally signed for the first thirteen Goldwyn pictures will renew their franchise. "We have already re-signed quite a number of the biggest exhibitors and more signing up every day," he said. "Exhibitors have made good money with most of the Goldwyn pictures from what I can learn, and as the entire program is getting better and stronger, exhibitors are in a happy frame of mind and will surely want the future productions, which I am assured from the home office will be of the very best."

Mr. Bolster, of the Goldwyn staff and who recently returned from Australia looking after the export business, was a Detroit visitor for a few hours on March 12.

Doc Gallup, general manager of the Delft Theaters, Inc., of Marquette, is on a short trip through the middle west. He spent a few days in Washington on personal business and expects to stop off at Detroit on his way back to Marquette.

March is proving a big month for William Fox productions. The month will represent five full week runs on Fox pictures. For instance, the Regent will have run "The Spy" and "Treasure Island" each a full week; the Miles theater "A Daughter of the Gods" being the first time at popular prices; the Washington will have run "Du Barry" and "Les Miserables." Field Carmichael, local Detroit manager for Fox, says the exchange is doing by far the greatest business in its history.

"Eagle's Eye" serial is going over in Michigan with a bang, according to the booking sheets at the Foursquare exchange. Hustling Joe Horwitz reports that the very best houses in each town are signing up. In Detroit nearly 50 contracts have been taken, and last week Charles Seaman, of the Gilligham & Smith theater, booked it for the Majestic and Strand houses in Grand Rapids.

The Madison theater, Detroit, has contracted for the Benjamin Chapin pictures of the life of Abraham Lincoln now being released through Paramount exchanges. A private showing to 1,500 teachers and school children was given at the Madison Saturday morning, March 9th, the first four chapters being exhibited. They proved extremely interesting and pleasing. The first part was shown as a regular added attraction at the Madison, starting March 17th, and a new part will be shown each week until the whole series is concluded.

Crescent Amusement Company to Build

Nashville, Tenn., Will Have a Handsome New Theater for Pictures and Vaudeville
—Will Cost About \$100,000 and Seat 2,500 Persons.

By J. L. Ray, 1014 Strohlman Bldg., Nashville, Tenn.

NASHVILLE, TENN.—Plans are now being drawn by the Crescent Amusement for the erection of a handsome vaudeville and moving picture theater in the heart of the film district on Fifth avenue, North. Long-term leases have been taken on the property, and the building will be modern and fireproof in every particular. Plans are being drawn by Marr & Holman, leading Nashville architects.

The specifications as outlined call for the last word in theater construction. The building will be entirely of steel and concrete, and will contain, in addition to the large orchestra floor, two balconies and a mezzanine floor, which will be equipped with loggias and private boxes. Its entire seating capacity is placed at 2,500, being by far the largest in the city.

A stage will be constructed, and will be of greater dimensions than any now in Nashville, being equipped with a screen, as well as the latest electrical effects. There will be a fireproof drop, made of sheet steel and operated by electricity, so arranged that it will immediately close and separate the stage from the audience in an emergency.

The structure will be heated by huge fans and concrete ducts, and during warm weather a refrigerating plant will keep the building cool. There will be ladies' waiting rooms, with maids in attendance, and men's smoking rooms.

The interior decorations will be of Adam design, finished in ivory and gold, and the lighting system will be operated with concealed reflectors, none of the fixtures being exposed. The exterior of the building will be of tapestry brick and cream glazed terra cotta, with a marquee across the entire width of the front.

The property on which the building is to be built has been controlled by the Crescent Amusement Company for a number of years, and plans have been made on previous occasions to erect some kind of theater. The new house will represent an expenditure of approximately \$100,000, and will be one of the South's most pretentious amusement palaces.

It is planned under the present arrangement to run both pictures and vaudeville, with prices ranging around ten and twenty cents.

Nashville Theater Man Returns.

Nashville, Tenn.—Roy C. Shelton, formerly manager of the Strand theater in Nashville, has returned to the city after having been a moving picture director in the North some months ago, and later in the real estate business in Miami, Fla. Mr. Shelton opened the Strand in Nashville nearly four years ago, and made it a success from the beginning. He came back to Nashville as a natural result of the city's new prosperity, and while nothing has been said thus far it is rumored that he may again enter the picture game.

Dallas News Letter

By Douglas Hawley, Times-Herald, Dallas, Texas.

West Texas Still Needs Rain.

DALLAS, TEX.—It's dry in West Texas yet, but conditions are improving. Some good rains have fallen in several sections, and as a result there is a much better feeling among exhibitors. This is the report of G. W. Thornton, Vitagraph representative in West Texas. "Expectation now is that much of the wheat, believed dead, will sprout and make a fair crop," he said. At Ranger, Tex., however, and two or three other points, it's still dry. They're paying six-bits a barrel for water, and a fellow who asks for a bath

in a barber shop gets nothing but a haughty stare. Baths are practically unknown.

Two Division Managers Visit.

Division Manager H. E. Lotz of the Triangle at San Francisco visited Manager Diaz Callahan of the Dallas branch during the week of March 10. Mr. Lotz is greatly pleased with conditions in Texas, and said as much.

C. E. Tandy of Famous Players-Lasky, was another division representative in Dallas recently, calling on Manager Harry Owen. Because of the burning of the Hulsey Queen theater at Dallas some months ago, Paramount releases, so far as Dallas is concerned, are at present rather late in comparison with other cities, but are rapidly catching up.

Many Texas Folk at Saenger Reunion.

At least two Texas folk were present at the reunion of the Saenger Amusement Company "family" held in New Orleans recently. General Manager E. V. Richards, Jr., presided and those present included Raymond Elder, Houston; Mrs. Eva Vernon, Texarkana; Howard Swain, Shreveport, La.; Jack Manning, Monroe, La.; Simon Ehrlich, Shreveport; John Jones, Pensacola, Fla.; Noble Hearne, Alexandria, La.; E. M. Clarke, Natchez, Miss.; L. J. Pico, Vicksburg; Arthur Tobias, Jackson, Miss.

The Pictures in Dallas Theaters.

The Talmadge sisters—Constance and Norma—appeared in new releases in two Dallas theaters during the week beginning March 10. Hulsey's Queen offered "Scandal" and "The Secret of the Storm Country" was the week's opener at the Old Mill. Pickford in "Amarilly of Clothes Line Alley," the Artcraft, took the week-end at the Old Mill and the "Submarine Eye" released through the F. N. E. A. was booked to follow immediately. Fairbanks in "Headin' South" played to excellent business at the Old Mill through four days of the previous week. The Pathe release "The German Curse in Russia" opened the week at the Washington, following a successful run of the Vitagraph "The Other Man," and was followed by the World release "The Cross Bearer."

Manager Cliff Reid of Mutual is highly pleased with the first releases of the Screen Telegram in Texas theaters, including the Old Mill at Dallas. It's a hard matter to get something new in a news film, but the impression of "something different" seems to have gone out in the Telegram. Mr. Reed has added another salesman to his Texas force.—W. H. Godby.

First Chaplin in Texas This Month.

Manager Morrow of the Texas F. N. E. A. announces the forthcoming release, late in March, of the first Chaplin comedy made at the new studios, under the title "A Dog's Life." Texas has been eagerly waiting the new production. Its first release will be at the Hulsey Texas theaters.

Fox "Cleopatra" Begins Long Run.

Unmolested, despite efforts in that direction, the Fox "Cleopatra," with Theda Bara in the title role, continued the second week of its two weeks run at the Hippodrome, Dallas, March 10-16. The picture opened to capacity houses. The censor, Mrs. Ethel Boyce, passed it on a private screening, after making some ten cuts. Upon its being shown, however, a protest was filed by the Methodist city mission board. The censor, joined by

Manager Arthur Claire, immediately called for a review by the appeals board. That body ruled that the picture was all right and could continue.

New L. & A. Theater Nearly Ready.

El Paso, Tex.—The new L. & A. theater, under construction here for Lewis and Andrae, is rapidly nearing completion. The new house will be operated by Messrs. Lewis and Andrae, in addition to their present Grecian theater. The L. & A. will be one of the handsomest places in the southwest. The Goldwyn "Four Below" with Mabel Normand, opened to excellent business at the Grecian on March 10, its first release in Texas.

S. D. Walton Takes Charge of Majestic

Austin, Tex.—S. Drake Walton has succeeded Marvin Holden as manager of the Majestic theater here. Mr. Walton has been in New York for the last two years, studying music, but has decided to desert an artistic for a commercial career. The theater is owned by a local stock company.

Prairie State News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

THEATER NOTES ACROSS NEBRASKA.

DAVID CITY, NEB.—W. W. Hughes, owner of the Community and Lyric theaters has been offered a position by the government, as manager of one of the Liberty theaters at an army cantonment, but was unable to accept.

Hebron, Neb.—Manager Fetterman, of the Elite theater, has a strong following because he identifies himself with all civic movements. When the local Boy Scouts started their thrift campaign, it was inaugurated with a day of special shows at the Elite. The film "Knights of the Square Table" was shown. On another day he had the high school seniors, faculty and basket ball teams as his guests at a showing of Mary Pickford in "Fanchon the Cricketer."

Wynot, Neb.—O. W. Holmes has sold the Star theater.

Items of Interest in Dakotas.

Williston, N. D.—John Snyder, proprietor of the Lyric theater, being in the next draft, has been negotiated for the sale of that house.

Leads, N. D.—C. E. Lyons has purchased a moving picture theater at Aitkin, Minnesota.

Hot Springs, S. D.—The lease on the Grand theater has been taken over by Mrs. Ruth Wright.

Rapid City, S. D.—It would pay managers to keep a birthday book if many persons are of the same inclination as A. Lehman, a patron of Dreamland. Upon his seventieth anniversary he took seventy children to the local theater.

Rapid City, S. D.—The high school needed funds for the publication of the Pine Cone, the annual. The Elks raised the money by putting on "Jack and the Beanstalk," as a benefit.

Illinois News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Theater and Exhibitors in Illinois.

SPRINGFIELD, ILL.—Secretary of State Emmerson has issued certificates of incorporation to the Illington Amusement company, Chicago; capital, \$10,000; incorporators, R. I. Davis, L. Goldstein and T. Behr.

Marshall Square Theater company, Chicago; capital \$15,000; incorporators, R. I. Davis, L. Goldstein and T. Behr.

Marshallfield Amusement company, Chicago; capital stock increased from \$5,000 to \$25,000.

Hopkinson Amusement company, Chicago; capital stock decreased from \$70,000 to \$50,000.

Kewanee, Ill.—The Olympic theater has been re-opened under the management of D. Fahay, and will be operated on Saturday, Sunday and Wednesday nights.

East St. Louis, Ill.—The name of the Fourteenth street theater, at 1405 State street, has been changed by H. L. Curry, the new lessee, to the New Curry theater. Matinees will be given on Saturday, Sunday and holidays.

Lincoln, Ill.—The Star theater in connection with "The Deemster," had a style show put on by a local company.

Kankakee, Ill.—Jack Pierce and Mark Shannon, of Chicago, have leased the Gaiety theater and will give tabloid plays by a stock company, and moving pictures for a ten cent admission. Two shows a night will be given with Saturday, Sunday and Wednesday matinees.

Cheyenne Notes of Trade

By John C. Fleming, Box 273, Cheyenne, Wyo., With the Wyoming Tribune.

New Associate Manager for New Atlas.

CHEYENNE, WYO.—R. V. Davis, of Denver, has been appointed by the Swanson Nolan Film Company of that city to fill the capacity of associate manager for the New Atlas theater here, acting in harmony with Walter Bradley, owner, who takes active management for his interests. Mr. Bradley recently won possession of the Atlas by a court decision after exciting times in taking over of the property from the Moore & Greaves Amusement Company, who were in possession.

\$100,000 Theater at Casper.

Casper, Wyo.—The long-felt want in Casper of a first-class theater is being filled by the plans of a new project, which will cost \$100,000 and be one of the finest theater buildings of its size in the West. The new theater will have a seating capacity of 1,400, and work will be started inside of thirty days. Casper is the "oil city" of Wyoming.

Worldland Theaters Consolidate.

Worldland, Wyo.—The Family theater and the Elk theater have been consolidated, and photoplays will hereafter be shown at the "New Elk," while the Family theater is being remodeled into a dance hall. Percy Edwards will manage the new show-house.

Name Chosen for New House.

Manager Todd, for the Moore & Greaves Amusement Company, Cheyenne, has announced that the new theater, in the course of construction, will be known as the Princess, after the name of the other houses of the Moore & Greaves Company in Denver, Colorado Springs and Pueblo.

Popular Pictures Shown Past Fortnight.

Douglas Fairbanks, in his latest picture, "Headin' South," pleased Cheyenne theatergoers more perhaps than any other picture here in the past fortnight. Theda Bara in "Cleopatra," which was shown at fifty and seventy-five cent houses, was one of the big attractions of the period, and enjoyed crowded houses during its two-day run. Other pictures which were met with enthusiasm are "The Man Without a Country," Mary Garden in "Thais," "The Sirens of the Sea," Jack Pickford in "Huck and Tom" and Marguerite Clark in "Bab's Matinee Idol."

In Wisconsin.

By F. H. Madison.

Milwaukee, Wis.—Manager Perry, of the Strand theater, made the announcement that he will donate his theater and film, to Milwaukee children any time he has a good children's picture, and W. A. Dudley, assistant business manager of the Evening Wisconsin, will co-operate in arranging a children's party. As a premier they put on "Little Red Riding Hood," which was viewed free by 2,000 school children.

Kansas City Trade News Letter of Week

Many Changes Among Local Distributing Offices—New Theaters and Notes from Exhibitors Through Middle West.

By Kansas City News Service, 116 Rail way Bldg., Kansas City, Mo.

H. C. Young Goes to Chicago.

KANSAS CITY, MO.—Harry C. Young, who for the last two years has been a traveling salesman in the Kansas City territory, left Kansas City, March 10, for Chicago, out of which city he will work as a salesman for the National Exhibitors' Circuit. He will cover the state of Indiana. He was in Kansas City territory for about two years, during which time he worked for the Kansas City office of the Universal. He came here from Columbus, Ohio.

B. A. Lucas Transferred.

B. A. Lucas, who has been manager of the Kansas City office of the U. S. Exhibitors' Booking Corporation since the office was opened several months ago, has been transferred to the Chicago office of the company. He left Kansas City March 10. He has had considerable experience managing a film exchange, having had this position with Mutual and Triangle. He has also worked in the Chicago office of Paramount-Art Craft. While in Kansas City he was successful in placing his features in nearly every city in his territory, comprising the states of Oklahoma, Kansas, Missouri, Iowa and Nebraska.

He is succeeded by Hugh Rennie, who comes from the Denver office of the company.

Joseph Stout Resigns Goldwyn Post.

Joseph Stout, a salesman for the Kansas City Goldwyn office, has resigned his position with that company to return to Salt Lake City, Utah, where he will join his wife and children. He spent about three months in Kansas City.

Robert King Made Shipping Clerk.

Robert King has been made shipping clerk at the local General office, succeeding Lewis Waldman, who has gone to his home in New York City. Mr. King was formerly employed at the local general office.

J. E. Finch Will Travel for Kleine.

J. E. Finch, formerly of the Fox and the Kleine offices of Dallas, Texas, has been selected as the Kansas and Oklahoma traveling salesman for the Kansas City Kleine office to succeed R. N. Abbey, who has resigned to take up a new line of work. He will take his territory immediately.

W. C. Ansell Becomes Metro Salesman.

W. C. Ansell, formerly a salesman for the Kansas City Goldwyn office, has been made a member of the traveling sales force of the local Metro office. He will work the Missouri territory.

Fox "Cleopatra" Road Shows Busy.

The Cleopatra Road Attraction Company has opened offices at 928 Main street, with N. C. Wagner in charge. "Cleopatra," featuring Theda Bara, is being booked as a road attraction on a percentage basis in Missouri, Kansas and Oklahoma. Five prints are being handled. O. B. Campbell is in Kansas City and will go back with the first show. Fred Reichelt is the advance man for this show. An orchestra leader is carried also. The picture opened at the Garden theater, Kansas City, March 3, for an indefinite run, two shows daily, at prices ranging from 25 cents to a dollar. This is one of the largest theaters in the city and the picture is showing to well-filled houses daily.

Middle West Theater Changes.

Lebo, Kan.—Wayne Taylor has been making improvements at the Peerless theater.

Frankfort, Kan.—W. H. Hardman is remodeling his building in a modern picture show.

Hutchinson, Kan.—The United Theaters Company of Wichita plans the erection of a theater here.

Hunter, Kan.—Joe Dobratz has sold his picture show here to Frank Hayes and Frank Kaplicky. The Hope Opera House has been leased by the new firm and picture shows will be given.

Cherryvale, Kan.—Work on the new Liberty theater is progressing rapidly. S. A. Davidson, proprietor, has purchased a new electric player piano.

Topeka, Kan.—The United Theater Company, a Wichita-Topeka corporation, has secured a site and will erect a \$75,000 or \$100,000 theater in Topeka.

Waco, Tex.—The Apollo Film Company has established a studio at 610 Austin street, C. Christopher, president.

Amarillo, Tex.—The Amarillo Grand Opera House Company has filed a certificate of dissolution.

Denison, Tex.—The Brookstone Airdome theater was destroyed by fire Feb. 26.

Beaumont, Tex.—Fire broke out in the Kyle Theater building Feb. 22 and did damage to the extent of between \$50,000 and \$60,000.

Dallas, Tex.—A new and larger film house will be erected here in place of the one recently destroyed by fire.

Dallas, Tex.—Gardner Parke Amusement Company, chartered with a capital stock of \$150,000 by J. W. Gardner, Carl Wallace and B. L. Wade, all of Dallas.

Clarence, Mo.—N. C. Parsons, of Shelby, has bought the Star theater from Mrs. Ethel Weiland.

Comstock, Neb.—The explosion of a film at the picture show here recently did slight damage and put the show out of commission for a while.

Elk City, Okla.—W. T. Yoder has sold his interest in the Quality theater to Jack Massey.

Picher, Okla.—The new \$35,000 Main Street theater here will be completed and ready for opening about March 10. The building is 50x120 feet.

Webb City, Mo.—Dolph Emerson, of Cartersville, has taken charge of the Mystic theater here.

Garden City, Mo.—E. H. McClintock, who operated the picture show at El Dorado for three years and recently sold same to L. W. Gray, has purchased a picture theater here.

Dermott, Ark.—C. H. McCroskey has opened a motion picture theater here.

Shenandoah, Ia.—J. L. Dwynon contemplated the construction of a \$15,000 theater building here.

Alexandria, La.—A new Liberty theater is to be built here.

Wisconsin Jottings.

By F. H. Madison.

Kaukauna, Wis.—Clelland & Conkey, who recently purchased the Bijou theater from Nugent Bros., are re-building the structure which was damaged by fire.

Soldiers Grove, Wis.—Chris Halverson has sold his moving picture show to Clarence Erickson, who will operate it three nights a week.

Black River Falls, Wis.—The moving picture theater here has been sold to Fred O. Dressel and J. Boch.

Lancaster, Wis.—Luverne Hell has sold his interest in the moving picture theater here.

San Francisco's Jewel Theater Reopens

Awkward Leasing Arrangements Had Been Cause of House's Closing—Now Brightens with a Second Run of "Birth"—Will Follow Old Policies.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—After having been closed for several days, owing to financial entanglements, the Jewel theater has been reopened, and a special return engagement of "Birth" is being featured. This picture was shown here for two weeks, and the return engagement will probably be for this length of time. It is stated that some of the troubles which led to the recent closing of the theater are due to the fact that the interests which operate the house have not leased it direct from the owners, but through a third party, who installed the seating facilities. Following "Birth" it is planned to conduct the house as formerly, and some minor changes are being considered in the lobby arrangement.

New Exchange Incorporated.

The Sunset Film Corporation, San Francisco, Cal., has been incorporated, with a capital stock of \$50,000, by J. L. Lazarus, Leo Weinberger and E. Thrane. Quarters have been fitted up on the second floor of the Eilers' Building, on Market street, and bookings are being made on "Redemption" and on the Hart and Fairbanks reissues. The latter were to have been handled by the All Star Feature Distributors, Inc., but the arrangements to this end failed at the last moment. A branch of the Sunset Film Corporation is to be established at Los Angeles under the management of Ed Watson, formerly with the Triangle in this city, and for a short time with the Fox exchange.

"The Planter" Makes Great Hit.

A decided hit was made at the Kinema theater, Oakland, Cal., with "The Planter," this having been shown for a full week to crowded houses. Manager Emil Kehrlein, noted for his advertising work, quite outdid himself in putting on this production, and set a new record for publicity efforts and for novel stage effects. A booklet, with a cover suggestive of the novel itself and containing pictures of scenes from the film, with descriptive matter and a photograph of the author, was distributed during the week before the presentation, and the local Ad Club and commercial bodies observed "The Planter" luncheons in honor of the author, Herman Whitaker, who makes his home here. The newspaper advertising, struck a new note for Oakland, two-color work being used for the first time in connection with moving picture publicity. The services of a singer were used to excellent advantage in the screening of the picture, the song being rendered with the song scene on the screen. As this scene was, of course, far too short a loop was used, making the rendition of the song especially effective.

Federal Film Distributor Visits Coast.

Charles P. Watson of New York, director of distribution for the film division of the committee on public information, is in San Francisco to organize California for the exploitation of moving pictures, showing all phases of war activities. Not only will arrangements be made for the displaying of films, but moving pictures will be made, showing the part California is taking in war work. The films will be sold to the State Council of Defense at cost, and this body is expected to rent them at a price to return the investment.

Mutual Service in Demand.

Mutual service has recently been contracted for by several leading district houses in San Francisco, and is now better placed than ever before. The Wigwam theater has secured a second run for the Mission District, and will start the service with "The Planter." The Verdi theater, in the North Beach district, has also booked this service, and will like-

wise present "The Planter" as the opening attraction. The Princess theater, in the Fillmore section, will commence Mutual service with this production, and the New Polk theater, on Polk street, will commence showing Mutual pictures on April 1.

Mothers Compile White List.

The Berkeley Federation of Mothers' Clubs is compiling a list of moving picture theaters which display films that come up to their standard of excellence. All parents will be urged to allow their children to attend only such theaters as receive the endorsement of the federation.

Secures World's Right to Film.

George Chamberlain, of the Independent Film Exchange, 124 Golden Gate avenue, San Francisco, has purchased the world's rights, all prints and negatives of the Evans and Sontag picture, "The Folly of a Life of Crime." This picture was made at Oroville, Cal., under the direction of George Sontag, who also took a part in the production. It illustrates the career of the famous bandits, Chris Evans and George Sontag, who terrorized California and other western states in the early nineties. New titles are being made, and following the reassembling of the picture state rights will be sold, or the attraction booked on a percentage basis.

T. & D. Activities.

A. M. Bowles, formerly an Alameda County exhibitor, has joined the selling force of the Turner & Dahnken exchange at San Francisco, and will assist Manager E. M. Asher both locally and on the road.

The Kinema theater, Fresno, Cal., has contracted to take all of the productions handled by the Turner & Dahnken exchange and the First National Exhibitors' Circuit.

The fashion show at the San Francisco and Oakland T. & D. theaters was held during the week that local merchants were observing the spring opening event, and proved to be good drawing cards.

San Francisco Newslets.

Irving Lesser, manager of the Los Angeles branch of the All Star Feature Distributors, Inc., was a recent visitor at the San Francisco headquarters of this concern.

E. H. Emmick, of the Peerless Film Service, San Francisco, recently made a flying trip to the Los Angeles branch.

Joe Goldberg, of the local Bluebird office, San Francisco, is making a road trip, the second one since coming to this city.

H. H. Hicks, manager of the San Francisco office of the Select Pictures Corporation, left recently to cover the territory north of this city by auto.

Glenn Hurst, of Hurst Brothers, Reno, Nev., made a business trip to San Francisco recently.

The Oregon building on the exposition grounds has been opened as a billiard room, moving picture theater and soft-drink parlor for enlisted men.

Sam H. Levin has awarded contracts for the erection of the steel work on the theater to be erected at Clement street and Ninth avenue.

Northern California Briefs.

Sacramento, Cal.—The Grand theater, with a seating capacity of 1,000, has been opened by Parsons & Stoll.

Sacramento, Cal.—N. Thornton has disposed of his interests in the Victory theater and has gone to San Francisco to seek a new location.

Colusa, Cal.—C. C. Kaufman, who conducts the Gem theater, is planning to erect a larger house.

Oakland, Cal.—The Orpheum theater will remain open during the summer sea-

son instead of closing, as has been the custom.

Fresno, Cal.—A Robert-Morton Symphonic Orchestral organ will be installed in the Kinema theater.

Des Moines News Letter

By J. L. Shipley, 615 Locust Street, Des Moines, Ia.

Eleanor Betts Visits Des Moines.

DES MOINES, IA., recently entertained a motion picture actress of considerable renown in Eleanor Betts. Miss Betts, who lived here for several years before moving to California, appeared in the role of Pet Bettany in "Empty Pockets," and was also cast for the role of Viru Bowin in another Brenon production, "The Fall of the Romanoffs." Miss Betts visited the office of the A. H. Blank Enterprises, which controls the Brenon features in this territory, and stated that she might return to Des Moines to be present during the showing of the "Fall of the Romanoffs" at the Garden theater sometime in April, in which event she will appear personally at the theater during the run of this picture.

Ted Bryant Back from Camp Dodge.

Oelwein, Ia.—Officials at Camp Dodge decided that Ted Bryant, manager of the Orpheum theater, Oelwein, Ia., would do more actual service by managing his theater than as a candidate in the trenches. He was rejected on account of a slight physical disability, and will return to Oelwein, where he will again take up the management of his theater. Before leaving for home Mr. Bryant shopped at the various exchanges in Des Moines.

Yale Photoplay Buys "Raffles."

Stanley J. Mayer, of the Yale Photoplay Company, Des Moines, Ia., announces that his concern has secured the rights on "Raffles" for this territory, and is making preparations for the spring drive on this subject. Mr. Mayer is also installing a projection room adjacent to his office, which he will use for screening his own productions, and will also rent to the other exchanges around Des Moines at a nominal fee for showing their pictures. It is a plan that film salesmen will be glad to take advantage of.

Manager Skirboll Makes Improvements.

Manager Billie Skirboll, of the local Des Moines Metro exchange, has remodeled his office at 920 Walnut street and also redecorated it so that the premises present a spick and span appearance. Under the new arrangement the visitor is greeted by an information clerk, and passes back to the cashier, the booker, and finally to the manager's office.

Manager Miloslawsky Taking Rest.

Manager J. Miloslawsky, of the Palace and Family theaters, Des Moines, has returned from Rochester, Minn., where he was given a thorough examination by the Mayo Brothers. Mr. Miloslawsky has been in ill health for some time. A complete recovery has been prescribed for him. He has gone to Waukesha, Wis., to take the cure and a thorough rest. During his absence the theaters are under the able management of Mrs. Miloslawsky, who is proving a most successful exhibitor.

Brief Notes of Iowa Exhibitors.

Walter F. Davis, manager of the Herold theater, which adjoins Camp Dodge, is building a new lobby, which will be one of the most artistic in this section. Although the theater was opened a few months ago Mr. Davis has been making constant improvements, and one of the features of the new lobby will be a fountain and hanging baskets, with growing flowers. Mr. Davis has become very popular with the soldier boys at the camp, and his theater is doing a splendid business.

Fred Schlosser, auditor of the Kansas City office of the Kansas City Feature Film Company, has been spending several

days in the Des Moines office of that concern, assisting in the installation of new accounting methods.

The local Jewel office monopolized downtown business during a recent week. "The Man Without a Country" enjoyed a most wonderful five days' run at the Casino, while the Garden theater did an enormous business on "The Price of a Good Time."

Visitors at the Des Moines exchanges during the past week include: Mr. W. S. Mart of the Strand theater, Grinnell; H. P. Marckres, Rex theater, Perry, Ia.; Ed Awe, Strand theater, Ft. Dodge, Ia.; Harry DeBaggio of the Star theater, Colfax, Ia.; J. Ruskin, O. H. Adel, Iowa, and Cecil Whitner of the Lyric theater, Valley Junction, Ia.

The A. H. Blank offices are getting ready for a big campaign on "Tarzan of the Apes" and "The Fall of the Romanoffs," the First National Exhibitors' Circuit attractions, which they will distribute in Iowa, Nebraska and Kansas.

S. S. Schwarz, of the A. H. Blank Enterprises, is the first of the local golf bugs to brave the weather and play his first game. With the snow barely off the ground Mr. Schwarz is out at the Waveland links at least two mornings a week, whaling on the greensward.

A. Reidner Takes Theater at Ottumwa.

A. Reidner has purchased the Orpheum theater at Ottumwa from Mark Angell. Mr. Angell has retired to his farm in Wisconsin.

Portland, Oregon, Censors Renew Activities

Rose City Film Inspectors, After Year of Quiet, Become Aggressive—Police Take Film—Posters and Photographs Under Fire.

By Abraham Nelson, 601 Journal Building, Portland, Ore.

PORTLAND, OREGON.—About one year ago Mayor H. R. Albee turned over the reins of the city government to Mayor George L. Baker. The wise men of Portland's theatrical world hoped that the persecutions of the photoplay industry would end and that frenzied censorship as it had been practiced during Mayor Albee's term of office would be a thing of the past. However, recent events denote that the radical "blues," whose activities along ultra-purity lines were matter of common knowledge in the realm of theatricals and moving pictures the nation over, have gotten the ear of our esteemed mayor and he is taking them seriously.

The pro-censorship activities of recent moment date back only a few weeks. The censors had a meeting in the city hall and promulgated a new set of rules. One of these was that war pictures must be put to the censor board and cannot be finally passed by the regular viewers. Accordingly the viewers refused to pass "The German Curse In Russia." They said the vivid scenes of fighting in the trenches and the dead must come out. The board viewed the film and passed it with minor eliminations.

The Liberty theater booked "Empty

Pockets." The viewers refused to pass it and the Liberty management arranged for another picture, when the board let it go through with expurgations.

Then at noon on Thursday, March 7, Mrs. E. B. Colwell appeared at the Majestic with a police officer and ordered House Manager H. D. Green to surrender the comedy then showing at the theater, "Her Husband's Wife." The officers took the film to the station and at the time of this writing the film had not been returned to the Fox Film Corporation, although demand had been made therefor. The reason for the seizure of the film was that the eliminations ordered by the censors had not been made. The film had been showing at the Majestic five days and no notice had been given the Majestic management that the censors' orders had not been complied with until the seizure, according to House Manager Green. Manager-owner Parker, although having no actual knowledge of the facts of the case, was arrested for violation of the city ordinance.

Vaudeville May Be Censored.

Mrs. E. B. Colwell, secretary of the censor board, is said to have discussed with certain theatrical managers, the feasibility of censoring vaudeville as well as pictures. It is understood that she desires to have the vaudeville censorship come under the same head as the picture censorship.

At a recent censor board meeting in the City Hall, Mrs. Colwell reported that several viewers had resigned because they "had been subjected to the indignity of viewing films at a big downtown theater in a basement when the janitor's bed had not been made up and was all ruffled."

New Theater Opens at Hood River.

March 7 marked the opening of the new Liberty theater at Hood River, Oregon, by Art Kolstad, owner of the Gem and Electric theaters. The Liberty seats about 800. It was opened with "Joan the Woman" and a tremendous crowd was on hand for the initial performance. The Portland exchanges had a delegation present for the event, among the members being Sol Baum, C. M. Hill and W. L. Loudy, and several others.

Gus Hager Gets Promoted.

Arrangements have been made for the transfer of Gus Hager, the genial manager of the Butte Universal office, to the Denver and Salt Lake territory, where he will succeed Ed Armstrong. C. C. Challew, now manager for Jewel Productions in Butte, will be promoted to manager of the Butte Universal office.

Al Rosenberg to Be in Charge at De Luxe

Al Rosenberg will be in charge of the new Portland exchange for the De Luxe Feature Film Company. He has been in town getting the quarters on Burnside street in shape and purchasing office equipment.

Service Film Company Enlarges.

The Service Film Company has purchased the Theater Supply Company of Seattle and has moved the stock of that concern to Portland. W. A. Stone reports that he will establish a branch in Seattle within sixty days. The Service Film Company recently acquired the exclusive Pacific Northwest agency for the de luxe model motograph.

Jewel Makes Analysis.

Dean Collins, publicity manager for the Film Supply Company and Jewel Productions, Portland, Ore., has prepared an analysis of the business done by Jewel which shows that in 100 towns, mostly over 5,000 population, Jewel pictures have averaged 4 to 7 bookings.

Spokane Film Men Organize Screen Club

Social Body Formed by People Interested in Picture Productions—Will Have a Special Room at the Transportation Club.

By S. Clark Patchin, E. 1811

SPOKANE, WASH.—Spokane's newest social organization—the Screen Club—is composed of persons interested in moving picture productions. It was formed in the dining room of the Spokane Transportation Club, Meridian Building, upon invitation of J. Don Alexander, president of the Titan Film Corporation. Lunches are held daily except Monday.

Arrangements have been made with the Transportation Club whereby a room, to be known as the Screen Club room, will be reserved. Membership will be open to moving picture actors, directors, architects and others directly connected with picture productions. With three producing companies now organizing in Spokane the club is expected to grow in importance as the staffs of these companies are completed.

Manager Cohn's Liberty Theater Staff.

Manager Sam W. B. Cohn, of the Liberty theater, Spokane, Wash., prides himself upon the service rendered patrons of the theater by his service staff. The staff includes the ushers, all uniformed; also the ticket takers, two colored boys who keep scraps of paper and other matter off the velvet rugs of the Liberty, and last, also least in size, is "Rabbitt," a little colored

boy, on the right of the illustration, who is holding the "E" and the period. The cut gives a good idea of the displays and the ticket booth at the lobby entrance of the Liberty. The ushers wear gray uniforms, and the colored boys red ones. Little "Rabbit" has the duty of opening the door for patrons to enter or leave the theater, and recently, when "The Whip" was shown, he was attired in a gay colored jockey suit during the presentation. He always wears the smile shown in the picture, one that Sapollo will not wash off, and is the most widely known colored boy in Spokane.

Spokane Brevities.

Jesse Crawford, who was organist at the Clemmer theater in Spokane for about two years, has been chosen organist at the new \$1,000,000 Grauman theater at Los Angeles, Cal., according to word which just reached Spokane.

Sam W. B. Cohn, manager of the Liberty, presented Douglas Fairbanks, in the "Modern Musketeer," to capacity houses. Mr. Cohn scored so well with his war drama, Nazimova in "War Brides," that he has arranged to present the Goldwyn special, "For the Freedom of the World," beginning March 14.



Staff of the Liberty Theater, Spokane, Wash.



STATE RIGHTS

A MARVELOUS SUCCESS

“MY FOUR YEARS IN GERMANY”

By Ambassador JAMES W. GERARD

KNICKERBOCKER THEATRE NEW YORK

INDEFINITELY

Directed by WILLIAM NIGH

Men and women clapped their hands until they were sore and shouted till their throats were hoarse.

—New York Evening Sun.

Received with an outburst of applause and cheering unusual at such entertainments.

—New York Herald.

The audience sat literally on the edge of the seats, absorbed in the unfolding of this diplomatic drama.

—New York American.

Will do more to rouse the thoughtless to action than a million reels of so-called patriotic pictures.

—New York Tribune.

An audience which packed the house applauded and cheered.

—New York Times.

Enthusiasm gathered force until the theatre was ringing with cheers.

—New York Evening Mail.

Greeted all through with American patriotism. Shows clearly the villainy of German autocracy.

—New York Evening Telegram.

Stirred us more than any other document.

—New York Evening World.

NOW RECEIVING BIDS FOR ALL TERRITORIES



Critical Reviews and Comments

Upon Current Productions

"MY FOUR YEARS IN GERMANY."

Screen Version of Ambassador Gerard's Book Valuable Historical Document That Should Be Seen by Everyone.

Reviewed by Edward Weitzel.

IN "My Four Years in Germany" the screen presents a valuable historical document that recalls with clearness and unflinching interest the causes that prompted Germany to plunge the world into the present conflict. The book, written by Ambassador James W. Gerard, is a statement of facts, and the picture, which has been made from it by Charles A. Logue, who is responsible for the scenario, is not a photoplay, but a fascinating and impressive telling of the blackest pages of history.

Starting with Mr. Gerard's arrival at the German Imperial Court, July 3, 1913, and his presentation to the Kaiser, the picture follows the important events that came under the personal observation of the American representative down to the time when he was given his passports after the declaration of war between Germany and the United States. This resume of the influences that brought America side by side with the Allies should be seen by every one. Its chief merit is its authenticity. It reveals the German emperor and his advisers in their true light—a lot of ruthless savages, whose lust for conquest has made them lower than the beasts.

On its technical side "My Four Years in Germany" is a credit to every one connected with its production. The scenario is skillfully devised, and the mistake has not been made of caricaturing the German officials. They are shown in many unflattering moments of their lives, but all of these actions are public knowledge. The choice of material introduces just enough of the horrors of war, the rape of Belgium and the fighting in the trenches when Uncle Sam's boys reach France to balance the mental picture, and the history of events is brought to a strong finish by showing how the United States answered the Kaiser's slur that Americans would not fight.

"Won't fight, eh?" exclaims one subtitle. And then regiment after regiment comes tramping along, gaily on its way to the front. The body of spectators that doesn't let loose a wild cheer at this incident is not comprised of real Americans.

Two examples of grim humor will arouse great expressions of appreciation. The first incident reveals the German emperor and his chiefs sitting around a table, with a map of the United States in front of them, busily engaged in dividing up this country between Mexico, Japan and Germany, the latter country getting the lion's share. The incident then fades into a scene showing a band of common crooks dividing the spoils of a robbery, the Kaiser and his gang being the thieves. The same incident shows an American soldier in the trenches fighting singlehanded. He disposes of five of the enemy, then starts for number six and gets him, after exclaiming, "I promised Dad I'd get half-a-dozen!" William Nigh has directed the picture excellently and plays a small part with equal skill.

The cast is up to all requirements. It is distributed as follows: Ambassador Gerard, Halbert Brown; Sir Edward Goschen, Willard Dashiell; Kaiser Wilhelm II, Louis Dean; Crown Prince, Earl Schenck; Von Hindenburg, George Rid-

IN THIS ISSUE.

My Four Years in Germany (My Four Years in Germany, Inc.).

Moral Suicide (Graphic).

A Pair of Sixes (Essanay).

The Way Out (World).

Wild Youth (Paramount).

An American Live Wire (Vitagraph).

The Bell Boy (Paramount).

Thieves' Gold (Universal).

The Wine Girl (Bluebird).

Faith Endurin' (Triangle).

The Answer (Triangle).

All Fur Her (Jester).

The Curse of Iku (Essanay).

By Right of Purchase (Select).

The Brass Check (Metro).

Love Me (Paramount).

The Girl and The Judge (American).

When a Man's Married (Metro-Drew).

Rathskeller and The Rose (Broadway Star Feature).

The Song and The Sergeant (Broadway Star Feature).

By Injunction (Broadway Star Feature).

Thief or Angel (Judge Brown Story).

dell; Prince Henry, Frank Stone; Bethmann-Hollweg, Karl Dane; Foreign Minister von Jagow, Fred Hern; Zimmermann, Percy Standing; Grand Admiral von Tirpitz, William Bittner; von Falkenhayn, Arthur C. Duvel; Aimee Delaporte, Ann Dearing. Assistant director, Clifford P. Saum; cameraman, Rall E. Schellinger; technical director, John D. Schulze. The picture is presented by the "My Four Years in Germany" Company.

"MORAL SUICIDE."

Graphic Film Shows Seven-Reel Production on Problem of Evil—Some Tremendous Situations.

Reviewed by Hanford C. Judson.

THERE is a worth-while story in Ivan Abramson's recent picture, "Moral Suicide," released in seven reels by the Graphic Film Corporation; but it is hindered from being fully effective by a long and confused introduction, and most of all by the use of trivial and unimportant things that at times almost excite a smile. However, these melodramatic touches and incidents that carry what may be termed a popular appeal make it an easy picture to watch. That it is entertaining after the first reel, is sure, and it will probably win a good measure of popularity.

The story, dealing with twilight experiences and the morbid disintegration of two characters, is quite sane and wholesome in its own viewpoint. There is nothing in it to give offense. The interesting thing about the story is that the father, ably played by John Mason, who commits moral suicide in his dotage by

marrying an adventuress (pictured with intelligence and discretion by Leah Baird), brings down to destruction with him a weak-minded son. The first shows a senile will growing flabby through self-indulgence and the other a will at best struggling between reality and dreams and needing help left to stumble into the pit of complete madness. The relationship between the adventuress and this boy is the most interesting side-light in the picture and is a piece of very effective screen work. There is, strange to relate, a happy ending to all this.

The cast includes Claire Whitney, Alan Hale, Sydney Mason, Hazel Washburn, Jack McLean, William Lampe and Annie Luther. They all do commendable work without especially brilliant moments or noticeable failure, except that Anna Luther makes the daughter of the moral suicide indulge in too monotonous tears. It gets over as pettish rather than as sorrowful, because it wholly lacks the romantic touch and excites no pity.

"A PAIR OF SIXES."

Merry Farce-Comedy by Essanay in Which Taylor Holmes and Excellent Cast of Funmakers Delight.

Reviewed by James S. McQuade.

A MOST promising successor to "Rugles of Red Gap" is "A Pair of Sixes," also by Essanay. Founded on Edward Peple's farce of the same name, "A Pair of Sixes" in films is not so broad as the play in farcical types, and the nearer approach to normal action makes the characters much more acceptable as seen on the screen.

The plot of this farce-comedy is strikingly original; or, at least, it so appeals to me. T. John Boggs (Taylor Holmes) and George B. Nettleton (Robert Conness) are partners in the Eureka Digestive Pill Company, a very prosperous concern. But the partners are always pulling in opposite directions, because of jealousy. The crisis finally comes when a prominent prospective customer declines to do business with "a firm of maniacs." It is then that the firm's lawyer suggests a way out by dealing each a hand of poker, the winner to run the business for a year and the loser to be his servant for that period. The man doomed to act as servant must serve with respect, each infraction of the rule to cost him \$100. Furthermore, should either party or his wife reveal the nature of the agreement he is to be fined \$5,000. The cards are dealt, the discards are made and at the close Nettleton is winner with a pair of sixes.

Poor Boggs, as butler at the Nettleton home, is in most humiliating plight, especially as his fiancée, Florence Cole (Alice Mann), has been invited by Nettleton to his home. Florence and Mrs. Nettleton (Edna Phillips Holmes) are very dear friends, and when all the conditions of the agreement are borne in mind, especially that of strict secrecy, under a penalty of \$5,000, it can be seen that Boggs is very much of a martyr. This martyrdom is made still more acute by the love which he stirs in the breast of Coddies (Maude Eburne), maid of all work in the Nettleton household, and Boggs' suffering in this respect causes the heartiest merriment in the entire six parts of the production.

It is almost needless to say that the T. Boggs Johns of Taylor Holmes causes con-

tinuous merriment when he holds the screen. In the love passages with Coddles it is a toss-up whether the latter or Boggs is the more mirthful. Maude Eburne has left a landmark in her impersonation of Coddles, her characterization being a perfect study of a most peculiar, whimsical type.

Robert Connass as Nettleton, Alice Mann as Florence Cole and Edna Phillips Holmes as Mrs. Nettleton contribute their full share to the merriment of the production.

L. C. Windom is to be complimented for fine direction and Charles J. McGuirk for his snappy adaptation.

The release will be made April 1 through the George Kleine System.

"THE WAY OUT."

Carlyle Blackwell and June Elvidge in World International Romance of Fair Quality.

Reviewed by Edward Weitzel.
FINDING "The Way Out" in the five-part World International romance of that name does not lead the spectator through any new paths; but Jack O'Mara, the author of the story, manages to sustain the interest for those who are satisfied not to question the motives of the picture too closely. The romance starts in the United States when Robert Barr, a newspaper writer, falls in love with Alice Thornton, the daughter of a socially ambitious woman, who is clever enough not to openly oppose the match. Discovering that her husband, while on a trip to France, contracted a bigamous marriage and that he left a daughter, Mrs. Thornton sees a way out of her difficulty.

Marcelle, the half-sister, who is sent to America, is taken to Barr by Mrs. Thornton, and the young man is told her story. He is also asked not to let Alice know the facts in the case, as she reverences her father's memory. Barr promises, and a position is found for Marcelle. While trying to make things pleasant for his sweetheart's sister the newspaper man compromises himself innocently, but Alice believes the worst of him. The match is broken off, and Alice sails for France with her mother. Here the heroine meets Count de Jouville and marries him. Barr and Marcelle also arrive in France. The game of cross purposes is finally straightened out by the Count dying from a wound received in battle after being carried from "No Man's Land" by Barr, who had joined the American Ambulance Corps. Matters are explained to Alice, and she and Barr are married.

The scenario was made by Clara S. Beranger, and the production directed by George Kelson. Jacques Monteran was the cameraman. The atmosphere is always reasonably well sustained.

The acting is the best feature of the picture. June Elvidge plays Alice Thornton with all the attractiveness demanded by the character, and Carlyle Blackwell is a good looking and earnest Robert Barr. John Bowers as the Count, Muriel Ostriche as Marcelle, Kate Lester as Mrs. Thornton, Jack Drumler as La Roche and Marie Pagano as Claudine are the other members of the cast.

"WILD YOUTH."

Five-Part Screen Version of Parker Novel Produced By Blackton Reveals Strong Story.

Reviewed by Edward Weitzel.

SIR GILBERT PARKER'S brain children are generally worth knowing. The titled novelist creates characters that are alive and constructs his plot in a straight line. "Wild Youth," a five-part Paramount screen version of Parker's story of that name, is no exception. Produced under the supervision of J. Stuart Blackton, with Louise Huff, Theodore Roberts and Jack Mulhall in the leading parts, the picture is an interesting reflex of human existence, and the doings of its characters are consistent with what is known among the experts as correct motivation. No unnecessary complications—that sure

indication of a weak plot—interfere with the steady march of events, so far as the story proper is concerned. The director has thought fit to run a thin stream of allegory through the picture, by showing a classic youth and a flock of Greek maidens dancing in a leafy glade of a flower-bedecked meadow at certain intervals. This is to typify the spirit of Youth. Some persons will find the device pleasing; others will consider it out of place in a realistic drama such as "Wild Youth."

The story is simple but tense. Joel Mazarine, a morose and violent old man, has married a girl young enough to be his daughter. Louise, his wife, has been forced into the match, and the pair have grown to hate each other. The arrival of Orlando Guise and his mother in the neighborhood supplies the third member of the familiar triangle. Orlando and Louise are attracted by the equality in their ages, and old Joel's jealousy prompts him to do the very things that bring the two young people nearer together. Orlando is accused by the old man of having stolen his wife, when the young fellow does not know she had left her husband. He finds her and she goes back to Joel. Orlando has threatened the old man for his treatment of Louise, and when Joel is found strangled to death the young fellow is accused of the murder. A Chinese servant is the real culprit, a desire to serve Louise and also to right his own wrongs being at the bottom of the crime.

It is in the working out of the theme that the author discloses his knowledge of life and his familiarity with the art of the story teller. George H. Melford, who directed the picture, has accomplished his task with understanding, and has had the help of an unusually able cast. Louise Huff as Louise Mazarine, Theodore Roberts as Joel Mazarine, Jack Mulhall as Orlando Guise, James Cruze as Li Choo and Adele Farrington as Mrs. Guise are the principals. Paul Perry was the cameraman.

"AN AMERICAN LIVE WIRE."

Vitaphone Blue Ribbon Feature Taken From O. Henry Story Has Complicated Plot.

Reviewed by Edward Weitzel.

AN O. Henry story is sure to contain a surprise. The Vitaphone Blue Ribbon Feature, "An American Live Wire," has one—the plot is not up to the O. Henry standard. There is too much shifting of interest, and the situations do not always ring true. The author starts things going in the United States, but soon sends his hero to South America, where the American live wire is in great danger of losing all his electrical force of character.

Willard Geddie, having been told by the mother of the girl he admires that she wants her daughter to marry a wealthy man, accepts a job as consul at Corallo and imagines he is falling in love with a native of the country, a Spanish maiden whose father was born in Ireland.

Willard allows matters to drift along until stirred into action by the arrival of his old sweetheart in that part of the world and the attempt of the president of the country to decamp with all the cash in the treasury and an American opera singer.

The absconding president of an American insurance company, accompanied by his daughter and followed by a detective, is as anxious to get into the country as the other swindler is to get out of it. The detective gets the two thieves mixed, arrests the South American president and smuggles him, the stolen money and the vocal person out of the country and lands his capture just where the animated portion of it wants to go—in the United States. The other absconder commits suicide. Willard takes the insurance company's money back to its owners and marries his first love.

Earle Williams plays Willard Geddie. The part has no strong situations, Geddie's

affairs being pushed into the background by the introduction of the rival absconders. The actor makes the most of his opportunities. Grace Darmond, Hal Clements, Miss Toner, Orval Humphries, Margaret Bennett and Malcolm Blevins are members of an adequate support. Tom Mills directed the picture. Aside from the yacht episodes, the production is well made.

"THE BELL BOY."

Fatty Arbuckle in Two-Part Hilarious Acrobatic Comedy Released By Paramount.

Reviewed by Edward Weitzel.

IT takes two reels to hold the Paramount-Arbuckle comedy, "The Bell Boy," but no one will realize this from watching the picture. Fatty Arbuckle and his two limber assistants, Buster Keaton and Al St. John, have a new helper in keeping things moving, a big white horse that furnishes the motive power for an ancient street car and the hotel elevator. The four-footed comedian also takes part in building up the lively and laughable finish.

Located in the village of Ouchgosh, most of the action centers around the Elkhead Hotel, the guests at that hostelry being treated to more excitement in ten minutes than they would find in a New York hotel in ten days. The arrival of a pretty manicurist turns the entire hotel force into rivals for her favor.

After an unbroken string of amusing stunts done with the neatness and dispatch that always characterize an Arbuckle comedy, Fatty hits upon a plan to win the lady and cover himself with glory. He persuades his rivals to pretend to rob the local bank and arranges to catch them in the act. Fate takes a hand, however, and gives a dash of realism to the situation that more than doubles Fatty's portion of renown. A gang of honest-to-goodness burglars break into the bank ahead of the fake thieves, and Fatty and his assistants round them up and reap a substantial reward.

Fatty Arbuckle is a living example of how to be nimble though fat, and his fertility of invention supplies him with the right piece of business for every situation. Al St. John as the hotel clerk, Buster Keaton as the assistant bell boy and Alice Lake as the manicurist are a trio whose acting ability is equaled only by their disregard of life and limb.

"THIEVES' GOLD."

Harry Carey Again Appears in Familiar Universal Role of "Cheyenne Harry."

Reviewed by Robert C. McElravy.

A CHARACTERISTIC Western story has been supplied for this new "Cheyenne Harry" episode, which is adapted from a tale by Frederick B. Becholdt. It provides Harry Carey with a series of situations that will appeal to his admirers. He is supported by a pleasing cast. Vester Pegg appears as Curt Simons, an outlaw, who once more lures Harry from the straight path and gets him into fresh difficulties. Molly Malone is sweet and attractive in the role of the girl, as usual. Others who appear are John Cook, L. M. Wells, Harry Tenbrooke and Martha Mattox.

The story opens with Harry in charge of a ranch belonging to a relative of the girl, Alice Norris. He is anxious to get out and see more of life and finally consents to go with his friend, Curt, to Douglas, Ariz. Curt has recently come, as a refugee, from across the Mexican border, where he was sentenced to be shot. Curt prevails upon Harry to join him in stealing some gold, destined for certain parties in Mexico. They hold up the messengers and get the gold, but Harry breaks with Curt when he finds the theft has been committed in Arizona instead of Mexico, as he thought. Harry is arrested and later pardoned, and he then shoots Curt.

There is the usual love story. Harry

rescues the girl from a runaway, but she refuses to wed him when she believes him guilty of the holdup. Later events induce her to change her mind. The Western settings are attractive all through this number.

"THE WINE GIRL."

Carmel Myers Featured in Bluebird, with Attractive Southern California Locale.

Reviewed by Robert C. McElravy.

HARVEY GATES and Stuart Paton wrote and directed this number, the story being located for the most part at a vineyard, some thirty miles from San Francisco. Later scenes occur in the city itself. The narrative is quite obvious in certain respects, and for this reason lacks any particular suspense. It has, however, a neat surprise at the close, which brings it up to a strong finish.

The characterizations are generally pleasing. Carmel Myers is attractive, as usual, in the role of the Italian girl, Bona. Her father, Andrea, the owner of the rich vineyard, is portrayed by Rex de Roselli, who plays the part with quiet conviction. A. E. Warren, as Chico, member of an Italian society, passes without question in make-up and costume, and handles his role well. Kenneth Harlan makes an agreeable hero, and Katherine Kirkwood plays the mother acceptably.

The vineyard settings are attractive, and photographed with the smooth, even effect for which the Bluebirds are famous. The story would have stood a more definite pull upon the interest through the opening reels, and there seemed to be many opportunities for stronger dramatic development. The love affair was long in maturing, and was handled without any particular degree of conviction when it came.

The plot concerns an American youth who falls in love with the daughter of an Italian. His rival, Chico, blackmails the girl's father, and tries vainly to get the girl. The father is supposed to be murdered, but turns up unexpectedly at the close.

TRIANGLE PRODUCTIONS.

"Faith Endurin," Five-Part Western Featuring Roy Stewart, and "The Answer," Seven-Part Program Picture, with Alma Rubens.

Reviewed by Edward Weitzel.

"Faith Endurin."

O HENRY at his best might have laid out the plot of "Faith Endurin," a five-part Triangle western photoplay fashioned from a story by Kenneth B. Clarke and featuring Roy Stewart. The picture gives the impression that its different events are the result of cause and effect and nothing has been inserted because the author couldn't think of anything better. To use a localism, the spectator seems to be "settin' in" at a series of real happenings, and his interest in them is greatly heightened in consequence. Added to this is a skillful blending of romance, daring, quick wit and humor. Good acting and direction complete a combination that puts "Faith Endurin" among the "best sellers" of the screen.

Jeff Flagg and his chum, Jim Lee, begin their friendship when Jim rescues Jeff from two thieves, who are trying to make him give them the combination of the safe in a railroad station. The robbers have him bound and are burning his arm in order to make him speak. Jeff carries the scar until supplied with another one by his partner. Having fallen in love with a pretty girl and being anxious to save her brother from a charge of murder, Jeff arranges things so that suspicion points to him. He then runs away. Posters are sent out describing him, the chief mark of identification being the scar on his arm. He arrives in the town where Jim is sheriff. Neither of the men show any signs of recognizing the other. When a third party charges Jeff with being the

fugitive, Jim draws his revolver and shoots his friend in the arm, completely destroying the telltale scar.

There are other well-thought-out situations in the story, and the hero comes to a most satisfactory understanding with his sweetheart, Roy Stewart has the personality and artistic resource to make Jeff an upstanding, straightforward human whose grit and quiet humor are a continual joy. W. A. Jefferies is as admirable a foil as Jim, and Fritz Ridgway as the girl is a good and sufficient reason for Jim's infatuation for her. Joe Bennett, Edward Brady, Walter Perkins, Graham Pette and Walter Perry complete the cast. Cliff Smith more than holds up his end of the work and has given the picture a number of striking long shots. Photographed by Steve Rounds.

"The Answer."

The future of "The Answer" is problematic. This seven-part Triangle picture, written by E. Magnus Ingleton and directed by E. Mason Hopper, is in a class by itself. It scorns all laws of dramatic construction and the plot meanders around like the continuity of an English three-volume novel. Its author is evidently more concerned in putting over his views on the social unrest question than in telling an entertaining story. There is too much explanation and too little action and the denouement is not at all convincing.

Another drawback to the story is its characters; most of them are not normal human beings and have distorted views of right and wrong. Under such conditions anything like an intelligent presentation of the merits of Socialism is out of the question.

The human interest centers in a young girl from the submerged tenth who marries a man whose one desire is to help the downtrodden. A fanatical friend helps him to establish a home for the unfortunate, and a wealthy young woman becomes interested in the work.

Warfield and his wife go to England to obtain possession of a large estate left by the man's mother. Whereupon Mrs. Warfield succumbs to the lure of luxury and refuses to sanction her husband's philanthropic desire to dispose of his inheritance and turn the money over to his socialistic work in America. Warfield is about to return without his wife, when the fanatical friend arrives on the scene, learns how matters are and puts an improbable dramatic punch into the proceedings by killing Mrs. Warfield and jumping off a London bridge. Warfield returns to the United States and marries the young woman who has always been used to wealth.

The details of production have not been neglected, and the picture is well acted. Alma Rubens has but little to do as Lorraine Van Allen. Claire Anderson as Goldie Shepard, Joe King as John Warfield, Francis MacDonald as Guido Garcia, and Dean Hersholt as Goldie's father are the other members of the cast. A. Nagy was the photographer.

"ALL FUR HER."

Twede-Dan Comedy by the Jester Company—Fair Specimen of Famous Farce Comedian's Work.

Reviewed by Hanford C. Judson.

THE fresh element in the usual farce comedy of the day is hard to define, and it isn't because there is no fresh element, for many of them are distinctly entertaining and have a good deal of freshness. The new Twede-Dan comedy by the Jester Company was decidedly amusing to this reviewer, who had for a long time, so it chanced, seen no picture by the famous funny player who used to delight us years ago under the comical nom de theater of Tweedle Dum.

The entertainment doesn't come wholly from the player, variously amusing as he is, for I have seen during the past ten years more than one offering by him that was no laughmaker chiefly for the reason

that it lacked a good scenario. The scheme of this picture, "All Fur Her," gives the player a good chance to make laughs, yet at first glance it seems built much like other comics that have not got over. It has much of the usual swat-him-with-a-broom stuff that may get across in some places, yet can hardly be expected to make a reviewer "bust himself."

Beside these things the picture has scenes of the simplest and most elemental humor that please because they are pointed and really mean something. How Twede's wife robs his pockets and his experience at the fur counter on bargain day are among the best of these. The scene in the barroom, too, has meaning, as also has the scene around the pool table. There are many other things with a point found in this film, and as often happens in farce comedies of the day, there are things that seem quite pointless. The reviewer has given up wondering why people like these things. That many do is true, but I believe that even though some people like them few really prefer them. I have watched where the best laughs come and would confidently vote for the more pointed comedy incidents. This is somewhat aside from this picture, which will be deservedly a popular offering.

"THE CURSE OF IKU."

Strong Japanese-American Subject, in Seven Reels, Distributed by Kleine.

Reviewed by Robert C. McElravy.

THIS subject, of Essanay make, is big with atmosphere and story interest.

It exerts a strong appeal and reveals some interesting sidelights on Japanese home life and customs. A large and thoroughly competent cast has been employed, more than half of which are capable Japanese performers. The settings include street and home scenes in Japan and exquisite glimpses of Japanese gardens.

Frank Borzage plays a double role, the first that of Allan Carroll, who was rescued from drowning on the rugged shores of Japan. These scenes occur fifty years ago. Later he appears as the grandson, Allan Carroll III. O Mio San is played by that remarkable little Japanese performer, Tsuru Aoki. She appears first as a girl in Japan, who falls in love with Allan Carroll, whom she calls her "White God," since her first vision of him is caught while he is taking a bath. The third principal is Thomas Kirihsia, whose rendering of the Japanese villain, Iku, is a noteworthy performance.

The plot is an unusually absorbing one. The first Allan Carroll barely escapes with his life after being entertained in Japan in one of the forbidden cities. The original Iku has built up a false story to the effect that he is the father of O Mio San's child. Later, in America, Allan Carroll III and Iku III meet. The latter kidnaps an American girl to whom Carroll is engaged, and takes her to Japan. Carroll follows and eventually recovers the girl, after several tragical occurrences.

Blair Coan directed this unusual subject.

"BY RIGHT OF PURCHASE."

Norma Talmadge Has Congenial Role in Five-Part Select Picture Presented by Joseph M. Schenck.

Reviewed by Edward Weitzel.

A BRIDAL trip on a yacht that has an abrupt ending is the big situation in "By Right of Purchase," a five-part Select Photoplay, starring Norma Talmadge. The story is interesting and the spectator will be anxious to learn the outcome of a marriage where the husband knows that his wife does not love him and he has asked for three years in which to win her affection. At the end of that time, if she so elects, the wife is to have her freedom restored to her. In the meantime the couple are merely to live as friends.

Margot Hughes, whose mother is socially ambitious and anxious to have her daughter make a wealthy marriage, con-

sents, to become the wife of Chadwick Himes, although she is in love with Dick Derwent. Her first night on board her husband's yacht, Margot locks herself in her own stateroom, but a severe storm frightens her so that she opens the door into Himes' stateroom and begs him not to leave her while the tempest without rages. Finding that the elements are not the only tempests beyond his control, he orders the ship back to port. The couple live most unhappily until Margot discovers that Derwent is a worthless young scamp. She then commences to realize that her husband is much the better man. But he has given up all hope of winning her. Believing that she has left him for good, Himes boards his yacht and starts on a long and lonely cruise. That night he goes into his wife's stateroom and finds her waiting to tell him she knows her own heart at last.

The production does its share in bringing out the points of the story. It was directed by Charles Miller. Norma Talmadge finds the role of Margot a congenial one. She gives the character the necessary touch of sincerity and refinement. Eugene O'Brien as Chadwick Himes, Ida Darling as Mrs. Hughes, William Courtleigh, Jr., as Dick Derwent, Charles Wellsley as Donald Nugent and Florence B. Billings as Madge Sears furnish a superior grade of support.

"THE BRASS CHECK."

Francis X. Bushman and Beverly Bayne in Seven-Part Detective Story Produced by Metro.

Reviewed by Edward Weitzel.

THE title of the seven-part Metro production "The Brass Check" relates to a baggage check which is the means of turning the son of a powerful trust magnate into an amateur detective and sending him on the search for a young inventor who has been shut up in a private asylum because he will not turn over an invention to the trust. The inventor's sister is also instrumental in effecting his rescue, and this brings her in contact with the wealthy amateur detective.

Mutual attraction terminates in a wedding, and everything is straightened out to the satisfaction of all parties concerned. The sister gets into the asylum as a nurse and her future husband manages the same thing by passing himself off as a chauffeur, after he is mistaken for an escaped lunatic from another asylum and dragged inside by four husky keepers.

Francis X. Bushman and Beverly Bayne are the stars of "The Brass Check." As the amateur detective the male featured player appears in his favorite role of a vigorous son of wealth who is always ready to tackle any sort of odds—the bigger the better—and to lend a humorous touch to the proceedings by his coolness and nerve in moments of danger. Beverly Bayne acts the inventor's sister with her usual success in the role of a high-spirited young girl, and the rest of the cast is satisfactory.

The production is adequate. The exteriors are all winter scenes, many of them full of quiet beauty.

"LOVE ME."

Dorothy Dalton in Paramount Picture Acts Sorely-Tried Young Wife.

Reviewed by Edward Weitzel.

WRITTEN by C. Gardner Sullivan, "Love Me," a five-part Paramount Production, supervised by Thomas H. Ince, is a careful working over of well-tried material. As Maida Madison, a western girl, who marries a wealthy young chap from the east, Dorothy Dalton plays an unsophisticated young wife who is sorely tried by her husband's family, until she saves her sister-in-law from disgrace at the risk of her own reputation. The woman who goes to a man's apartments late at night to shield another woman from the consequences of folly, or worse, is a familiar figure in stage and

screen fiction, but there is no denying the effectiveness of the situation.

The story is coherently told and moves along at reasonable speed until near the finish. Here the action is too deliberate and can easily be anticipated by the spectator.

"Love Me" makes a novel start. It opens in a western mining town, and the heroine is introduced as a civil engineer in charge of construction work. Clad in a mannish, but becoming, get-up, Maida Madison is bossing the job to every one's satisfaction when Gordon Appleby, a member of an exclusive Philadelphia family, arrives from the east. He also is an engineer, and his admiration for his fellow-worker ripens into love. The two are married and return to Philadelphia. Here the breezy style of the young wife shocks her new relatives, and they betray themselves as a set of snobs. Gordon stands by his wife, however, and she wins them all over by making the above-mentioned rescue of the family honor.

Dorothy Dalton is hardly the type for so ingenious a heroine, but acts with sincerity, her own charm of person standing her in good stead. Jack Holt as Gordon Appleby, William Conklin as Rupert Fenton, Dorcas Mathews as Eunice, Melbourne MacDowell as Grant Appleby, Elinor Hancock as Mrs. Appleby and Robert McKim as Mortimer Appleby give the star excellent support. Roy William Neill directed the picture, and John Stumar was the cameraman.

GENERAL FILM RELEASES.

One Judge Brown Story and Three O. Henry Adaptations.

Reviewed by C. S. Sewell.

"The Rathskeller and the Rose."

WHILE "The Rathskeller and the Rose," a two reel Broadway Star Feature, is interesting it lacks the appeal characteristic of the majority of O. Henry's stories. A country girl runs away to town, and achieves success as an actress. A struggling actor desiring a part in her company visits her home town, absorbs local color, and on his return brings a faded rose from the girl's mother; and poses as one of her country neighbors with such success that the girl cancels all engagements and returns home. Then the actor decides to follow her. Adele De Garde is attractive as the girl, Posie Boggs, and Ewart Overton as the actor. The remainder of the cast consists of Arthur Donaldson, William Cross, Jr., and Kate Jepson.

"By Injunction."

This two-reel O. Henry tells the story of a wanderer who stops at a ranch. He makes good, marries the owner's daughter, and is sent to the city to dispose of some cattle. Urged by the villainous foreman he gambles and loses the money. He then goes West and strikes it rich in mining. Deciding to bring happiness to children at Christmas he sends some friends to round up a number of little ones. They are unsuccessful, and in desperation kidnap a particularly bad boy who proves to be the hero's own son. Then a reconciliation takes place between his father and mother. Chet Ryan gives a good performance of the man, Buck Lumsden, and Patricia Palmer is appealing as the neglected wife, while W. L. Rodgers is well cast as the villain. The boy also does his work well. From a standpoint of interest and appeal it is hardly up to the standard of other issues of this series, although the action is brisk, and the finish is in the nature of a surprise.

"The Song and the Sergeant."

A vaudeville act which falls flat after starting off with great promise furnishes the theme for this two-reel O. Henry story. No one is able to ascertain the cause, and after the cast creates so much disturbance in a restaurant that they are arrested and taken before the police sergeant his judicious questions enable

the police matron to fathom the mystery; that is, that the situation where the star always breaks down and weeps is due to the fact that the leading man is in love with her, and is trying to show it in his singing. The story is lighter, and, while well acted, is not very interesting or convincing, and lacks the usual appeal of this series. Alice Terry appears as the girl, Stanley Dunn as her lover, Templer Sax as the author, Joseph Donahue as the sergeant, and Jane Jennings as the police matron.

"Thief or Angel."

A considerable portion of this Judge Brown story is taken up with what is virtually pure milk propaganda, and the director appears inclined to stress this to the detriment of the story, which deals with a situation where a girl of the tenements, finding that she will no longer be able to get pure milk free for her neighbor's children, starts a "bottle gang" and steals the milk from more fortunate people. On being brought before the judge all is explained, and she is allowed to go free. Ruth Hampton gives an excellent characterization of the tough boy, but the boy who is cast as her brother is inclined to overact his part. Charles Richards appears as the settlement doctor, and W. T. Horn as the judge.

"WHEN A MAN'S MARRIED."

S. Drews Score Again in Metro Comedy Presenting Interesting Period in the Life of the Minors.

Reviewed by Margaret I. MacDonald.

ONE of the best of the Metro-Drew comedies in which a period of the early married life of Polly and Henry Minor reveals an amusing situation that will no doubt be recognized in a familiar way by many in the audiences which will view the picture.

As the story runs, Henry Minor, after marriage, makes a desperate effort to play the role of the model husband who stays at home every evening. Finally the fire-side ties begin to weary Henry, and he becomes exceedingly uneasy. One day, invited by his old pals to come back and be one of them at the club, he calls up Polly and tells her that he will be detained downtown on business. Meanwhile, Polly is flashed on the screen in the act of eulogizing Henry and his virtues.

The amusing part of the situation reveals the fact that Henry, finding himself unutterably miserable in his old haunts, and wondering why Polly's voice over the 'phone sounded so cheerful when he told her that he would not be home early, makes his escape. He arrives home in a repentant mood, which gives the story a very amusing ending.

"THE GIRL AND THE JUDGE."

Fine Adaptation of Clyde Fitch Play for Mutual Features Olive Tell.

Reviewed by Margaret I. MacDonald.

A GOOD situation is presented in the former Frohman stage success, "The Girl and the Judge," by Clyde Fitch. John B. O'Brien has staged the production with Olive Tell in the feminine lead and David Powell playing opposite her. Kleptomania is the problem of the play, which, however, is not dealt with as a problem, but as the pivotal point of the story's romance. The picture presents the human side of one of life's difficult situations which are brought about through the afflictions of others. It is a nicely set, well-dressed production, in which a fine dramatic interpretation of the subject is given. Olive Tell plays a role somewhat different from any in which we have seen her, and interprets the character of the unfortunate daughter of wealth whose mother is a kleptomaniac in a charming and realistic manner.

As the story runs the young daughter of the Stantons becomes engaged to a young man of wealth who is considered a fine catch. A newspaper expose of the fact that Mrs. Stanton has been found

shoplifting reveals the true nature of her daughter's fiancé, who promptly breaks off his engagement with the girl. A situation arises after Mr. Stanton has been forced into bankruptcy in which the girl, believing her mother to have again been guilty of stealing, tries to shield her by pretending that she is the thief. The close of the story shows her betrothed to the judge who tries her case and her mother exonerated from the supposed theft.

Comments

General Film Company.

RATHSKELLER AND THE ROSE (Broadway Star Features).—Adele De Garde and Ewart Overton are the leading players in this two-reel offering based on a story by O. Henry. It is interestingly told, and deals with a country girl who, after making a hit on the stage, is so affected by the tale told by an actor posing as a former neighbor in order to get a job in her company that she goes back home, and he, of course, follows. Reviewed elsewhere in this issue.

BY INJUNCTION (Broadway Star Features).—Chet Ryan plays the lead in this two-reel O. Henry story, which, from a standpoint of interest and appeal, is not up to the standard of this series. As Buck Lumsden, he leaves his wife after losing her father's money at cards, makes good, and, in trying to bring happiness to some children at Christmas, a boy is forcibly brought to the celebration, and proves to be his own son. Reviewed elsewhere in this issue.

CHECK YOUR HAT, SIR? (Essanay).—In this comedy, which is the best of the recent series, Don Barclay is featured, and there are a number of laughable situations in a restaurant, particularly a dance with a fat woman, and a good scene dealing with the sugar scarcity. It is of the knock-about type, and should please the average audience.

THIEF OR ANGEL (Judge Brown Story).—This two-reel picture deals to a large extent with the necessity of pure milk for babies, and is somewhat lacking in the human touches of boyhood which characterize the earlier Judge Brown stories; but it gives Ruth Hampton opportunities for good characterization as a tough boy. Reviewed elsewhere in this issue.

Bluebird Photoplays, Inc.

THE WINE GIRL, March 25.—A five-reel subject, written by Harvey Gates and directed by Stuart Paton. Carmel Myers, Rex de Roselli, E. A. Warren, Kenneth Harlan and Katherine Kirkwood are in the cast. The story concerns an American youth who falls in love with the daughter of an Italian vineyard owner. His rival is the leader of a band of Italian blackmailers. The number lacks dramatic strength, but has a surprise finish and is well presented. Reviewed at length elsewhere.

Famous Players-Lasky Corp.

LOVE ME, March 18.—Dorothy Dalton is the star of this five-part picture, written by C. Gardner Sullivan and produced under the supervision of Thomas H. Ince. A western girl marries a wealthy young chap from the east and his family make her life miserable until she saves her sister-in-law from disgrace. Fairly interesting. It is reviewed at length on another page of this issue.

WILD YOUTH, March 18.—Taken from a story by Sir Gilbert Parker and featuring Louise Huff and Theodore Roberts, this five-part picture has a strong plot and is excellently acted. A longer review is printed on another page of this issue.

THOSE ATHLETIC GIRLS (Paramount-Sennett), March 24.—Louise Fazenda as the comic janitress of a girls' college takes part in a wild and wonderful baseball match, the two nines being composed of the Sennett girls and a remarkable hound. Other stunts of an amusing nature occur at frequent intervals. F. B. Cooper, Glen Cavender, Ethel Teare and Laura LaVarnie are useful members of the cast. The finish is a scream.

THE BELL BOY (Paramount-Arbuckle Comedy).—Fatty Arbuckle, assisted by Buster Keaton and Al. St. John, keep up an uninterrupted fire of fun through this two-part comedy. It is reviewed at length on another page of this issue.

Graphic Film Corporation.

MORAL SUICIDE (Graphic Film Corp.).—An Ivan Abrahamson picture in seven reels. It doesn't stick closely to its central story and has a confused introduction. Story has many excellent situations and is exceedingly well played for the most part. It will probably prove amply popular, for it has been built for the average spectator and has a happy end that is surely out of keeping with the real story. We review it at more length elsewhere in this issue.

Greater Vitagraph, Inc.

AN AMERICAN LIVE WIRE, March 18.—An O. Henry story, this five-part picture divides its scenes between Central America and the United States. The plot is melodramatic. Earle Williams and Grace Darmond head the cast. A longer review is printed on another page of this issue.

Jester Comedy Company.

ALL FUR HER (Jester Comedy).—A two-reel Twede-Dan comic picture with much good stuff in it, though it is of the usual rough farce and knock-about kind of picture. It will make laughter and is sure to be welcome with the many. We notice it at more length elsewhere.

George Kleine System.

A PAIR OF SIXES (Essanay), April 1.—This production can be commended as a highly enjoyable farce-comedy. Taylor Holmes and Maude Eburne are the leading laughmakers, and other strong contributors are Robert Conness, Alice Mann and Edna Phillips Holmes.

THE CURSE OF IKU (Essanay).—A strong seven-reel subject, produced by Blair Coan, with Frank Borzage, Tsuru Oaki and Thomas Kirihsia in the leading parts. The story is an absorbing one, enacted by Japanese and American players. The settings, most of which are in Japan, are delightful. Reviewed at length elsewhere.

BRONCHO BILLY'S CLOSE CALL (Essanay).—A comedy number, featuring G. M. Anderson, Marguerite Clayton and others. The story is simple but laughable. Broncho Billy marries the girl and later a rumor gets about that she is entertaining another man. The camp is thrown into an uproar, but it develops that the man is only her brother.

Metro Pictures Corporation.

THE BRASS CHECK, March 11.—Francis X. Bushman and Beverly Bayne are the leading players in this five-part picture, which shows the efforts of an amateur detective to help the brother of the girl he loves. There are a number of handsome winter scenes. The picture is reviewed at length on another page of this issue.

Mutual Film Corporation.

SCREEN TELEGRAM (Mutual) March 13.—This number of the Screen Telegram contains some interesting material, including several scenes somewhere in France, showing the trenches in which the first Americans were killed. The funeral of one of "our" boys is also shown and the graves of several, prefixed by a subtitle which states that France has requested that the bodies of the heroes be not removed from their first resting places after the war.

"My Four Years in Germany" Corp.

MY FOUR YEARS IN GERMANY.—The special feature made from Ambassador James W. Gerard's book, "My Four Years in Germany," and directed by William Nigh, is a historical document of great importance to the people of the United States. It should be seen by all good Americans. A longer review is printed on another page of this issue.

Pathe Exchange, Inc.

A WOMAN'S PERFDY (Pathe), March 24.—Episode No. 3 of "The House of Hate." The "Hooded Terror" breaks out twice in this number, in the home of Pearl Waldon, in the latter instance threatening Pearl's life and also killing a man. Naomi Waldon, Pearl's cousin, seeks to interfere in the love affair between Pearl and Gresham. She is successful in this and causes an estrangement. The instalment closes with Gresham under suspicion of being the "Hooded Terror." A well-constructed and intensely interesting number.

LET'S GO (Rolin-Pathe), March 24.—A one-reel comic, featuring Harold Lloyd, Harry Pollard and Bebe Daniels. There is not much plot to this, but it is filled with laughable small business. Harold appears as a flirtatious clerk at a soda fountain, who falls in love with a girl whose father opposes the match. This has a number of laughable moments.

PESTS OF OUR FRUIT TREES (Pathe), March 24.—A tinted half-reel which has instructive as well as entertainment value. It gives close-up studies of various members of the caterpillar family which feed upon the leaves of fruit trees. The web nests made by these creatures are also shown.

ARACHON (Pathe), March 24.—On same reel with above, another scenic of the "Picturesque France" series. This, also in tints, gives numerous views taken at the famous French summer resort, with a number of scenes taken at the beach, in which fashionable women appear. It makes a very pleasing subject.

Renowned Pictures Corporation.

THE KAISER (Renowned Pictures Corporation).—A seven-reel subject, by Rupert Julian and E. J. Clawson. This is a study of the life of Germany's tyrant, both in private and public, in its relation to the present war. The scenes are said to be historically accurate and picture a strong, dramatic series of events in a commendable way. The picture is one that will give a better understanding of the "beast of Berlin" and strengthen the arm of the forces opposed to him in the present war. Reviewed at length in last week's issue.

Select Pictures Corp.

BY RIGHT OF PURCHASE (Select).—This five-part picture is another case of won at last. A wealthy man marries a girl who does not love him and agrees to treat her merely as a friend until she comes to him of her own inclination. The story is well worked out. It is reviewed at length on another page of this issue.

Triangle Film Corporation.

THE ANSWER, March 17.—A seven-part feature on the regular program, the story deals with a social question. Alma Rubens is the principal player. It is reviewed at length on another page of this issue.

FAITH ENDURIN, March 17.—A splendid western story with Roy Stewart in a most likable and human characterization. In five parts. It is reviewed at length on another page of this issue.

Universal Film Mfg. Company.

CURRENT EVENTS NO. 43 (Universal), March 1.—War topics of interest preponderate in this diversified number. British recruits leaving Chicago for the front, training American "Jack Tars," the war stamp campaign, military review in Chicago, and other subjects are included. The number closes with newspaper cartoons.

CURRENT EVENTS NO. 44 (Universal), March 8.—First vote of a woman 102 years old, mayors of fifty cities organize to fight fires, the anti-U-boat campaign, scenes from the Franco-British front and cartoons from great newspapers are included in this entertaining number.

ANIMATED WEEKLY NO. 15 (Universal), March 13.—War scenes lead the interest in this topical number, which pictures a new steam gun that will fire 33,000 shots a minute. Ball playing by Pershing's men is another good feature. The number closes with cartoons by Hy Mayer.

THIEVES' GOLD (Universal Special), March 18.—A five-reel subject, based on a story by Frederick R. Bechdolt, featuring Harry Carey as "Cheyenne Harry." The number is a typical one of its kind and will please observers. The plot does not differ essentially from the average Western, but contains considerable action of a melodramatic sort. Molly Malone appears as the girl. Reviewed at length elsewhere.

NOTHING BUT NERVE (Nestor), March 25.—A comic number, by Tom Gilson, featuring Gale Henry and Milton Sims. The latter appear as a rough but well meaning married couple, who go to call on the husband's wealthy aunt. Some amusing scenes occur at the dinner table and elsewhere, but the aunt firmly decides to love them in spite of their odd ways. This is a characteristic and enjoyable subject of the type.

SHERLOCK AMBROSE (L-KO.), March 27.—A two-reel comic, featuring Mack Swain as an immigrant who is mistaken for a detective by the president of a school for girls. He finds a diamond ring lost by one of the girls and is duly rewarded. Some very funny spots crop up in this number, which is quite enjoyable.

DYNAMITE (Universal Special), March 30.—Episode No. 8 of "The Bull's Eye." Another stirring number, which witnesses Cody's escape from Sweeney's gang, after leaping from the moving train. A search for the murderer of Mr. Clayton is re-

newed. Later, after a gun fight between Cody's and Sweeney's men at the ranch house, Cody surrenders in order to save Cora from peril. The scenic effects in this are very pleasing and the action exciting.

THE MYSTERY SHIP (Universal Special), March 30.—This is the 18th and final episode of this highly interesting adventure serial. It pictures an aeroplane battle between the U. S. aviators and the spies, which is very well pictured. The Mystery Man is rescued from the debris of his ruined headquarters. The secret of his identity is made clear and brings the mystery to a logical and satisfying conclusion. Betty and Gaston bury their old feud and decide to marry.

World Pictures.

THE WAY OUT, March 25.—June Elvidge and Carlyle Blackwell are featured in this five-part photoplay, which tells the story of an international romance and is well played by the entire cast. A longer review is printed on another page of this issue.

Advertising Aids for Busy Managers

IN THIS ISSUE.

Breakers Ahead (Metro).
A Daughter of France (Fox).
The Girl Who Wouldn't Quit (Universal).
The Hillerest Mystery (Pathe).
The Home Trail (Vitagraph).
Innocent's Progress (Triangle).
The Life Mask (First National).
La Tosca (Paramount).
Naughty, Naughty (Paramount).
Nancy Comes Home (Triangle).
A Pair of Sixes (Essanay).
Wanted—A Mother (World).
The Way Out (World).
The Whispering Chorus (Arctcraft).
The Wine Girl (Bluebird).
Within the Cup (Paralta).

"NANCY COMES HOME."

Triangle Presents a Comedy Drama of Everyday Life—Founded on B. D. Carber's Story—Scenario by Robert F. Hill. Photographed by Steve Norton—Directed by Jack Dillon—Released March 24.

Cast.

Mortimer Worthing.....George Pearce
 Mrs. Mortimer Worthing...Myrtle Rishell
 Nancy Worthing.....Myrtle Lind
 Clavering Hayes.....Eugene Burr
 Mrs. Jerry Ballou.....Anna Dodge
 Jerry Ballou.....Percy Challenger
 Phil Ballou.....Jack Gilbert
 Stillson.....J. P. Wild

The Story: Upon the return of Nancy Worthing from private school she finds to her dismay that her parents are so busy socially that they cannot devote any time to her. Piqued, she decides to enter social life herself, and obtains money to secure the proper clothes by pawning some of her mother's jewels and an expensive coat. A shooting affray occurs at the restaurant where she has gone and her escort—her father's chauffeur—wrests the pistol from the hand of the assailant. He is suspected as a gunman and arrested. Arraigned on the shooting charge the chauffeur is found to have in his possession a girl's bag in which are two pawntickets. The robbery at the

Worthing home is discovered, and just as the detectives are connecting the chauffeur with the crime Nancy confesses. It then develops that the chauffeur is the son of a prominent family, and the dilemma in which the two young people have been placed starts a romance which leads to happiness.

Feature These Players: Myrtle Lind as Nancy Worthing, Jack Gilbert as Phil Ballou.

Program and Advertising Phrases: Boarding School Life Filled Nancy's Pretty Head With Strange Notions.

Nancy's Ideas of a Wonderful Time Upset the Whole Family. Chauffeur Drives Millionaire Bride to His Own Wedding. Cabaret Life Nearly Cost Boarding School Girl Her Liberty. "Just for Fun" Nancy Robbed Herself, but Paid the Penalty. How Another Rich Girl Fell in Love With Her Father's Chauffeur. Young Millionaire, Disguised as Chauffeur, Wins Pretty Girl Bride.

Stunt Suggestions: The feature does not apply itself readily to stunts. A street wanderer, in automobile togger, might carry a card on his back: "I'm the Chauffeur Who Drove a Millionaire's Daughter to My Own Wedding and Made Her My Happy Bride. It was a great adventure. See it in moving pictures at (name of theater and date)." When "Nancy Comes Home." Printed cards might be distributed: There will be a high time at the (theater and date) when "Nancy Comes Home." You better be there. Don't miss it.

Advertising Aids: One each one, three and six-sheets. Heralds in rotogravure. Lobby displays, 11x14 and 22x28. Slides. Electros and mats. Press sheet.

"NAUGHTY, NAUGHTY!"

Thomas H. Ince Presents Enid Bennett in a Comedy-Drama by C. Gardner Sullivan—A Paramount Picture Directed by Jerome Storm; Photographed by John Stumar—Released March 25.

Cast.

Roberta Miller.....Enid Bennett
 Matthew Samps.....Earl Rodney
 Prudence Sampson.....Marjorie Bennett
 Judith Holmes.....Gloria Hope
 Adam Miller.....Andrew Arbuckle

The Story: Roberta Miller returns from

New York to her small-town home in the Middle West. She left a quaint ginghamed youngster and returned a smartly gowned, wise young person with three bulldogs. Roberta, much bored at the too-even tenor of her way in Lillyville—that's the name of Roberta's home town—decided to reform the place, to conform with her wishes rather than reform herself to conform to the town's wishes. A certain young man, her sweetheart and the editor of the local news sheet, was one of the strictest of the strict in the community, and Roberta's efforts to remodel him are funny. She succeeds and not only convinces the church people that they ought to sanction dances, but that they ought to provide them as a means of entertainment for their young people within their very gates.

Feature These Players: Enid Bennett as Roberta Miller, Earl Rodney as Matthew Sampson.

Program and Advertising Phrases: She Went Away in Gingham and Came Back in Silk.

How "Near to Nature" Dancing Awakened a One-Horse Town.

How One Girl Rejuvenated an Old Fashioned Community.

Where Did the Church Deacon Get His Cocktails?

Just Because a Girl Wears Smart Gowns is She Naughty?

When Lillyville Saw the "Spring Dance" the Old Town Turned Over.

To the Pure All is Pure—Even "Next to Nothing" Stage Dancing.

High School Girl Graduates Dancing in Two Ounce Costumes Shock the Church Deacons.

Her Trip to New York Changed Her from Gingham to Silk Attire.

Highlights of Breezy Comedy Reflecting Life in a Small Town.

Stunt Suggestions: Attach to ½ yard of chiffon a card reading: "Costume worn by High School Girls in the Spring Dance that Shocked a One Horse Town Into Realizing Its Own Shortcomings. One Incident in 'Naughty, Naughty!' at the (name of theater and date)." Distribute these for window showings, etc. Hook up a display of light and airy dresses for your dry goods stores with window cards: "Smart Clothes Like These Reformed a Wicked Old Town When Worn by the Beautiful Girls in 'Naughty, Naughty!' (name of theater and date)."

Advertising Aids: Two designs, each one, three and six-sheets. One 24-sheet. Rotogravure. Photos, 8x10, 11x14 and 22x28. Ten cuts each on star and production. Advertising layout mats. Slides. Press book.

"LA TOSCA."

Adolph Zukor Presents Pauline Frederick in Victorien Sardou's Masterpiece—Scenario by Charles E. Whitaker—Directed by Edward Jose—A Paramount Picture Released March 25.

Cast.

La Tosca.....Pauline Frederick
Baron Scarpia.....Frank Losee
Mario Cavaradosi.....Jules Raucourt
Cesare Angelotti.....Henry Hebert
Splotetti.....W. H. Forestelle
One of the most popular of all operas is Sardou's "La Tosca." It tells the story of the young singer who avenges her lover's torture and the insults to herself by stabbing old Baron Scarpia, chief of police, and then, finding that her lover has actually been shot in spite of a promise to the contrary, leaps to her death from the parapet of the castle of St. Angelo, Rome.

Feature: "The stage classic made famous by Sarah Bernhardt and Fanny Davenport faithfully portrayed by Pauline Frederick."

Program and Advertising Phrases: La Tosca: First a tragedy of the stage; next a grand opera and now the most gripping of all screen dramas.

Written by Victorien Sardou for Sarah Bernhardt. Made famous in America by Fanny Davenport. It will live for ever in Pauline Frederick's artistic screen portrayal.
Farrar, Fremstad, Cavalieri and Mary Garden made the Opera Famous in America. Pauline Frederick records the drama in lasting form.

Stunt Suggestions: Only the most dignified appeal should be made in behalf of this great work of the stage and screen. Possibly the most interesting adjunct would be a window display of rare candlesticks. Advise for contributions to a "Loan Exhibition" of candlesticks. Give credit on plainly lettered cards to those who contribute. Hook the display with a good story in the local papers. Street stunts are not to be considered.

Advertising Aids: Two designs each one, three and six-sheets. Rotogravure. Photos, 8x10, 11x14 and 22x28. Ten cuts each of star and play, one to three columns wide. Advertising layout mats. Slides. Press book.

"INNOCENT'S PROGRESS."

Triangle Presents an Exciting Melodrama, Starring Pauline Starke, in the Vicissitudes of a Country Girl Who Ventures Into New York Life—Scenario by F. S. Beresford from Frances Quillan's Story—Directed by Frank Borzage; Photography by Pliny Horne—Released March 24.

Cast.

Tessa Fayne.....Pauline Starke
Madeline Carson.....Lillian West
Aunt Lottie.....Alice Knowland
Carey Larned.....Jack Livingston
Olin Humphreys.....Charles Dorian
Masters.....Graham Pette

The Story: Rebelling at the drab existence which she is living in a small New England village, Tessa Fayne leaves for New York to try and locate the actor, who, while playing in the village, fell in love with her. To her astonishment she discovers when she reaches the big city that her actor friend is married. Disheartened and with only a few cents in her possession she is wandering aimlessly about when attacked by a night prowler. Carey Larned, a wealthy clubman, comes to her rescue, and leaves her in the care of Mrs. Madeline Carson while he goes

West to regain his health. A few years later Carson returns and is surprised to find that the waif he befriended has blossomed into a beautiful and charming woman. He falls in love with her and eventually they marry.

Feature These Players: Pauline Starke as Tessa Fayne, Jack Livingston as Carey Larned.

Program and Advertising Phrases: "Rags Are Royal Raiment When Worn for Virtue's Sake."

The Way to Happiness Through Struggles and Privation.
True Love Leads the Way to Happiness.
The Lights of Broadway Dazzled the Country Girl's Eyes.
Rural Innocence Lost in the Labyrinth of a Great City Finds Happiness.
Only a Country Girl, but Sound to the Core, She Won Her Fight.

Stunt Suggestions: Have cards printed for distribution. On one side the name of Arnold Fuller, Leading Man, No. 1015 West Forty-fifth street, New York, City. On the other: "This card led Tessie Fayne into the dangers of a great city. Her true heart and resolute will brought her victory and happiness. See 'Innocent's Progress' at the (theatre and date). Every girl in town should know all about Arnold Fuller and his ilk."

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Slides. Lobby displays, 11x14 and 22x28. Electros and mats. Photos. Triangle magazine. Press sheet.

"THE WHISPERING CHORUS."

Paramount Presents Cecil B. De Mille's Vivid Realization of Perley Poore Sheehan's Dramatic Story of the Same Title in the All-Story Magazine—Directed by Cecil B. De Mille—Released March 25.

Cast.

Jane Trimble.....Kathlyn Williams
John Trimble, her husband,
Raymond Hatton
George Coggeswell.....Elliott Dexter
John's mother.....Ethythe Chapman
Charles Barden.....John Burton
Tom Burns.....Parkes Jones
F. P. Clumley.....Tully Marshall
Chief McFarland.....Guy Oliver
Stauberry.....W. H. Brown
Channing.....James Neill
Longshoreman.....Noah Beery
Mocking Face.....Gustav Seyffertitz
Evil Face.....Walter Lynch
Good Face.....Edna Me Cooper

Directed by Cecil B. De Mille.

The Story: John Trimble has committed a defalcation and drops from sight, even his wife being ignorant of his intention. To more fully cover his tracks he arranges that the mutilated body of a man shall be passed off as his own. Later he is arrested and put on trial as the murderer of himself, and is recognized by no one but his mother, who dies of shock, after begging him not to reveal his identity as his wife has married the Governor of the State and is about to become a mother. In his cell Trimble hears the whispering chorus of conscience and his mother's voice and goes steadfastly to his doom that his wife may not further suffer from the result of his misdeeds.

Feature These Players: Kathlyn Williams as the young wife. Raymond Hatton as the husband. Elliott Dexter as the Governor.

Program and Advertising Phrases: A story of wonderful strength made real by a mastercraftsman.

One of the stories of the year.
Goes to death for murder of himself.
Pays with death the debt of his deceptions.

Stunt Suggestions: This subject does not present any easily worked stunts. It would be better to make heavier use of one sheets for window work, using a street wagon with some such lettering as

"Paid death penalty as murderer of himself to save his wife from further suffering. The fiction sensation realized upon the screen by Cecil B. DeMille in the Whispering Chorus. (House and date)." Hammer on the same suggestion in the newspaper advertising.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

"A DAUGHTER OF FRANCE."

William Fox Presents Virginia Pearson in a Story of Love and War Behind the German Lines That Differs from the Usual War Play—Directed by Edmund Lawrence—Released March 24.

Cast.

Louise de Ciron.....Virginia Pearson
Rudolph von Korr.....Hugh Thompson
Fritz von Meyring.....Herbert Evans
Father Joseph.....George Moss
Marie.....Ethel Kauffman
Paul de Ciron.....Anthony Merlo

The Story: Louise de Ciron refuses to leave her chateau when the Germans come and presently the enemy have occupied the town. Rudolph von Korr, in command of the troops, makes love to Louise, but she repulses his advances. Fritz, a Frenchman, seeks to take advantage of Louise while she is unconscious and is discovered and killed by Rudolph. Believing that Fritz was killed in the defense of her honor, Louise wounds Rudolph, but nurses him back to health in remorse for her action. Louise's brother, Paul, sends for her and this leads to a most unexpected climax.

Feature These Players: Virginia Pearson as the patriotic French girl. Hugh Thompson as the German captain.

Program and Advertising Phrases: Romance just behind the trenches.

Defies an army and wins.

She hated the Hun, but she loved the man as he was.

She would not retreat and she would not surrender.

Stunt Suggestions: For window work make large French flags of colored paper, and letter across them "A Daughter of France. She defied the German army—and won. The different war play. (House and date)." These may be used in connection with stills, if desired. For the lobby letter a sign. "Would you have the nerve to stand your ground and defy an invading army? Virginia Pearson did in A Daughter of France, and won the victory against odds. Here today."

Advertising Aids: Two designs each one, three and six-sheets. Lobby displays 8x10, 11x14 and 22x28. Slide. Mats and press book free.

"BREAKERS AHEAD."

B. A. Rolf Presents the Metro Drama of the Sea and Shore Starring Viola Dana—Story and Scenario by Charles J. Brabin and H. P. Keeler—Photographed by John Arnold—Directed by Charles J. Brabin—Released March 25.

Cast.

Ruth Bowman.....Viola Dana
Eric Pixley.....Clifford Bruce
Captain Scudd.....Russell Simpson
Jim Hawley.....Eugene Pallette
Hiram Hawley.....Sydney Deane
Aunt Agatha Pixley.....Mabel Van Buren
Mike Burley.....T. H. Gowland
Eliza, the nurse.....Lorena Foster
Agnes Bowman.....Helen Jerome Eddy

The Story: A child is born to Agnes Bowman, sweetheart of Captain Jabez Scudd, a sea-faring man, while he is away on a trip. Through a newspaper error the marriage of the sister of Agnes is made to read that Agnes is the one who was married, and this so upsets Jabez that he

does not return. Agnes dies when her child, Ruth, is ten years old, and she is left in the care of her aunt, Agatha Pixley, relatives refusing to have anything to do with a nameless child.

Jabez comes to the little town of Sandwich where Aunt Pixley and Ruth live, and learns that Ruth is his own child, but keeps it a secret. Ruth is in love with Eric Pixley, and they plan to get married as soon as Eric has been made first mate. Jim and Hiram Hawley own "The Wasp," and they hire Scudd as captain and Eric as first mate. Scudd refuses to run the boat on the rocks in order that the owners might get the insurance, so they employ Mike Burley, an unscrupulous seaman. But Eric prevents the disaster, and when "The Wasp" arrives safe the Hawleys discharge Scudd and Eric. Scudd confesses to Ruth that he is her father and she supplies him with the necessary money to buy "The Wasp." Eric is made first mate. Ruth in putting out a fire started on "The Wasp" by Jim Hawley, a rejected suitor, is almost smothered by smoke when she is rescued by Eric and her father. Ruth and Eric plan an early wedding as the picture ends.

Feature: Viola Dana, Dainty Queen of the Screen.

Advertising and Program Phrases: A Romance of the Sea and Shore.

Love Endures Through All Opposition.
How a Girl's Bravery Stilled the Tongue of Scandal.
The Storm-Tossed Sea Gives Up Its Secret and Crime is Avenged.
Waves of the Ocean Wash Clean the Heart of Love's Victim.
Loving Unwisely Brings Happiness After Due Penance.
Human Nature Runs True to Form by Land and Sea.

Stunt Suggestions: It would be easier to hook up this feature with advertising stunts along the Coast or in the Lake region than inland. It is a sea story, hard to attach to stunts, away from the water. Viola Dana is a pretty girl, with lots of pictures for lobby display and newspaper work.

Advertising Aids: Two designs each one, three and six-sheets. Lobby sheet. Press sheet. Filler sheet. Ten minute novel for newspaper work. Slide. Herald. Lobby displays 8x10, 11x14 and 22x28. Cuts.

"THE HILLCREST MYSTERY."

Pathe Plays Present a Mystery Drama of Tense Interest, Starring Irene Castle, Produced by Astra Film Corp. Story and Scenario by Ouida Bergere. Directed by George Fitzmaurice. Released March 24.

Cast.

Marion Sterling Irene Castle
Her Father J. H. Gilmour
Gordon Brett Ralph Kellard
Hugo Smith Wyndham Standing

The Story: As his patriotic bit Thomas Sterling, wealthy manufacturer, decides to donate his immense plant for the duration of the war to increase ship building. At a birthday party the Sterlings are giving their daughter Marion, Gordon Brett, secretary to Mr. Sterling presses his suit for her hand, and is successful. Shortly after the affair has ended Mr. Sterling is found murdered. When Gordon returns to the Sterling home to place in the safe the necklace which Marion had given him during the party he encounters the policeman left guarding the body. He manages to get away from the officer, and Marion hides him in the attic. An investigation reveals that Mr. Sterling was killed by two German spies, employed by Hugo Smith, one of Mr. Sterling's partners, in order that the plant might be kept from being turned over to the government. Gordon goes to serve his country, promising to return to claim Marion as his bride at the end of the war.

Feature Irene Castle, Widow of the Heroic English Aviator, Who Lately Met His Death Instructing United States Students

in Aviation. The reference to both Mrs. Castle and her dead husband should be dignified and in good taste that no offense may be given in advertising.

Advertising and Program Phrases: This feature was filmed long before the distressing accident in which Vernon Castle lost his life.

One of the Most Baffling Mystery Plots Ever Screened.

Disclosing the Intrigue and Villainy of the Kaiser's Spies.

How an American Girl Baffled and Defeated German Hirelings.

Killing a Viper Warmed on the Hearth of American Hospitality.

Love Triumphant Against Intrigue and Villainous Odds.

The Greatest Feature in Which Mrs. Castle Ever Starred.

More Tense and Interesting Than Any Adventure Serial.

Stunt Suggestions: Center curiosity in the German Spy System. Frame in the lobby newspaper clippings of secret service activities. If you can arrange a board showing different styles of handcuffs placard them: "Clamping These on the Wrists of German Spies Was the Last Act in Fathoming 'The Hillcrest Mystery.'"

Advertising Aids: One one-sheet, two three-sheets, one six-sheet and one 24-sheet. Lobby displays, 11x14, both sepia and in colors, and 22x28. Slide. One-column cuts. Campaign book.

"THE HOME TRAIL."

Vitagraph Presents Nell Shipman in a Stirring Romance of the Rugged West —Released March 25.

Cast.

Clara Nell Shipman
Tom Evans Alfred Whitman
Blackie Joe Rickson
Elsie Patricia Palmer
Higgins Hal Wilson
Sheriff S. E. Jennings

The Story: Tom Evans, range boss of the Double X outfit, wins Clara, a school teacher despite the opposition of Blackie, his partner, who schemes to part the pair. Evans is called away, and Blackie prevails upon Clara to leave with him. Their plans are suspected by Elsie, the storekeeper's daughter, who secretly loves Evans. She warns him. Evans overtakes the runaways at a roadhouse, when Blackie escapes, his revenge complete. Evans returns home—a deputy sheriff—to wait for his revenge. Clara, an outcast, becomes an inmate of the roadhouse, and waits also for her reckoning with the man who ruined her life. Months later Blackie, now a stage robber, returns, and Clara, pretending friendship, sets a trap, getting word to Evans. There is a pistol battle, and again Blackie escapes, leaving Clara dead by his own bullet. Evans pursues Blackie to the desert, overtakes him, takes his horse, and leaves him perish of thirst. Evans returns to find Elsie waiting for him, and together they start out on a new trail.

Feature Nell Shipman as Clara.
Alfred Whitman as Tom Evans.

Advertising and Program Phrases: "Be It Ever so Humble There's No Place Like Home."

The "Yellow Streak" Runs Before Courage and Bravery.

Brave Men Restored by Banishing Vice and Evil.

Left Alone on the Desert to Die, with Sin to Torture Him.

Malice and Intrigue Meets Defeat in "Death Valley."

Frail Woman and Fond Heart United in the Rugged West.

How One Woman's Ideal Lived Up to His Measure.

Brave Hearts and True United by the Courage of Forgiveness.

Following the Trail of Happiness Blazed by Love and Sympathy.

Stunt Suggestions: The story does not lend itself to street advertising. Make

good use of newspaper advertising and press work furnished by Vitagraph.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby displays, 11x14 and 22x28. Herald. Slides. Plan book. Press sheet.

"THE LIFE MASK."

Petrova Pictures Present Mme. Olga Petrova in "The Life Mask," by the Author of "To M. L. G." Scenario by Mrs. L. Case Russell. Directed by Frank Crane. Distributed by First National Exhibitors' Circuit.

Cast.

Anita Courtland Mme. Olga Petrova
Captain Hugh Shannon... Thomas Holding
Woodruffe Clay Wyndham Standing
Mrs. Helen Courtland... Matilda Brundage
Sarah Harden Lucille LaVerne
Richard Courtland E. J. Burnes
Florence Robert Christine Mayo
Lady Mendel Edith Hinckle
Lady Kathleen Gene Burnell

The Story: Succumbing to her step-mother's importunings that she marry according to her wishes, Anita Courtland becomes the wife of Woodruffe Clay, to whom her mother is heavily in debt. Anita loves Captain Hugh Shannon of the Foreign Legion, who is to sail for France in a few days, and she writes a note to him, breaking the engagement. Anita's life is one of misery, and as a result she becomes addicted to the sleep-walking habit. One morning her husband is found dead, and Anita, believing that she committed the crime while in a trance, leaves with her nurse—Sarah—for Spain. There she meets Hugh, on a furlough, and their love for each other flames anew. But their happiness is marred by an article in an American newspaper, which states that Anita is suspected of having killed her husband, and that an investigation is under way. The notice comes to Lady Mendel, who is sojourning in Spain with her daughter Kathleen. Lady Mendel takes advantage of the opportunity to blight the happiness of Hugh, whom she could not inveigle into marrying her daughter, by informing the Spanish authorities of the whereabouts of Anita. Anita decides to sail for America and give herself up when Sarah, her nurse, confesses that she poisoned Clay, for she could not tolerate the treatment he accorded his wife. As the Spanish officers are approaching Sarah takes poison and dies, and Anita and Captain Hugh at last come into that happiness which should have been theirs from the beginning.

Feature Mme. Olga Petrova, Star of Stage and Screen. The Most Beautiful Woman in American Theatricals.

Advertising and Program Phrases: Mme. Petrova's Greatest Screen Success is "The Life Mask."

Stirring Drama of Love and Intrigue, Wonderfully Acted.

Solace Comes to Wounded Hearts When Love Finally Triumphs.

Hearts Break When the Toll of Avarice is Paid.

A Daughter's Sacrifice to a Mother's Craving for Society.

The Face of Infamy Hidden Behind "The Life Mask."

Deceit and Avarice Revealed When the Mask is Torn Aside.

Stunt Suggestions: Black mask and cowl, letter in white ("The Life Mask"), worn by a street wanderer. On his back have a sign: "Mme. Petrova, in 'The Life Mask,' at the (theater and date)." Use plenty of Petrova's pictures for lobby display. She's a beautiful woman, who knows perfectly well how to best display her personal charms before the camera.

Advertising Aids: Two designs in one-sheets. One each in three, six and 24-sheets. Window cards. Herald. Lobby displays, 8x10, 11x14 and 22x28. One three-column cut. Three each one and two column cuts. Thumbnail cut. Slides in three designs. Herald. Press sheet.



We all make mistakes ---- sometimes

When we had designed the Simplex we were rather proud of the job. Naturally.

So we showed the Machine to our friends in the industry. And of course we enjoyed their favorable comments, for these encouraged us as to the future.

We had done our best, and hoped to be rewarded for our efforts.

But there was one man in particular, an expert, by the way, who discouraged us. Said he: "That Projector of yours is all right, but the trouble is that it's too good. The motion-picture industry is young and crude and won't appreciate as refined a Machine as this is."

We didn't believe him. We believed that a Machine so much better from a projection standpoint was bound to be preferred by the Exhibitor.

Well, we needn't tell you who was mistaken and who was right. The events of the last few years have proven two things:

(1) If the Simplex had not been better to start with, and if the industry had been satisfied with what was then considered best, we would never have succeeded.

(2) If the Simplex had not kept better, and if the industry had not wanted the better all the time, we wouldn't now be building more high-grade Projectors than any other manufacturer in the world.

The success of the Simplex proves that the best is wanted, and that it pays



THE PRECISION MACHINE CO. INC.

317 East 34th St. New York

"THE WAY OUT."

World-Pictures Presents Carlyle Blackwell and June Elvidge in "The Way Out," a Drama of International Incidents. Story By Jack O'Mara. Directed by George Kelson. Released March 25.

Cast.

Alice Thornton.....June Elvidge
Mrs. Thornton.....Kate Lester
Robert Barr.....Carlyle Blackwell
Count Louis de Jouville.....John Bowers
Marcelle Pinet.....Muriel Ostriche
La Roche.....Jack Drumier
Claudine.....Marie Pagano

The Story: A love affair exists between Alice Thornton and Robert Barr, a successful young journalist; but Alice's mother has other plans in view for her daughter. She wishes Alice to marry a title, but Mrs. Thornton is too wise to openly oppose the match between the young people. She works in the dark to bring about an estrangement between them, and to do this she takes Alice with her on a trip to Europe. There Alice finally marries Count Louis de Jouville, and the ensuing complications are many and extremely interesting. The big climax of the picture occurs on a French battlefield, where Count de Jouville and Barr meet under strange circumstances.

Feature Carlyle Blackwell and June Elvidge.

Advertising and Program Phrases: Love That Awakened After Marriage.

Mother's Pride Intrigues Against Her Daughter's Happiness.

Jealousy and Hate Submerged on the French Battle-Field.

She Learned to Love the Husband Whom She Married in Pique.

Blind Jealousy Vanishes When Love's Eyes Are Opened.

Cowards May Not Live in "No Man's Land."

The Strength of Courage is Real Test of Love.

Married in Haste to Rejoice at Leisure.

Stunt Suggestions: Play up in newspaper advertising the popularity of the stars. As this is the story ending on the western battle front use photographs and prints, illustrating war scenes, to decorate the lobby. Street ballyhoos are not suited to the picture.

Advertising Aids: Two styles each one, three and six-sheets. Free advance poster. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two column cuts. Slides. Press sheet.

"A PAIR OF SIXES."

Essanay Presents Taylor Holmes in Edward Peple's Stage Hit. Directed by L. C. Windom. Released Through George Kleine System Around April 1.

Cast.

T. Boggs Johns.....Taylor Holmes
George Nettleton.....Robert Connors
Florence Cole.....Alice Mann
Mrs. Nettleton.....Edna Phillips
Thomas J. Vanderholt.....Cecil Owen
Coddles.....Maude Eburne
Krome.....C. E. Ashley
Applegate.....John Cossar
Tony Toler.....Byron Aldenn
Sally Parker.....Virginia Bowker
Jimmie.....Tommy Carey

The Story: A unique method was agreed upon by T. Boggs Johns and George Nettleton, proprietors of the Digestive Pile Manufacturing Company, to put a stop to their quarreling. The scheme was to play a game of poker, the loser to act as servant to the winner for a year. If either member of the agreement reveals the circumstances of the pact he shall pay a fine of \$5,000. Boggs loses, and he has

-maybe Stone has it

Here's a "Film Library" of Special Scenes. When you want to "Flash In" a Fire, Explosion, Rough Water, Wreck, Collision, Submarine, Zeppelin, Sunset, Ship Arriving or Departing, Naval, Guns Firing, Shots Striking, War Stuff of Foreign or U. S. Action, Travel Scenes anywhere in the World, Scientific, Industrial, Insect, Animal or Bird Life, Magic, Colored or Non-Flam,

"MAYBE STONE HAS IT"

145 W. 45th St. New York

PATENTS

Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan & Trust Bldg., Washington, D. C.

We Manufacture

Complete EXIT Signs

65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties

T. L. ROBINSON & CO.

105 W. Monroe St., Chicago

THE AUTOMATIC

TICKET SELLING AND CASH REGISTER CO.

MANUFACTURERS OF

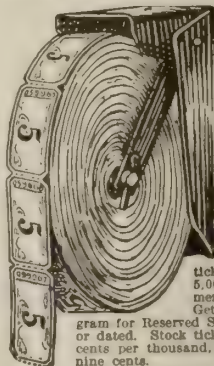
AUTOMATIC TICKET MACHINES

and all kinds of Theatre Tickets

USED UNIVERSALLY

1735 BROADWAY

N. Y. CITY



SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings. 5,000 \$2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

PRICES	
Five Thousand.....	\$1.25
Ten Thousand.....	2.50
Fifteen Thousand.....	3.75
Twenty-five Thousand.....	5.50
Fifty Thousand.....	7.50
One Hundred Thousand.....	10.00

National Ticket Co., Shamokin, Pa.

to serve as butler in the Nettleton home. Florence Cole, his sweetheart, comes to the Nettletons for dinner, and is surprised to see Boggs acting as butler, but cannot learn what has brought about the change in his social status. Thomas J. Vanderholt, an attorney, in love with Florence, lets her in on the pact and also tells her that he drew up the plans. She denounces him, and, together with Boggs, plans revenge on Nettleton. Boggs arranges intimate tableau with the wife of Nettleton. This so angers Nettleton that he schemes to make Boggs the loser financially; but Florence declares that the pact is not legal, having been based upon a game of poker.

Feature Taylor Holmes, the Screen's Genteel Merry-maker.

Advertising and Program Phrases: Return of the Screen's Most Popular Comedian in His Best Vehicle.

One Small Pair Disposes of a Fortune. Screen Revival of a Great Stage Comedy. The Hazards and Trials of a \$5,000 Secret.

Millionaire Feeds on His Own Digestive Pills.

How a Smart Lawyer Beat Himself Out of a Bride.

When Rich Men Are Their Own Butlers Everybody Laughs.

When Business Partners Fall Out Troubles Fall In.

Stunt Suggestion: Have your painter make a massive sign, showing a six of hearts and a six of clubs, the wording to advertise: "A Pair of Sixes" Wins a Fortune at the (name of theater and date). Two men can carry the sign through the streets if handles are firmly fixed to a strong frame-work.

Advertising Aids: One, three, six and 24-sheet posters in nine colors. Window cards in six colors. Lobby displays, 11x14 and 22x29. Black and white stills. Portrait photos. Mats. Two styles each one and two column cuts. Announcement slides. Press book.

"WANTED—A MOTHER."

World-Pictures Present Madge Evans, the Wonder Child, and George MacQuarrie, in a Tender Story of a Heart-Hungry Little Girl. Created for the Screen by Harley Knoles. Released March 18.

Cast.

Eileen Homer.....Madge Evans
Dr. Homer.....George MacQuarrie
Thelma Winter.....Gerda Holmes
Dr. Thayer.....Alec Francis
Guiseppa.....Lionel Belmore
Guiseppa's Sick Boy.....Tom Evans
Marie.....Rosina Henley
James.....Harry Bartlett

The Story: Eileen Homer, seeking to escape from the clutches of an Italian who thought she had been sent from heaven to take the place of his little dead son, fell down the fire-escape to the ground, striking her head on a stone. The blow rendered her unconscious, and when she came to sometime later at the hospital she found bending over her the same dear lady she had met at her home, and who, in a dream, in which the lady appeared as a fairy, had lured Eileen to sleep walking and from her home. Eileen was a poor, motherless little girl, and it was because she was so very anxious to secure a dear, kind mother for herself that she had taken such a fancy to this lady. And then, following the accident and Eileen's recovery at the hospital, Eileen was overjoyed to find that this

COOL & VENTILATE BY TYPHOONS
1544 BWAY. TYPHOON FAN COMPANY NEW YORK CITY

100% PERFECT DEVELOPMENT HAS NO LATITUDE

100% PERFECT DEVELOPMENT HAS NO LATITUDE

QUALITY! DO YOU GET IT?

Your Camerawork and Scenic Effects
May Be Perfect

BUT

How about Your Laboratory? What percentage of the REAL VALUE of your negative is lost by imperfect development?

EVERY HARMONIOUS DETAIL

can be brought out perfectly in your negative and first print and the same perfection reproduced in ALL of your prints by our

NEW PROCESS

100% QUALITY IS POSSIBLE ALWAYS

KESSEL & DOWNING

FORT LEE, N. J.

lady was to come to live at her home all the time.

Feature Little Madge Evans, "The Wonder Child."

Advertising and Program Phrases: The Touching Story of a Heart-Hungry Little Girl Who Longed for Mother-Love.

Have You a Heart-Hungry Little Child in Your Home?

She Had No Mother and Her Father Was "A Busy Man."

Nursie Was Kind, But After All She Was Not a Mother.

Wanted—A Mother—Every Mother—to See This Appealing Drama.

Two Kinds of Fathers with Children Who Wanted—a Mother.

The Appeal of Childhood for Love and Affection.

"And a Little Child Shall Lead Them"—to Happiness.

Stunt Suggestions: Among the "Wants" have advertisement in your daily paper leading off: "Wanted—A Mother" to see Little Madge Evans, as the Heart-Hungry Child, at the (name of theater and date). Word your newspaper advertising along lines of a "Want" notice. Have cards printed and handed around town: "Wanted—A Mother" for a nice little girl. Must have tender heart, love to laugh, like chocolates, love children and read fairy tales. (Signed) Little Madge Evans, at the (name of theater and date)." Just the feature to use as a special "Mothers' Matinee" attraction.

Advertising Aids: Two styles each one and three-sheets. One six-sheet. Free advance poster. Cuts and mats. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. Slides. Press sheet.

"THE GIRL WHO WOULDN'T QUIT."

Universal Presents An Exciting Melodrama, Starring Louise Lovely. Story By James Olive Curwood; Scenario By Doris Schroeder; Directed By Edgar Jones. Released May 25.

Cast.

Roscoe Tracy.....Henry A. Barrows
Joan (First Period).....Louise Lovely
Joan (Second Period).....Louise Lovely
Joshua Siddons.....Mark Fenton
Robert Carter.....Charles H. Mailles
Stella Carter.....Gertrude Astor
Joe Morgan.....William Chester
Jim Younger.....Philo McCoullough

The Story: Through intrigue Roscoe Tracy, superintendent of the Banff Gold Mine, is sentenced on circumstantial evidence, on a charge of murder and robbery, to life imprisonment. In her extremity Joan, his daughter, who is but a child, goes to live with Robert Carter, who had been mine superintendent, but who had been deposed for neglect by Joshua Siddons, the owner. Years later the Carters move to the city and Joan accompanies them. Joan received an anonymous letter telling her of a chest containing a note that would be of interest to her father. Carter, knowing the import of the note referred to, schemes to keep Joan from securing the chest, and it falls into the hands of Jim Younger, a wealthy youth, at an auction sale. A chase for the mysterious box follows, and Joan gets to Jim's bungalow before it is opened. The house

We lead; let those that can, follow.
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TITLES—TINTING—TONING**
MANUFACTURERS AND SPECIALISTS
IN MOTION PICTURE PHOTOGRAPHY

GUNBY BROS., INC.

145 West 45th Street New York City

**HE'S gone across—
YOU "come across"!**

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

\$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND"

19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our Lays in France tobacco."

—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
The American Red Cross	Gertrude Atherton
Cardinal Gibbons	Theodore Roosevelt
	Alton B. Parker
	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"

19 West 44th Street, New York
GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

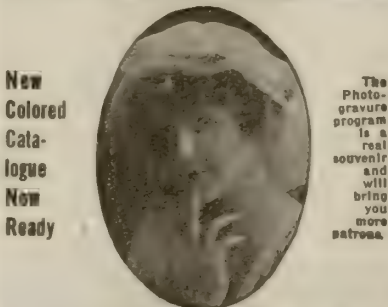
I enclose \$1.00. I will adopt a soldier and send you \$1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith..... my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....
ADDRESS.....

PHOTO-GRASURE PROGRAM

4 pages; size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. **35 BIG NAMES.** Write for specimens, \$2.50 per thousand in any quantity desired.



LARGE HANDCOLORED PICTURES

Size 22x28 inches. Every prominent player.....75c. each

PAC-SIMILE OIL PAINTINGS, all sizes, from \$2.60 to \$35. framed.

THE SEMI-PHOTO POST CARDS, \$3.00 per thousand, of over 600 players.

PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names, 20c. each.

LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 20c.

GRAVURE FOLDER, containing pictures of the prominent players, \$10 per thousand.

SINGLE COLUMN CUTS of every prominent player, 50c. each.

KRAUS MFG. CO.

220 West 42nd Street, New York
12th Floor, Candler Building

is suddenly surrounded by sailors, some of whom enter and take away the box. Joan informs Jim, and he and his men intercept the marauding sailors as they are about to place the box on a boat. Their leader is unmasked as Robert Carter, and when the note is read Joan learns that he and the telegraph operator at the mine had planned the murder and also the evidence that convicted her father.

Program and Advertising Phrases:
How One Brave Girl Defeated Conspiracy and Avenged Crime.

Prettiest of Screen Queens—Louise Lovely Reflects Her Name.

Daring Deeds of Brave Men Supply Thrills and Sensations.

Romance and Adventure Woven Into Gripping Scenes and Episodes.

Thrilling Melodrama Reflected in Vivid Scenes and Adventures.

The Lust for Gold Leads to Crime Avenged by a Daughter's Love.

Stunt Suggestions: Large nails distributed around town may be attached to printed tags worded: "Nails like these were driven into a desperado's coffin by a cannon fired by a daughter who was avenging her father's wrongs. See the details in 'The Girl Who Wouldn't Quit' at (name of theater and date)." Louise Lovely is a pretty girl and her pictures would make an attractive lobby display.

Advertising Aids: One design each one, three and six-sheets. One sheet of star. Black and white lobby displays. Slide. Player cuts. Heralds. Press book.

"WITHIN THE CUP."

Paralta Plays, Inc., Present Bessie Barriscale in Monte M. Katterjohn's Romantic Story of New York's Bohemian Life. Directed by Raymond B. West. Released March 1.

Cast.

Thisbe Lorraine.....Bessie Barriscale
Le Saint Hammond.....George Fisher
Ernst Faber.....Edward Coken
"Tea-Cup" Ann.....Aggie Herring
The Story: Thisbe Lorraine, a young American writer, has lost faith in life and love since being made the victim of deception at the hands of a man she had loved while studying art in Paris. She comes to America, and becomes known in Bohemian circles as a girl whose life is bubbling with the champagne effervescence of nocturnal New York. In refined society she is admired as a famous and popular author. Her dual personality is never suspected. At a bal masque she meets Le Saint Hammond, a serious-minded painter, who sees in her a wonderful vision of love, and she goes to his home. He is purely business-like, but she scorches his soul with her burning passion. During the entire evening, even when she is leaving, she refuses to remove her mask. Later, in the role of a famous author, she meets Hammond again. He does not recognize her. Both fall in love, but Thisbe, whose faith in love has been wrecked, is afraid to love him. The events that follow, her struggles with her soul and the tortures of one



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Motion Picture Cameras are the same of good value. Whether you purchase a new Universal at a big saving or a used Universal at prices from \$195 to \$225, you are obtaining a camera of undoubted capabilities—USED MOTION PICTURE CAMERAS AT A WAYS ON HAND

BASS CAMERA COMPANY

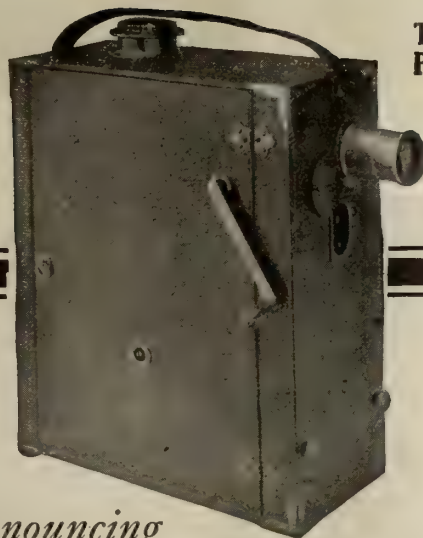
111 N. Dearborn St., CHICAGO, ILL.
M. P. CAMERA DEPT.

"WE NEVER DISAPPOINT"

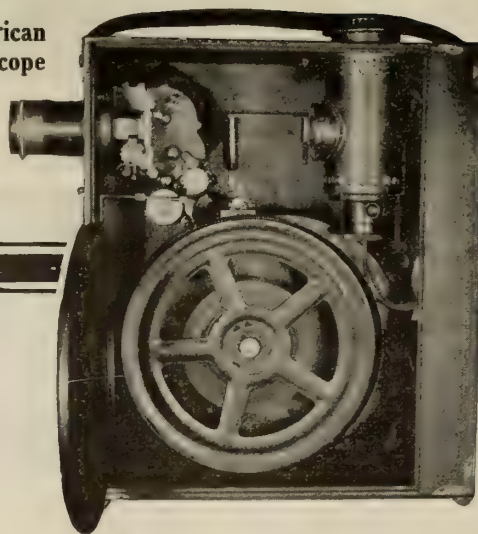
ROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK

TELEPHONE BRYANT 5576

ALLAN A. LOWNE'S
GEN. MGR.



The American Projectoscope



Announcing

A New Portable Projecting Machine

For Showing Standard Sized Films

THIS announcement heralds the completion of a new and perfect portable motion picture projecting machine—the *American Projectoscope*. This new device is the result of more than three years of constant experimentation, improvement and refinement.

It takes standard sized film, and can be operated from any electric light socket (either direct or alternating current). It throws a perfect white light at a distance of five to fifty feet; permits the running of the film either backward or forward; will hold the film stationary on the screen like a stereopticon—without any adjustment. It weighs only 19 lbs.—you can take it anywhere. It will show films on any wall, shade or screen.

Built by Film Experts

The American Projectoscope was designed and constructed under the supervision of the technical experts of the American Film Co., Inc.—one of the oldest established film manufacturers.

It has undergone actual tests for more than a year and a half. More than a million feet of film have been projected through one American Projectoscope—without a break or tear.

It has received the highest endorsement from such a projection expert as Donald Bell, of Bell & Howell. Among the purchasers of this new portable motion picture projecting machine are:

G. Gennert, of New York City, Chicago and San Francisco.
Henry Diston & Sons, Philadelphia, Pa.
Hanson-Bellows, Co., Chicago
National War Council, San Antonio, Tex.

United States Naval Training Station, Great Lakes, Ill.
Square Turn Tractor Co., Norfolk, Neb.
A. B. Dick & Co. of Chicago—
And the British Navy.

Descriptive Booklet—Sent FREE

Write for descriptive booklet outlining the technical features of the American Projectoscope—showing how it can be operated either forward or backward; how the film can be held stationary on the screen and explaining its many other advantages.

Film manufacturers, executives, directors, stars, film editors, exhibitors, educational institutions, supply dealers, etc., are urged to write for a copy of this booklet. You should know about this remarkable new portable projecting machine and its numerous advantages. A copy of the booklet will be sent FREE on request.

American Projecting Company

SAMUEL S. HUTCHINSON, President
6235 B Broadway Chicago, Illinois

Dealers and Jobbers: The *American Projectoscope* offers you an exceptional sales opportunity. Write at once for our DEALER'S PROPOSITION.

Film Companies will find the *American Projectoscope* especially valuable for use in executive offices—for showing the new prints as they arrive. Also for State Rights subjects, for cutting and editing. The outstanding feature of this machine for this work, is that the film can be held stationary on the screen at any point; and that the film can be turned either backward or forward, without adjustment.

Directors will find the *American Projectoscope* a great help in looking over the day's "shots;" in assembling, cutting and reviewing film. The film can be held stationary on the screen, thus permitting the checking of minute details.

Stars will find it pleasant to possess an *American Projectoscope* which they can operate themselves and use to inspect their own productions. It uses current from any electric light socket.

Film Editors will find the *American Projectoscope* of exceptional value in cutting and editing productions. You can stop the film anywhere and examine details. You can turn the film backward or forward, without adjustments.

Musicians can facilitate their work of writing music cues by the use of the *American Projectoscope*.

Educational Institutions will find the *American Projectoscope* valuable in class rooms. Educators will find this machine valuable in censoring films. It takes a full reel of standard size films and runs without interruption. IT REQUIRES NO APOLOGY.

Exhibitors will find the *American Projectoscope* valuable in examining films in their private offices, for cut-outs, etc., while their large projecting machines are in use.

Send Coupon for FREE Descriptive Booklet

AMERICAN PROJECTING COMPANY
6235 B Broadway, Chicago, Ill.

Send me descriptive booklet and tell me how the *American Projectoscope* may be of service to me.

Name.....

Position.....

Address.....

City..... State

who loves, but is afraid to love, and who is loved, but dares not face her happiness, lead to a most unusual and unexpected climax.

Feature These Players: Bessie Barriscale and Le Saint Hammond.

Advertising and Program Phrases: "For ye make clean the outside of the cup and the platter, but within they are full of extortion and excess."—St. Matthew: 23; 25.

The story of a woman who loved not wisely, but too well.

The story of a woman afraid to love.

Her great love disappointed made her afraid.

A story of Present-Day Life in New York's Bohemia.

With two purposes—by day and night—she fled from love.

Lightless Love on Lightless Nights Left Her Life Dark Indeed.

Her Soul Yearned for the Love She Could Not Have.

The Woman Who Dared Not Face Happiness.

Stunt Suggestions: The story does not lend itself to street advertising. Reliance must be placed on the popularity of Bessie Barriscale in newspaper advertising and the lobby displays Paralta offers.

Advertising Aids: Two designs each one and three-sheets. One six-sheet. Thumb-nail and one to three column cuts in electro or mats. Press book.

"THE WINE GIRL."

Bluebird Photoplays Present Carmel Myers in an Exciting Melodrama Written for the Screen by Harvey Gates and Produced by Stuart Payton—Released March 25.

Cast.

Bona.....Carmel Myers
Andrea.....Rex De Rosselli
Chico.....E. A. Warren
Frank Harris.....Kenneth Harlan
Mrs. Harris.....Katherine Kirkwood

The Story: Andrea Minghetti, through saving, has become proprietor of a large vineyard. He treats his niece, Bona, an orphan, cruelly, and makes her cook for the dozen Italian workmen he employs. Among them is Chico, the leader of a blackhand gang, whose business in Andrea's vineyard is to spy on Andrea. He determines also to get Bona as well as \$10,000 of Andrea's cash. Frank Harris, a rich young man, on a dare, goes to work for Andrea at fifty cents a day. Bona's cooking appeals to him and he offers her a position in his mother's home, just as Chico springs his double demand on Andrea. When Bona learns that it is her cooking that Frank wants and not her she is much disappointed, for she thought that he loved her. Bona learns that she has inherited her uncle's fortune of \$200,000, and Mrs. Harris is now anxious for her son to marry the young heiress. But Bona, who does not want to be married for her money, goes back to the vineyard where she finds incriminating letters from Chico. The police are informed, but Chico eludes them. Frank learns of Bona's where-

Watch for
coming announcement

of
**SESSUE HAYAKAWA
PRODUCTIONS**

Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

EXHIBITORS SUPPLY CO., Inc.

Mallers Building, CHICAGO, ILL.

Exclusive Distributors

Simplex Machines

Illinois Indiana Wisconsin

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 48 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.

Established 1905

THE FILM EXCHANGE

126 West 46th St., New York City

UNIVERSAL

Motion Picture Camera

more speed
better results,
at half the price.

Write for 6 new features.

Burke & James, Inc.
240 E. Ontario St., Chicago

"NEWMAN" Brass Frames and Rails A FEW REASONS



why "NEWMAN" METAL FRAMES have been chosen by all the big circuits and best class of theatres.

1—Because the constant exposure to all sorts of weather conditions cannot affect "NEWMAN" NON-CORROSIVE METAL FRAMES.

2—Because of their richness in beauty and design, they liven the entrance and render the lobby more inviting than any other kind of frames.

3—Because they will outlast a dozen wood frames. They are practically un-wear-out-able.

INSIST ON THE NAME "NEWMAN" WHEN BUYING FRAMES

Write for New 1918 Catalogue

The Newman Mfg. Co.

ESTABLISHED 1882

717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.
Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

abouts, and a fight with Chico wins for him the respect of the girl and the arrest of the blackhand. Then Andrea, who had played a trick on the blackhanders by going to Italy for a vacation until their demands had been forgotten, comes home, and the murder case against the Italian falls flat.

Advertising and Program Phrases:

How A Brave Girl Washed White the Blackhand of Italian Vendetta.

Love and Romance in the Vineyards of California.

How Girlish Wit and Bravery Outwitted Villainy.

An Italian Servant Girl's Sudden Rise in Society.

What A Lot of Difference A Lot of Money Makes?

Getting Rich Quick Drives A Good Cook Out of the Kitchen.

High Society Stoops to Absorb a Peasant Girl's Cash.

Stunt Suggestion: Camouflage a bucket of good drinking water in a wine cask. Dress a pretty girl in Italian peasant costume, using gaudy combinations of bright colors, and have her give away, to passers-by, a drink from the cask, plainly labeled "The Wine Girl." The lobby might be decorated with colors and flowers to make it more attractive.

Advertising Aids: One design each one, three and six sheets. Stock one sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scene cuts one and two columns wide. Press book.

Synopses of News Reels

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 19 (March 2).

Washington, D. C.—At last—the right gun is ready! The first public test of the Browning gun proves its superiority over all other makes.

Ashley, Pa.—More transportation setbacks. A huge freight train speeding East with needed supplies gets beyond control and is wrecked.

New York City.—Emergency fleet grows fast—every vessel must have a crew. Uncle Sam is now training volunteers to man the new ships.

In Italy.—The tide has turned—slowly the invaders begin their retreat under the Allies' attacks. 1,500 Austrians are captured as the French take Mt. Tonia.

In Flanders.—Belgium's soldiers never tire in the struggle to liberate their land. King Albert pays a night visit to his valiant army.

Palm Beach, Fla.—Everybody is soldiering now; even society's leading lights engage in terrible "bayonet" battle to learn the military art.

New York City.—Monster engines of war attack the heart of this metropolis. The tank Britannia makes a "real" drive for British recruits.

Somewhere in America.—The "eyes" of the Navy—over the sea as over land—

FOR SALE Second-hand Motiograph

Used one month; a bargain
1917 model; price, \$150.00

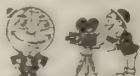
Also distributors of Richardson's M. P. Handbook, Hallberg's M. P. Electricity, Oil, Cement, Condensers and Parts
Moving Picture Machine Company
Binghamton, N. Y.

Duhem Motion Picture Mfg. Co. Expert Developing, Printing and Coloring



CAMERA OUTPUTS AND
RAW FILM SUPPLIED

CAMERA MEN
SENT ANYWHERE



985 Market Street

San Francisco, Cal.

La Cinematografia Italiana ed Estera

Official Organ of the Italian Cinematograph Union

PUBLISHED ON THE 15th AND 30th OF EACH MONTH

Foreign Subscription: 20 francs. per annum.

Editorial and
Business Offices: Via Cumiana, 31, Turin, Italy

Classified Advertisements

NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

SITUATIONS WANTED.

MANAGER at liberty, exempt from draft, twelve years' experience, knows business from A to Z. Sober, reliable, best of references, go anywhere. Address Expert, care M. P. World, N. Y. City.

EXPERT CAMERAMAN, with first class outfit, desires a position. A. C. Bushcott, 4711 Indiana Ave., Chicago, Illinois.

DEVELOPED & HYPO positive prints at the same time, guarantee satisfaction. F. J. Schaefer, 133 W. Kinney St., Newark, New Jersey. Permanent address, Cammack, L. I.

MECHANICAL ENGINEER, thoroughly efficient factory manager, long experience in film business, will welcome interview with first class concern on any proposition. P. W., care M. P. World, N. Y. City.

HELP WANTED.

WANTED. SALES MANAGER—We are making and selling advertising film in from 50 to 300 ft. lengths for retail merchants and project same in sixty Detroit theaters. We need a man who is capable of managing salesmen, and instructing them in the selling and suggesting ideas to the merchants. To such a man of proven worth we can offer a good proposition. Nelson Motion Picture Studios, 63 Elizabeth St., E. Detroit, Michigan.

THEATER WANTED.

WANTED—Moving picture theater. Will lease or manage on percentage. State full particulars, address F. G., care M. P. World, New York City.

THEATERS FOR SALE OR RENT.

FOR SALE, lease and fixtures of Symphony Theater, 614-16 So. Broadway, Los Angeles, Cal. 250,000 people pass theater daily. Owner sick in sanitarium. Responsible party can buy with small cash payment. Address C. H. DuBois, 122 Daisy Ave., Long Beach, Cal.

EQUIPMENT WANTED.

WANTED 1,000 moving picture seats, new or second hand. State lowest price. Address D. Surprenant, Comique Theater, New Bedford, Mass.

EQUIPMENT FOR SALE.

FOR SALE—About 300 motion picture seats. Inquire Herman Ellis, Perth Amboy, N. J.

3,000 OPERA CHAIRS, steel and cast frames, 75c. up. Serviceable goods guaranteed, cut prices on new chairs. Three asbestos booths. Send for list dropped patterns and save half. J. P. Redington, Scranton, Pa.

EXHIBITORS—OPERATORS—PROJECTION EXPERT F. H. RICHARDSON SAYS "INSTAL 'AMBERLUX' LENS FILTERS." IMPROVE PROJECTION 100%. RESULTS GUARANTEED. PRICE WITH ADVERTISING SLIDE, \$3.50. PARCELS POST PREPAID. W. D. WARNER, 8 EAST BROAD ST., COLUMBUS, OHIO.

FOR SALE CHEAP—Power's 5 head and take up good working order. Also some films. Dalton Divine, Schenectady, N. Y.

WILL SACRIFICE 623 folding opera style air-dome chairs with steel frames and curved backs. Were made to order. Must sell. Address G. H. Schneider, 55 Bogart St., Brooklyn, N. Y.

FOR SALE—Laboratory equipment, 2 Cooper-Hewitt stand lamps for title work, 110 D. C.; 1 water filter; 24 excellent arc lamps for industrial interiors; 2 new portable projectors, demonstrating machines. Will sell above cheap for quick sale. National Motion Pictures Co., 307 N. Pennsylvania St., Indianapolis, Ind.

TWENTY-FIVE guaranteed rebuilt motion picture machines, all makes, and hundreds of film subjects for sale cheap. Feature Film Company, St. Paul, Minn.

CAMERAS, ETC., FOR SALE.

FOR SALE—Pathe camera, studio model, \$700. Outfit includes Pathe tripod, tilt, eight magazines, two lenses, cases, etc. Address Camera, M. P. World, N. Y. City.

EVERYTHING cinematographic, astonishing novelties, cameras, dissolvers, tripods, polishers, printers, prismatopticons, lenses, extraordinary facilities for mechanical work, repairing. Eberhard Schneider, 2d Av., 14th St., N. Y. City.

SERVICE AND VALUE—Seven M. P. cameras sold in two days. Each shipped immediately. That's real service. Bass values brought the orders. **SPECIAL BARGAINS**: 400 Pittman Professional, Tessar f:3.5 lens, automatic dissolve. Price complete, \$160.00. 400 ft. Im-

proved U. S. Cam and shuttle intermittent. Krauss Zeiss Tessar f:3.5 lens. Metal magazines. Price complete, ready to use, \$110.00. 400 ft. Pathe Professional, outside magazine, Tessar f:3.5 lens, with two extra magazines. Price, \$400.00. 1916 model Universal M. P. Tessar f:3.5 lens. Condition like new. Price, \$210.00. Bell & Howell M. P. Camera. Complete, with 2-in. Carl Zeiss Tessar, 3-in. Carl Zeiss Tessar, 7-in. Cooke Telephoto, one 200 ft. magazine, one 400 ft. magazine and tripod with case. Complete, \$350.00. Slightly used Universal tripods at \$47.50. Used Northern lights at \$45.00. One Dallmeyer f:1.9 Cine lens 3-in. focus, at \$75.00. One Carl Zeiss 2-in. Tessar f:3.5 in bbl. at \$27.50. One 6-in. Dallmeyer f:4.5 Telephoto in bbl. at \$50.00. **WRITE TODAY TO THE HOME OF CAMERAS. AMERICA'S MODERN CAMERA EXCHANGE. BASS CAMERA COMPANY, Chas. Bass, President, 109 NO. DEARBORN ST., CHICAGO, ILL.**

"A REEL SNAP"—UNIVERSAL M. P. CAMERA f:3.5, 50 M M B & L TESSAR LENS, REGULAR AND TRICK CRANK, TRIPOD, 2 EXTRA MAGAZINES AND CARRYING CASE—\$275.00, WORTH OVER \$400.00. TAKE ADVANTAGE OF THIS EXCEPTIONAL BARGAIN—WRITE OR WIRE AT ONCE FOR OUR LATEST LIST OF NEW AND USED MOTION PICTURE CAMERAS, LENSES, TRIPODS AND ACCESSORIES. DAVID STERN COMPANY. In business since 1885. 1027 R. Madison St., Chicago, Ill.

FILMS WANTED.

CAMERAMEN—Wanted, good negative of physical culture, sporting and athletic events. Wire or write what you have or can get. Sy Seidman, Physical Culture Photoplay, 949 Broadway, N. Y. City.

FILMS FOR SALE.

ONE LOT 75 reels, all singles, two dollars each. Act quick. Emanee Films, 145 West 45th St., N. Y. City.

COMEDIES, reissues, features, scenics, cartoons. New and excellent condition, very reasonable. Acme Film Co., 145 West 45th St., N. Y. City.

MISCELLANEOUS.

TOM BRET Titles and scenarios, Room 616, 220 West 42d St., N. Y. C. Phone Bryant 8149.

The Advertisers Who Use the Columns of The Moving Picture World Represent the "Class" of the Industry

We Exercise a Strict Supervision Over the Business Announcements Which We Print
This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages



Our experience and laboratory equipment assures you the best motion picture film developing, printing and the making of titles best that can be secured.

REASONS WHY

Bring or mail us your next motion picture developing order to convince you of our work and promptness.

Are photographers by profession since 1881.

Developing and printing motion picture film since 1908.

Have dust proof laboratory especially fitted for this work.

Complete stock of fresh chemicals and Eastman's motion picture negative and positive film on hand at all times.

DEVELOPING MOTION PICTURE FILM 1c PER FOOT

FORD'S 1029 16th St., Denver, Colo.

MAIL ORDERS PROMPTLY ATTENDED TO

THE HANDY HAMMERLESS TACK
Solidhead Tack Co., 38 Murray St., N. Y.

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Moment of Victory (One of the O. Henry Series—Two parts—Comedy-Drama).
The Trimmed Lamp (One of the O. Henry Series—Two Parts—Comedy-Drama).
Schools and Schools (One of the O. Henry Series—Two Parts—Drama).
A Madison Square Arabian Night (One of the O. Henry Series—Two Parts—Drama).
The Rathskeller and the Rose (One of the O. Henry Series—Two Parts—Drama).
By Injunction (One of the O. Henry Series—Two Parts—Drama).
The Song and the Sergeant (One of the O. Henry Series—Two Parts—Drama).

CHAPLIN COMEDIES.

Work (Two parts—Comedy).
A Woman (Two parts—Comedy).
The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).

DUPLEX FILMS, INC.

Shame (Drama).

ESSANAY COMEDIES.

The Lie That Failed.
The Jazbo Sheriff.
The Snakeville Fire Brigade.
Snakeville's Sleuth.
Slippery Slim and the Fortune Teller.
Slippery Slim and the Green Eyed Monster.
When Macbeth Came to Snakeville.
Slippery Slim and His Tombstone.
Slippery Slim and the Impersonator.

ESSANAY SCENICS.

Agricultural Opportunities in Western Canada.
Water Power of Eastern Canada (Scenic).
A Romance of Rails and Power (Scenic).
Grand Canyon of Arizona and Canyon de Chelly.

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(Seventh Series.)

The Unofficial Maneuver.
What Occurred on the Beach.
An All Fools' Day Affair.
Beating Him to It.
Forced Into Matrimony.

JAXON FILM CORPORATION.

"A Daughter of Uncle Sam" (A One-Reel Episode of this Patriotic Serial released each week).

JUDGE BROWN STORIES.

(All Two-Part Comedy-Dramas.)

Marrying Off Dad.
The Preacher's Son.
Thief or Angel?
The Accusing Toe.
The Rebellion.
A Boy Built City.
I'm a Man.

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

SELBURN COMEDIES.

(Piedmont Pictures Corporation)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

SPARKLE COMEDIES.

(Fifth Series.)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES.

A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Road Carrier's Millie.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF MARCH 10.

The Great Adventure (Five Parts—Comedy-Drama—Pathe).
The House of Hate (Episode No. 1—"The Hooded Terror"—Three Parts—Drama—Pathe-Astra).
The Price of Folly—(Episode No. 8—"Shifting Sands"—Two Parts—Drama-Astra).
Look Pleasant Please—(One Part—Comedy—Rolin).
Our National Parks—Rainier Park—Mesa Verda Park (One Reel—Travel—Pathe).
Katzenjammer Kids—Spirits (Cartoon) and Jackie's Clothes (Educational)—(International Split Reel).
Hearst-Pathe News No. 22 (Topical).
Hearst-Pathe News No. 23 (Topical).

RELEASES FOR WEEK OF MARCH 17.

The Beggar Woman (Five Parts—Drama—Russian Art Films).
The House of Hate (Episode No. 2—"The Tiger's Eye"—Two Parts—Drama-Astra).
Fare, Please (Two Parts—Comedy—Rolin).
Here Comes the Girls (One Reel—Comedy—Rolin).
Picturesque France, The Cauterets (Colored—Travel), and Children's Dances (Colored—Educational) (Pathe Split Reel).
Hearst-Pathe News No. 24 (Topical).
Hearst-Pathe News No. 25 (Topical).

RELEASES FOR WEEK OF MARCH 24.

The Hillcrest Mystery (Five Parts—Drama—Astra).
The House of Hate (Episode No. 3 "A Woman's Perfidy"—Two Parts—Drama—Astra).
Let's Go (One Reel—Comedy—Rolin).
Pests of Our Fruit Trees (Colored—Educational) and Picturesque France—Arcachon (Colored—Travel) (Pathe Split Reel).
Hearst-Pathe News No. 26 (Topical).
Hearst-Pathe News No. 27 (Topical).

RELEASES FOR WEEK OF MARCH 31.

Mrs. Slackers (Five Parts—Drama—Astra).
The House of Hate (Episode No. 4—"The Man from Java"—Two Parts—Drama—Astra).
On the Jump (One Reel—Comedy—Rolin).
The Valley of the Dordogne—France (Colored—Travel) and The Horse in Action—Part 2—Analysis in Motion (Colored—Educational) (Pathe Split Reel).
Hearst-Pathe News No. 28 (Topical).
Hearst-Pathe News No. 29 (Topical).

Paramount Pictures Corp.

KLEVER KOMEDY.

Jan. 28—He Got His.
Feb. 11—Adam and Some Eves.
Feb. 25—Some Professor.

PARAMOUNT-MACK SENNETT COMEDIES.

Jan. 27—His Hidden Purpose (Two parts).
Feb. 3—Watch Your Neighbor (Two parts).
Feb. 10—Sheriff Nell's Tussle (Two parts).
Mar. 11—Sheriff Nell's Tussle.
Mar. 25—Those Athletic Girls.

PARAMOUNT ARBUCKLE COMEDIES.

Dec. 10—A Country Hero.
Jan. 20—Out West (Two parts).
Mar. 18—The Bell Boy.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Mar. 11—The Family Skeleton (Five Parts—Drama).
Mar. 11—Sunshine Nan (Five Parts—Drama).
Mar. 18—Prunella (Five Parts—Drama).
Mar. 18—Wild Youth (Five Parts—Drama).
Mar. 18—Love Me (Five Parts—Drama).
Mar. 25—La Tosca (Five Parts—Drama).
Mar. 25—Naughty, Naughty (Five Parts—Drama).
Artcraft Pictures.
Feb. 25—Headin' South (Five Parts—Drama).
Mar. 11—Amarilly of Clothes-Line Alley (Five Parts—Drama).
Mar. 25—The Whispering Chorus (Five Parts—Drama).
Mar. 31—The Blue Bird (Five Parts—Drama).

PARAMOUNT SERIAL.

Jan. 28—Who Is Number One? (Episode No. 14—"No Surrender"—Two parts—Drama).
Feb. 4—Who Is Number One? (Episode No. 15—"The Round Up"—Two parts—Drama).

PARAMOUNT-BRAY PICTOGRAPHS.

Mar. 4—Subjects on Reel: In the Moonshine Country; Stage Women's War Relief; Magic for Home Use; Cartoon: Pinkerton Pup's Portrait.
Mar. 11—Subjects on Reel: War and the Motorcycle; Hawaii and Her Natives; Cartoon by Wallace Carlson.
Mar. 18—Subjects on Reel: Rose Culture; Uncle Sam's Coin Factory; Physical Culture: Terpsichore; Cartoon: Hornets of the Sea by J. F. Leventhal.
Mar. 25—Subjects on Reel: Lumbering for Wartime; Hawaiians and Their Strange Customs; Women in the World of Work (Interior decorating); Cartoon: Bobby Bumps, by Earl Hurd.

PARAMOUNT-BURTON HOLMES.

Mar. 4—On the Way to the Front with the Chinese Labor Corps.
Mar. 11—The Alaska Cruise.
Mar. 18—A Summer Day in Skaguay.
Mar. 25—Over the White Pass.

BENJAMIN CHAPIN'S-PARAMOUNT SERIES.

'The Son of Democracy.'

Mar. 4—My First Jury (Fourth Release—Two Parts).
Mar. 11—Tender Memories (Fifth Release—Two Parts).
Mar. 18—A President's Answer (Sixth Release—Two Parts).
Mar. 25—Native State (Seventh Release—Two parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Feb. 20—Number 12 (Topical).
Feb. 27—Number 13 (Topical)—02904.
Mar. 6—Number 14 (Topical)—02913.
Mar. 13—Number 15 (Topical)—02922.
Mar. 20—Number 16 (Topical)—02931.
Mar. 27—Number 17 (Topical)—02940.

L-KO.

Feb. 27—Ambrose, The Lion Hearted (Two Parts—Comedy)—02903.
Mar. 6—A Flyer in Folly (Two Parts—Comedy)—02912.
Mar. 13—Ambrose and His Widow (Two Parts—Comedy)—02921.
Mar. 20—Cooks and Crooks (Two Parts—Comedy)—02930.
Mar. 27—Sherlock Ambrose (Two Parts—Comedy)—02939.

NESTOR.

Feb. 11—A Devil With the Wimmin (Com.).
Feb. 18—Ship, O, O (Comedy).
Feb. 25—Watch Your Step (Comedy)—02902.
Mar. 4—At Sword's Point (Comedy)—02910.
Mar. 11—I'll Fix It (Comedy)—02920.
Mar. 18—Eddie Get the Mop (Comedy)—02929.
Mar. 25—Nothing But Nerve (Comedy)—02938.

UNIVERSAL PRODUCTION.

Feb. 4—Painted Lips (Five Parts—Drama).
Feb. 11—New Love for Old (Five Parts—Dr.).
Feb. 18—The Flash of Fate (Five Parts—Drama).
Feb. 25—Wild Women (Five Parts—Dr.)—02901.
Mar. 4—Nobody's Wife (Five Parts—Drama)—02910.
Mar. 11—Beauty in Chains (Five Parts—Dr.)—02919.
Mar. 18—Thieves' Gold (Five Parts—Drama)—02928.
Mar. 25—The Girl Who Wouldn't Quit (Five Parts—Drama)—02937.

UNIVERSAL SCREEN MAGAZINE.

Feb. 23—Issue No. 59 (Educational).
Mar. 2—Issue No. 60 (Educational)—02905.
Mar. 9—Issue No. 61 (Educational)—02914.
Mar. 16—Issue No. 62 (Educational)—02923.
Mar. 23—Issue No. 63 (Educational)—02932.
Mar. 30—Issue No. 64 (Educational)—02941.

UNIVERSAL SPECIAL FEATURE.

Mar. 16—The Mystery Ship (Episode No. 16—"The Forced Marriage"—Two Parts—Drama)—02925.
Mar. 16—The Bull's Eye (Episode No. 6—"On the Brink"—Two Parts—Drama)—02926.
Mar. 16—Finley Nature Studies No. 9—"The Geysers of Yellowstone Park" and "Flower of the Orient" (Scenic Split Reel)—02927.
Mar. 23—The Mystery Ship (Episode No. 17—"The Deadly Torpedo"—Two Parts—Drama)—02934.
Mar. 23—The Bull's Eye (Episode No. 7—"Riding Wild"—Two Parts—Drama)—02935.
Mar. 23—Finley Nature Studies (No. 10—"Where Rolls the Oregon" and "Mosquito" (Educational Split Reel)—02936.
Mar. 30—The Mystery Ship (Episode No. 18—"The Fight in Mid-Air"—Two Parts—Drama)—02943.
Mar. 30—The Bull's Eye (Episode No. 8—"Dynamite"—Two Parts—Drama)—02944.
Mar. 30—Finley Nature Studies No. 11—"Wild Fowl Nurseries of Southern Oregon" (Educational) and "How Mr. Noodle Went to a Masque Ball" (Cartoon Comedy)—02945.

UNIVERSAL CURRENT EVENTS.

Feb. 9—Issue No. 39 (Topical).
Feb. 16—Issue No. 40 (Topical).
Feb. 23—Issue No. 41 (Topical).
Mar. 2—Issue No. 42 (Topical)—02906.
Mar. 9—Issue No. 43 (Topical)—02918.
Mar. 16—Issue No. 44 (Topical)—02924.
Mar. 23—Issue No. 45 (Topical)—02933.
Mar. 30—Issue No. 46 (Topical)—02942.

Mutual Film Corp.

MUTUAL WEEKLY.

Jan. 28—Issue No. 5 (Topical).
Feb. 4—Issues No. 6 (Topical).
Feb. 11—Issue No. 7 (Topical).
Feb. 18—Issue No. 8 (Topical)—8W1.
Feb. 25—Issue No. 9 (Topical)—9W1.

STRAND.

Jan. 1—Her Awful Fix (Comedy).
Jan. 8—A Peach and a Pill (Comedy).
Jan. 15—Burglars (Comedy).
Jan. 22—Their Little Kid (Comedy).
Jan. 29—Somebody's Widow (Comedy).
Feb. 5—Her Friend Brown (Comedy).
Feb. 12—Three Times and Out (Comedy).
Feb. 19—Miss Cinderella (Comedy)—8CST1.
Feb. 26—Up in the Air (Comedy)—CCST1.
Mar. 5—Waltzing Around (Comedy)—10CST-1.
Mar. 12—Finishing Mary (Comedy)—11CST-1.
Mar. 19—His Quaker Girl (Comedy)—12-CST-1.
Mar. 26—Up She Goes (Comedy)—13 C S T 1.

MUTUAL STAR PRODUCTION.

Jan. 28—Beauty and the Rogue (American—Five parts—Drama).
Feb. 4—Who Loved Him Best? (Goodrich—Five parts—Drama).
Feb. 11—Jilted Janet (American—Five Parts—Drama).
Feb. 18—My Wife (Frohman—Five Parts—Drama)—8FAM5.
Feb. 25—The Midnight Trail (American—Five Parts—Drama)—9FR5.
Mar. 4—Powers That Prey (American—Five Parts—Drama)—10-FM-5.
Mar. 11—Ann's Finish (American—Five Parts—Drama)—11-F-F-5.
Mar. 18—The Girl and the Judge (Frohman—Five Parts—Drama)—12-F-T-5.

MUTUAL.

Mar. 3—Screen Telegram (Topical)—1-T-1.
Mar. 6—Screen Telegram (Topical)—2-T-1.
Mar. 10—Screen Telegram (Topical)—3-T-1.
Mar. 13—Screen Telegram (Topical)—4-T1.
Mar. 15—Screen Telegram (Topical)—5-T1.
Mar. 20—Screen Telegram (Topical)—6-T1.
Mar. 24—Screen Telegram (Topical)—7-T1.
Mar. 27—Screen Telegram (Topical)—8 T 1.
Mar. 31—Screen Telegram (Topical)—9 T 1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Married (Six parts—Comedy—Drama).
Dec. 2—The Auction Block (Eight parts—Drama).
Dec. 16—The Cinderella Man (Six parts—Comedy—Drama).
Dec. 30—Thals (Six parts—Drama).
Jan. 14—Fields of Honor (Six parts—Comedy—Drama).
Jan. 28—Dodging a Million (Six parts—Comedy—Drama).
Feb. 10—Our Little Wife (Six parts—Comedy—Drama).
Feb. 24—The Beloved Traitor (Six Parts—Drama).
May. 10—The Floor Below (Six Parts—Comedy—Drama).
Mar. 24—The Splendid Sinner (Six Parts—Drama).

GOLDWYN SPECIALS.

The Manx-Man (Seven parts—Drama).
For the Freedom of the World (Seven parts—Drama).

Metro Pictures Corporation.

METRO PICTURES CORP.

Jan. 21—The Eyes of Mystery (Rolf—Five parts—Drama).
Jan. 28—Her Boy (Five parts—Drama).
Feb. 4—Under Suspicion (Five parts—Dr.).
Feb. 11—Broadway Bill (Yorke—Five Parts—Drama).
Feb. 18—A Weaver of Dreams (Rolf—Five Parts—Drama).
Feb. 25—Revenge (Rolf—Five Parts—Dr.).
Mar. 4—The Shell Game (Five Parts—Drama).
Mar. 11—The Brass Check (Five Parts—Dr.).
Mar. 18—The Claim (Rolf—Five Parts—Dr.).
Mar. 25—Breakers Ahead (Rolf—Five Parts—Drama).

METRO SPECIALS.

Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).
January—The Legion of Death (Rolf—Seven parts—Drama).
January—Revelation (Seven parts—Drama).
Lest We Forget (Eight Parts—Drama).

METRO COMEDIES.

Dec. 31—Shadowing Henry (Drew).
Jan. 7—Their Mutual Motor (Drew).
Jan. 14—Why Henry Left Home (Drew).
Jan. 21—Their First Love (Drew).
Jan. 28—Under the Influence (Drew).
Feb. 4—Help Wanted (Drew).
Feb. 11—The Bright Lights Dimmed (Drew).
Feb. 18—After Henry (Drew).
Feb. 25—His Generosity (Drew).
Mar. 4—Before and After Taking (Drew).
Mar. 11—His Strength of Mind (Drew).
Mar. 18—Special Today (Drew).
Mar. 25—When a Man's Married (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Mar. 3—An Heiress for a Day (Five Parts—Drama).
Mar. 3—Shoes that Danced (Five Parts—Dr.).
Mar. 10—The Hard Rock Breed (Five Parts—Drama).
Mar. 10—The Sea Panther (Five Parts—Dr.).
Mar. 17—Faith Endurin' (Five Parts—Drama).
Mar. 17—The Answer (Seven Parts—Drama).
Mar. 24—Nancy Comes Home (Five Parts—Drama).
Mar. 24—Innocent's Progress (Five Parts—Drama).
Mar. 31—Unfaithful (Two Parts—Drama) and The Marriage Bubble (Three Parts—Drama) (Split Reel Feature).
Mar. 31—The Vortex (Five Parts—Drama).

TRIANGLE KOMEDY.

Mar. 3—A Discord in a Flat.
Mar. 3—His Hidden Shame.
Mar. 10—Wives and Worries.
Mar. 10—She Didn't Do It.
Mar. 17—A Social Shock Absorber.
Mar. 17—Caught With the Goods.
Mar. 24—Fork Over.
Mar. 24—A Janitor's Fall.
Mar. 31—A Good Elk.
Mar. 31—Her Bohemian Party.

KEYSTONE COMEDY.

Feb. 3—A Sea Serpent's Desire (Two parts).
Feb. 10—Wronged by Mistake (Two Parts).
Feb. 17—His Double Life (Two Parts).
Feb. 24—A Tell Tale Shirt (Two Parts).
Mar. 3—A Lady Killer's Doom (Two Parts).
Mar. 10—Did She Do Wrong? (Two Parts).
Mar. 17—Mud (Two Parts).
Mar. 24—A Safe Dancer (Two Parts).
Mar. 31—A Playwright's Wrong (Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Feb. 25—Cavanaugh of the Forest Rangers (Five Parts—Drama).
Mar. 4—The Song of the Soul (Five Parts—Drama).
Mar. 11—The Desired Woman (Five Parts—Drama).
Mar. 18—An American Live Wire (Five Parts—Drama).
Mar. 25—The Home Trail (Five Parts—Dr.).

BIG-V COMEDIES.

Feb. 25—Rooms and Rumors.
Mar. 4—Jumping Jacks and Jail Birds.
Mar. 11—Meddlers and Moonshiners.
Mar. 18—Tramps and Traitors.
Mar. 25—Stripes and Stumbles.

VITAGRAPH COMEDIES.

Jan. 7—A Little Oulfa Work.
Jan. 14—Seeking an Oversoul.
Jan. 21—A Four Cornered Triangle.
Jan. 28—Their Anniversary Feast.
Feb. 4—Surprising Husband.
Feb. 11—Coals for the Fire.
Feb. 18—Sweets of the Sour.
Feb. 25—Their Godson.

DREW COMEDIES.

Mar. 11—Their First Quarrel.
Mar. 18—A Telegraphic Tangle.
Mar. 25—His Wife Knew About It.

VITAGRAPH SERIAL.

Vengeance and the Woman.

Feb. 18—Episode No. 9—"Buried Alive" (Two Parts—Drama).
Feb. 25—Episode No. 10—"The Leap for Life"—(Two Parts—Drama).
Mar. 4—Episode No. 11—"The Cavern of Terror"—(Two Parts—Drama).
Mar. 11—Episode 12—"The Desperate Chance"—(Two Parts—Drama).
Mar. 18—Episode No. 13—"Sands of Doom"—(Two Parts—Drama).
Mar. 25—Episode No. 14—"The Hand of Fate"—(Two Parts—Drama).

FAVORITE FILM FEATURES.

Feb. 18—The Mischief Maker (Two Parts—Drama) and Sonny Jim in Search of a Mother (One Reel—Comedy).
Feb. 25—Old Reliable (Two Parts—Drama) and "Stenographer Troubles" (One Reel—Comedy).
Mar. 4—An Officer and a Gentleman (Two Parts—Drama) and "Unlucky Louis" (One Reel Comedy).

Feature Releases

BLUEBIRD PHOTOPLAYS, INC.

Jan. 21—Broadway Love (Five parts).
Jan. 28—The Fighting Grin (Five parts).
Feb. 4—The Wife He Bought (Five parts—Drama).
Feb. 11—Hands Down (Five parts—Drama).
Feb. 18—Her Body in Bond (Five Parts—Dr.).
Feb. 25—The Rough Lover (Five Parts—Dr.).
Mar. 4—The Girl in the Dark (Five Parts—Drama).
Mar. 11—Hungry Eyes (Five Parts—Drama).
Mar. 18—Brace Up (Five Parts—Drama).
Mar. 25—The Wine Girl (Five Parts—Drama).

FIRST NATIONAL EXHIBITORS' CIRCUIT

Daughter of Destiny.
Empty Pockets.
Charlie Chaplin's Forthcoming Comedies.
The Sign Invisible.
The Light Within (Mme. Petrova's Second Picture).
Tarzan of the Apes (National Film Corp.).
Fall of the Romanoffs (Brenon Productions, Inc.—Eight Parts).

FOX SPECIAL FEATURES.

Feb. 10—Jack Spurlock, Prodigal (Five parts—Drama).
Feb. 17—The Moral Law (Five Parts—Drama).
Feb. 24—Six Shooter Andy (Five Parts—Comedy—Drama).
Mar. 3—The Girl With the Champagne Eyes (Five Parts—Drama).
Mar. 10—The Debt of Honor (Five Parts—Dr.).
Mar. 17—The Devil's Wheel (Five Parts—Dr.).
Mar. 24—A Daughter of France (Five Parts—Drama).
Mar. 31—The Kid Is Klever (Five Parts—Comedy—Drama).

FOX-LEHRMAN COMEDIES.

Jan. 20—Son of a Gun (Two parts).

FOX STANDARD PICTURES.

Jan. 20—Cheating the Public (Seven parts—Drama).
Feb. 3—The Forbidden Path (Six parts—Dr.).
Feb. 10—Les Miserables (Eight Parts—Dr.).
Feb. 24—American Buds (Seven Parts).
Mar. 17—Woman and the Law (Seven Parts—Drama).

FOX SUNSHINE COMEDIES.

Dec. 23—Damaged—No Goods (Two parts).
Jan. 6—Shadows of Her Pest (Two parts).
Feb. 3—Hungry Lions in a Hospital.
Feb. 17—Are Married Policemen Safe?
Mar. 3—A Husband's Wife (Two Parts).
Mar. 24—A Self Made Lady (Two Parts).

W. W. HODKINSON CORP.

(Paralta Plays.)

Jan. 15—His Robe of Honor (Seven parts—Dr.).
Feb. 15—The Turn of a Card (Seven Parts—Drama).
Mar. 1—Within the Cup (Seven Parts—Dr.).
Mar. 15—Humdrum Brown (Six Parts—Dr.).

JEWEL PRODUCTIONS, INC.

Sirens of the Sea (Six parts—Drama).
The Man Without a Country (Six parts—Dr.).
The Co-Respondent (Six parts—Drama).
The Price of a Good Time (Seven parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).

GEORGE KLEINE SYSTEM.

Jan. 1—Uneasy Money (Essanay).
Jan. 10—Brown of Harvard (Selig).
Jan. 25—I, Mary MacLane (Essanay).
Feb. 11—The Unbeliever (Edison).
Feb. 25—Ruggles of Red Gap (Essanay).

Montgomery Flagg One Reel Comedies.
"Girls You Know" (Made by Edison).

Jan. 2—Screen Fan (1st release).
Jan. 16—The Bride (2d release).
Jan. 30—Superstitious Girl (3d release).
Feb. 13—The Artist's Model (4th release).
Feb. 27—The Matinee Girl (5th release).
March 13—The Spoiled Girl (6th release).

Essanay.

Mar. 1—Broncho Billy's Leap.
Mar. 8—Broncho Billy and the Rattler.
Mar. 15—Broncho Billy's Close Call.
Mar. 22—Broncho Billy and the Settler's Daughter.

SELECT PICTURES.

Dec.—Shirley Kaye (Five Parts—Drama).
Dec.—The Honeymoon (Five Parts—Drama).
Jan.—The Marionettes (Five Parts—Drama).
Jan.—Ghosts of Yesterday (Six Parts—Drama).
Jan.—The Studio Girl (Five Parts—Drama).
Jan.—Woman and Wife (Five Parts—Drama).
March—The House of Glass (Five Parts—Dr.).
March—By Right of Purchase (Six Parts—Dr.).
March—The Shuttle (Five Parts—Drama).
March—The Knife (Five Parts—Drama).

Special Releases.

Over There (Six Parts—Drama).
The Lone Wolf (Five Parts—Drama).
The Barrier (Seven Parts—Drama).
The Wild Girl (Five Parts—Drama).

WORLD PICTURES.

Feb. 4—Divine Sacrifice (Five parts—Drama).
Feb. 11—Whims of Society (Five parts—Dr.).
Feb. 18—Broken Ties (Five parts—Drama).
Feb. 25—His Royal Highness (Five parts—Dr.).

Mar. 4—Spurs of Sybil (Five Parts—Drama).
Mar. 11—The Wasp (Five Parts—Drama).
Mar. 18—Wanted, A Mother (Five Parts—Dr.).
Mar. 25—The Way Out (Five Parts—Drama).

U. S. EXHIBITORS' BOOKING CORP.

The Zeppelin's Last Raid.
Those Who Pay.
The Belgian (Sidney Olcott Players, Inc.).

State Right Releases

ADVANCED M. P. CORP.

1493 Broadway, New York.
The Woman Eternal (Seven Parts—Drama).

AMERICAN-JAPAN PICTURES CORP.

15 William Street, New York.
The Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 or 5,000 feet).

ARROW FILM CORPORATION.

Times Building, New York.
The Deemster.
The Eyes of the World.
Souls Redeemed.
Ramona.
Persuasive Peggy.
Weavers of Life.
Te-Dea (Seven Parts—Drama—Pathe).
Mad Lover (Six Parts—Drama—Pathe).

BLUEBIRD PHOTOPLAYS, INC.

1600 Broadway, New York.
The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

JULES BURNSTEIN.

1457 Broadway, New York.
Shame.

CENTURY COMEDIES.

1600 Broadway, New York.
Neptune's Naughty Daughter (Two parts—Comedy).
Her Bareback Career (Two parts—Comedy).

CHRISTIE FILM CORP.

Los Angeles, Cal.
Betty Wakes Up.
Their Seaside Tangle (Comedy).
One Good Turn (Comedy).
Thirty Days.
Nearly a Papa.
Cupid's Camouflage.
Mum's the Word.
The Night of His Life.
In the Dark.
Circumstantial Evidence.

W. H. CLIFFORD PHOTOFILM CO.

17 West 44th Street, New York.
Denny from Ireland (First Release of the Shorty Hamilton Series—Five Parts—Drama).
The Snail (Second of the Shorty Hamilton Series—Five Parts).

COMMONWEALTH PICTURES CORP.

Chicago, Ill.
The Frozen Warning (Drama).

CREST PICTURES CORP.

Times Building, New York.
The Lust of the Ages.
A Grain of Dust.

CRYSTAL PHOTOPLAYS CORP.

220 S. State Street, Chicago, Ill.
Mother Love and the Law (Drama).

EBONY FILM CORP.

Wrong All Around (One Reel—Comedy).
Some Baby (One Reel—Comedy).
Ghosts (One Reel—Comedy).
The Porters (One Reel—Comedy).

EPOCH FILM CORP.

Longacre Building, New York.
Birth of a Nation.
Intolerance.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

List of Current Film Release Dates

EXHIBITORS' OPERATING CORP.

51 East 42d Street, New York.
The City of Purple Dreams.

EXPORT AND IMPORT FILM CO. INC.

729 Seventh Ave., New York.
Why the Bolshevik?

FRANCIS FORD PRODUCING CO.

Berlin Via America.

FORT PITT FILM CORPORATION.

Lyceum Building, Pittsburgh, Pa.
The Italian Battlefield.
The Italian Stand on the Piave.

FOUR SQUARE PICTURES.

729 Seventh Avenue, New York.
The Fringe of Society (Seven Parts—Drama).
The Eagle's Eye (Episode No. 1—"The Hidden Death"—Two parts—Drama).
The Eagle's Eye (Episode No. 2—"The Naval Ball Conspiracy"—Two parts—Drama).
The Eagle's Eye (Episode No. 3—"The Plot Against the Fleet"—Two parts—Drama).
The Cast Off (Thomas H. Ince Production).

FRANCO-AMERICAN FILM CORP.

126 West 46th Street, New York.
Birth of Democracy.

FROHMAN AMUSEMENT CORP.

Times Building, New York.
God's Man.
My Own United States.

FRATERNITY FILMS, INC.

220 West 42d Street, New York.
Devil's Playground (Seven Parts—Drama).

GENERAL ENTERPRISES, INC.

Longacre Building, New York.
Mother (Six Parts—Drama—McClure Picture).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprises Feature).
Crucible of Life (Drama).

GRAPHIC FILM CORP.

729 Seventh Avenue, New York.
Moral Suicide (Seven Parts—Drama).

FRANK G. HALL.

Times Square, New York.
Her Fighting Chance.

HARPER FILM CORP.

Times Building, New York.
Civilization.

HILLER & WILK.

Raffles, the Amateur Cracksman.
(The Following Are Keystone-Mack Bennett Comedies.)

The Village Scandal.
Saved by Wireless.
Fatty and the Broadway Stars.
Dizzy Heights and Darling Hearts.
His Wild Oats.
Walters' Ball.
His First False Step.
Ambrose Cup of Woe.
The Following Are Frank Keenan Productions.
The Coward.
Stepping Stones.
The Phantom.
Honor Thy Name.
The Thoroughbred.
Jim Grimsby's Boy.

The Following Are Norma Talmadge Productions.

The Missing Link.
Martha's Vindication.
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty-Fifty.

The Following Are Wm. S. Hart Productions.

The Disciple.
Between Men.
Hell's Hinges.
The Aryan.
The Primal Lure.
Captive God.
The Patriot.
The Dawnmaker.

The Following Are Douglas Fairbanks Productions.

The Lamb.
Double Trouble.
His Picture in the Papers.
The Habit of Happiness.
The Good Bad Man.
Reggie Mixes In.
Flirting With Fate.
The Half Breed.

LYMAN H. HOWE PICTURES CO.

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The U. S. Navy.

IVAN FILM PRODUCTION.

130 West 46th Street, New York.
One Law for Both.
Babbling Tongues (Six Parts—Drama).
Married in Name Only (Six Parts—Drama).
Sins of Ambition.
Two Men and a Woman.
Human Clay.
Life or Honor.

JESTER COMEDY CO.

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(Featuring Twede Dan.)
February—The Recruit (Two Parts).
March—His Golden Romance (Two Parts).
April—All "Fur" Her (Two Parts).
May—The Wrong Flat (Two Parts).

FRANK A. KEENEY.

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A Romance of the Underworld.

KLOTZ & SREIMER.

729 Seventh Avenue, New York.
Whither Thou Goest.

KING BEE FILMS CORP.

1476 Broadway, New York.
Jan. 1—The Slave (Two Parts—Comedy).
Jan. 15—The Stranger (Two Parts—Comedy).
Feb. 1—His Day Out (Two Parts—Comedy).
Mar. 1—The Rogue (Two Parts—Comedy).
Mar. 15—The Scholar (Two Parts—Comedy).

MY FOUR YEARS IN GERMANY, INC.

601 Candler Bldg., New York.
My Four Years in Germany.

ORO PICTURES CORP.

729 Seventh Avenue, New York.
Who Knows? (Six Parts—Drama).
Loyalty (Drama).

OVERLAND FILM CO.

729 Seventh Avenue, New York.
The Russian Revolution.

PAN-AMERICAN FILM CORP.

Philadelphia, Pa.
Things People Should Know.

PHYSICAL CULTURE PHOTO PLAYS, INC.

Flatiron Building, New York.
Zongar (Drama).

PYRAMID COMEDIES.

220 West 42d Street, New York.
In and Out (Two Parts).
Love and Lunch (Two Parts).
Beach Birds (Two Parts).
Beauties and Bombs (Two Parts).

HARRY RAVER.

1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty).
The Master Crook.

RENOWNED PICTURES CORP.

1600 Broadway, New York.
The Public Defender.
Naked Hands (Five Parts—Drama).
20,000 Leagues Under the Sea.

WILLIAM N. SELIG.

58 E. Washington Street, Chicago, Ill.
The Garden of Allah.
Beware of Strangers (Eight Parts—Drama).

FRANK J. SENG.

Times Building, New York.
Parentage (Drama).

S. & S. PHOTOPLAYS, INC.

1476 Broadway, New York.
Redemption (Six Parts—Drama).
Just a Woman.

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17 West 44th Street, New York.
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STATE RIGHT DISTRIBUTORS, INC.

Carmen of the Klondike (Seven Parts—Drama).

STERLING PICTURES CORPORATION.

729 Seventh Avenue, New York.
The Cloud (Five Parts—Drama).
The God of Little Children (Five Parts—Dr.).
A Mother's Ordeal (Five Parts—Drama).
Pride and the Devil (Six Parts—Drama).
Miss Deception (Five Parts—Drama).
The Law That Failed (Five Parts—Drama).
Great Bradley Mystery (Five Parts—Drama).
The Mystic Hour (Six Parts—Drama).
When You and I Were Young (Five Parts—Drama).
The Golden God (Five Parts—Drama).

(The Following Are Cartoon Comedies, Each 500 Feet in Length.)

Slick and Tricky.
Doctor Bunny's Zoo.
The Old Forty-Niner.
Mr. Coon.
Mose Is Cured.
Zippy's Insurance.
Zippy's Pets.
The Unknown.
Fog of the Sea (Drama).
I Believe (Cosmofotofilm—Seven Parts—Dr.).
Hypocrites (George Loane Tucker).
The Natural Law (France Films).
The Hypocrites.

SUBMARINE FILM CO.

1476 Broadway, New York.
The Submarine Eye.

TRIUMPH FILM CORP.

1476 Broadway, New York.
The Libertine.

U. S. EXHIBITORS' BOOKING CO.

Times Building, New York.
The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.

VICTORY FILMS MFG. CO.

218 West 42d Street, New York.
The Triumph of Venus.

WESTERN IMPORT FILM CO.

71 West 23d Street, New York.
Mickey (Seven Parts).

W. H. PRODUCTIONS.

71 West 23d Street, New York.
(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)

"The Two Gun Man," in "The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).
The Two-Gun Man in The Bargain (Six parts—Drama).
The Bandit and the Preacher (Five parts—Drama).
The Hell Hound of Alaska (Five parts—Dr.).
(The Following Are Two-Reel Reel Productions. Released in Order Listed.)

Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.

(The Following Are Mack Bennett-Keystone Comedies, Each Two Reels in Length.)

The Small Town Bully.
Friendly Enemies.
His Diving Beauty.
A Polished Villain.
His Bitter Half.
The Dynamiter.
A Desperate Scoundrel.
Soaked and Scorched.
A Farm Yard Romeo.
The Hula-Hula Dance.



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